

The Bewick Society

*The First Part of an Inventory of the Vignettes of Thomas Bewick and the Beilby-Bewick Workshop**

October 2012

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Scope

Each of the different vignettes found in any edition of the works in the list below is given its own separate page in the inventory, and is identified by a unique code designating the work, date and page number of its first known publication. Vignettes here are not broadly defined as engravings without borders, but as the tail-pieces and title-page images in the published works illustrated by the workshop. Headpieces illustrating chapters or titled sections in books or newspapers, trade cuts and bookplates are excluded.

Codes

The codes are in the form 'Q1790:100', which denotes page 100 in the 1790 edition of *A General History of Quadrupeds* – and so on; tp means title page.

AHBB1821: – *Addenda to the History of British Birds* (1821)

CT1789: – Consett's *A Tour through Sweden, Swedish Lapland* 1789 (one vignette only).

DP1825: – *Dovaston's Poems*. 2nd edition. Shrewsbury: 1825 (one vignette only).

FA – *Fables of Aesop* (1818 and 1823)

FBLB1800: – *Figures of British Land Birds* (1800)

FBQ1824: – *The Figures of Bewick's Quadrupeds* (1824)

FC1794: – *The Florist's Companion* by John Hudson, (Newcastle upon Tyne, printed for the editor [probably John Preston], nd. [January 1794].

FG1779: – *Fables by the Late Mr Gay* (1779)

FJG – *Fables of Mr John Gay* (1797, 1806, 1811)

LB – *History of British Birds, Land Birds* (all editions 1797-1847)

MTB1862: – *A Memoir of Thomas Bewick written by himself* (1862)

NLB1771: – *A New Lottery Book*. Saint, 1771.

PE1781: – *The Picture Exhibition: containing the original drawings of eighteen little Masters and Misses*. Saint, 1781.

PBP1779: – *A Pretty Book of Pictures*. Saint, 1779

* Compiled by Peter Osborne (*Fables of Aesop* and *Gay's Fables*) and David Gardner-Medwin.

PBP1867: - Pearson's edition of *A Pretty Book of Pictures* (1867).
 PWRB1808a:1. - The Poetical Works of Robert Burns (Catnach & Davison, 1808) Vol. 1.
 PWRB1808a:2. - The Poetical Works of Robert Burns (Catnach & Davison, 1808) Vol. 2.
 PWRB1808b: - The Poetical Works of Robert Burns (Davison, 1808)
 Q – *A General History of Quadrupeds* (all editions 1790-1824)
 QFEW1818: – *Quadrupeds. The Figures Engraved on Wood* 1818 (Roscoe 9).
 SF – *Select Fables* (1776, 1784 and 1820 editions).
 SLB – *Supplement to Land Birds* (1821 and 1822)
 SWB – *Supplement to Water Birds* (1821 and 1822)
 TPsWTB1826: – Title pages for *The Works of Thomas Bewick* (“1826”) [probably a mid-19th C compilation for collectors].
 VTP1827: – *Vignettes by Thomas Bewick* (title page vignette only; the other vignettes on un-numbered pages of this publication vary in number and order).
 WB – *History of British Birds, Water Birds* (all editions 1804-1847).
 WEPB1860s – the spurious Pearson compilation *Wood Engravings from a Pretty Book of Pictures for little Masters and Misses, or Tommy Trip's History of Beasts and Birds, Dog Fowler, Giant Woglog, etc., etc.* “Newcastle: printed by T.Saint, 1779”.

Later compilations

We have put in the figure numbers for Reynolds Stone (1953), and page references for Cirker's idiosyncratic collection (1962), Bain (1978) and the IKON catalogue (2009) as these are likely to be the starting points of many searches. Many other vignettes in Cirker are not by Bewick or his pupils, and these are not mentioned here.

Hugo (1870) illustrated ‘upwards of 2000 wood engravings’ of which he had collected the blocks. Very few of them were from the major Bewick works in the inventory below, the blocks for which were at that date still in the hands of the Bewick family, while Bewick's earliest fable cuts were held by Edwin Pearson. Consequently Hugo's ‘Bewicks’ were most often copies made by a number of trade engravers in the North East of England. Only a few of the vignettes in the present inventory were printed in Hugo and only a few of Hugo's copies were similar enough to deserve mention. Many of Cirker's images are copied from Hugo.

Some vignettes in the spurious *Wood Engravings from a Pretty Book of Pictures* (see above and Bibliography) are also put in the inventory (coded as WEPB1860s) because if taken at face value they might be misattributed to *A Pretty Book* of 1779. (Vignettes in this collection that are from the 1779 edition are not mentioned here.)

Editions examined

These are as quoted in the Bibliography below, with the following exceptions.

The Picture Exhibition: containing the original drawings of eighteen little Masters and Misses. ... ‘London’ [actually Newcastle, Thomas Saint, 1781] (coded as PE1781:) was examined only in the National Trust copy of the 1804 edition (NTC184) with the altered title page: *The Picture-Room: containing the original drawings of eighteen little masters and misses. To which are added, moral and historical explanations.* York: Printed by T. Wilson and R. Spence, High-Ousegate. 1804.

DP1825: – *Dovaston's Poems*. 2nd edition. Shrewsbury: 1825 (one vignette only). This vignette was seen only in the reproduction in *Bewick to Dovaston letters 1824-1828* (Williams, 1968).

Omissions from the Inventory

The facsimile editions are not separately listed. The Ward Lock facsimile edition of *Quadrupeds* (1970) is copied from the 5th edition (Q1807:), the Frank Graham edition of the *History of British Birds* (two volumes 1971 and 1972) is copied from the 1826 edition (LB1826: and WB1826:), and the 1975 Paddington Press edition of *The Fables of Aesop* from the 1818 edition (FA1818:).

The first four of the five volumes of the *Memorial Edition of Thomas Bewick's Works* of 1885-87 are identical with the 8th edition of *Quadrupeds* (Q1824:), the 1826 edition of the *Birds* (LB1826: and WB1826:); and the 1823 edition of *The Fables of Aesop* (FA1823:). The fifth volume (the *Memoir*) was based by the editor, Austin Dobson, on the 1862 edition but with some additions from Bewick's autograph manuscript (the full manuscript version was published in 1975, edited by Iain Bain) and the placing of the vignettes also differs. This volume is therefore the only one of the five to be recorded in the inventory.

The 1827 volume of *Vignettes by Thomas Bewick* is not independently included because the order of its contents varies from copy to copy and the pages are not numbered. Instead the paginated reproductions of two different copies in Bain (1978) and the IKON catalogue (2009) are recorded here.

Some of the many works in which workshop vignettes appear, but which are not yet included in the present inventory are listed below, but this list is very far from complete. Furthermore, most of the vignettes in books illustrated by John Bewick and by Thomas Bewick's apprentices after they left his workshop are excluded. It may be possible in the future to add at least some of the numerous 'Bewick style' vignettes engraved by such prolific pupils as Charlton Nesbitt, Isaac Nicholson, Luke Clennell and William Harvey, Robert Bewick, and John Bewick himself (among others) but the number and range, and in some cases the obscurity, of the works which they illustrated are such that it will never be possible to make the inventory complete. We hope that by including most of the best-known of Bewick's works here we have made the inventory a useful if incomplete tool.

NB. Editions of *Fables by the late Mr Gay* with illustrations by John Bewick (brother of Thomas) and published in London in 1788, 1792, 1795, 1796, 1801, 1806, 1810, 1823 and 1834 are not catalogued here.

Some of the many works illustrated by Bewick or his apprentices in Bewick's lifetime, but not yet included here are:

Blossoms of Morality 1796 (8th edit 1828)
Fabliaux or Tales abridged from the French ... by M. le Grand (1796 & 1800, 1815)
The Hive of Modern Literature (1795, 1799)
The Hive of Ancient and Modern Literature (1806, 1812)
Poems by Goldsmith and Parnell (1795, 1804)
Poems by the Rev. Josiah Relph (1798)
The Poetical Works of Robert Burns (various editions)
The Poetical Works of Robert Ferguson (1812-1816)
Recreations in Natural History (1815)
Somerville's Chase (1796, 1804)

Some of the later works including Bewick's vignettes or his apprentices', but not yet included here are:

Stephens, 1881 (with a few exceptions included)
Bewick Sale catalogue (1884) and *Bewick Memento* (1884)
Boyd, 1886 (with a few exceptions included)
Robinson (1887)
Anderton (1928)
Tattersfield (1999 and 2011).

Tattersfield's *Bookplates by Beilby and Bewick* (1999) needs special mention. It illustrates a very large number of vignette-style bookplates, some of which have appeared elsewhere without a clear attribution. A few of these were later copied directly for tail-pieces and are mentioned in the inventory below, but the much larger number that are merely rather similar, such as the frequently used motif of an inscribed bush-topped rock, are not included here.

Titles

No attempt has been made to devise titles for most of the vignettes, particularly those in the two principal works, the *Quadrupeds* and *British Birds*. However some devised titles are given for the vignettes in the various books of Fables. All of the vignettes are sufficiently and uniquely identified by the codes for their first and every other appearance.

Descriptions

The descriptions are at this stage free from any restriction of vocabulary, and except in the case of the Fables, have deliberately avoided any interpretation of meaning, narrative or moral. We have attempted to include words, sometimes with deliberate tautology, to try to make it possible to search the descriptions, using the 'Edit/Find' facility in Windows. Occasionally we have put some 'local knowledge' interpretation in the Notes (for examples, try searching on 'Prudhoe' or 'Tynemouth').

Size

Measurements are in millimetres, in the order height x width.

Context

In most cases only the text entry immediately before the vignette is named. Where the vignette seems related *in any way* to the text either before or after it, both entries are given at the first occurrence of the juxtaposition, preceded by the word 'between' which therefore can be used as a search word for 'relevant' vignettes. It is evident that 'significant' precise placements of Bewick's vignettes are in a small minority, particularly in *Quadrupeds*, but occur more often in the books of fables.

Notes

These are derived from several sources. Of special importance are two sources of comments by TB himself and two of comments by his daughter Jane.

Thomas Bewick's annotated copy of the 1821 edition of *The History of British Birds* is in the special collections of the library of the Victoria and Albert Museum (National Art Library RC.N2 and N3). Both volumes are interleaved and bound in publisher's boards. They contain a few brief comments apparently written by TB on the same page as the vignette. On an interleaved page opposite page 50 his daughter Jane Bewick wrote 'Note – I once asked my Father to write some remarks on the vignettes – He did so in pencil & added his initials T.B. these remarks I went over with pen & ink – lest they might wear out. They were written in this book only. J.B.' No sign of the original pencil survives beneath Jane's overwriting. Occasionally such notes beside the vignettes are unsigned and rarely they are in pencil but unsigned. In the same volumes Jane wrote her own far more numerous comments on the interleaves, evidently at different dates because in different inks and slightly varying hands, sometimes partially duplicated. These are indicated below as '**Jane Bewick (A)**'. They were probably written many years after TB's death and are sometimes banal or

unreliable but in some cases are usefully informative. The most useful of them have been transcribed as from a source close to TB himself. [In addition there are pencilled comments by E.B. Mounsey, the purchaser of the book at the 1884 Bewick sale; these are of no interest in relation to the vignettes and are not recorded here.]

In Thomas Bewick's annotated copy of the 1826 edition of *The History of British Birds* (in the collection of The Natural History Society of Northumbria) a few vignettes were given identifying names or labels in his hand, again similarly overwritten by Jane Bewick. They are LB1826:382 'The boy and the dogs' and 'The Boy and Messet dogs'; WB1826:89 'Man and stockings'; and WB1804:304 'Riding on Grave stones'. These, like TB's notes in the 1821 edition, have the authentic approval of the artist but they are perhaps best considered as working identifiers rather than formal titles.

Between November 1869 and August 1871, Jane Bewick made further comments on the vignettes in the *Memoir* of 1862 and *The History of British Birds* (1847 edition) in notes in the possession of Iain Bain; again, some of these are too banal or too similar to 'Jane Bewick (A)' to be worth quoting; others stray from any connection with the vignette, but where they do make a contribution they are transcribed here and indicated as **Jane Bewick (B)**.

George Clayton Atkinson visited Bewick frequently in the 1820s and was present while a set of impressions was selected for him by Thomas and Jane Bewick. Soon after Bewick's death, Atkinson wrote a memoir of him, the preliminary manuscript of which included the earliest available comments on some of the vignettes. Some of these are quoted here as **Atkinson MS 1830** (Gardner-Medwin (2007)).

Attributions

It is rarely possible to attribute the drawing or engraving of a vignette to a single or particular member of the Bewick workshop. It is widely agreed that Thomas Bewick oversaw and approved all the work, that most of the work in *Quadrupeds* and *Land Birds* was his alone, and that when apprentices did engrave vignettes (as they sometimes did in *Water Birds* and often in *The Fables of Aesop*) Bewick commonly provided both the inspiration and the finishing touches.

Very occasionally the workshop records (at Tyne & Wear Archives) add the initials of an apprentice against the record of a vignette engraving. Bewick is also recorded as identifying a handful of principal (headpiece) images in the *Birds* as the work of apprentices, but without any mention of vignettes (Atkinson, 1831).

Failing first-hand evidence, attributions of the vignettes in *British Birds* (only) were proposed by John Jackson and W.A. Chatto (*A Treatise on Wood Engravings, Historical and Practical ...*

London: Henry G. Bohn, 1861) on the basis of the 30-year-old recollections of Edward Willis (apprenticed 1798-1805). Bain (*Thomas Bewick Vignettes*; Scolar Press, 1978) made attributions on the basis of a careful study of the techniques and styles of the apprentices in work done both in the workshop and after they gained their independence. Bain in his *The Watercolours and Drawings of Thomas Bewick and his Workshop Apprentices* (Gordon Fraser, 1981) combined these two approaches. Jackson and Chatto had frequently attributed preparatory drawings to Robert Johnson who was apprenticed in 1787-1794 and died in 1796 (before the publication of *Land Birds*), attributions so improbable in some cases as to cast doubt on their list as a whole. Diana Donald, in a forthcoming work *The Art of Thomas Bewick* (2013) discusses this problem. Nevertheless, these published attributions are mentioned below, with qualifications.

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- Bewick, John [illustrator]. *Proverbs Exemplified ...* . London: Rev. J. Trusler, 1790.
- Bewick, John [illustrator]. *The Blossoms of Morality. ... with forty-seven cuts designed and engraved by I. Bewick*. London: E. Newbery, 1796; and later editions.
- Bewick, Thomas. *Fables of Aesop and others ...* . Newcastle: Printed by E. Walker for T. Bewick and Son, 1818; and 1823 edition.
- Bewick, Thomas. *A Memoir of Thomas Bewick written by himself, embellished by numerous wood engravings ...* . Newcastle upon Tyne: printed by Robert Ward for Jane Bewick, 1862.
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- Bewick Studies. Essays in celebration of the 250th anniversary of the birth of Thomas Bewick 1753-1828*. Edited by D. Gardner-Medwin. Newcastle upon Tyne: The Bewick Society, The British Library and Oak Knoll Press, 2003.
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- Consett, M. *A Tour through Sweden, Swedish Lapland, Swedish-Lapland, Finland and Denmark. ...* . Stockton: for the author, 1789.

Crawhall, Joseph. *A Collection of Right Merrie Garlands for North Country Anglers*. Newcastle upon Tyne: George Rutland, 1864.

Dobson, A. *Thomas Bewick and his pupils*. London: Chatto & Windus, 1899.

Dobson, A. See also *Memorial Edition of Thomas Bewick's Works*.

Donald, Diana. *The Art of Thomas Bewick* (forthcoming 2013).

Dovaston, J.F.M. *Poems, legendary, incidental, and humorous*. 2nd edition. Shrewsbury: W. Morris, 1825. (Not seen.)

Fables by the late Mr Gay. In one volume complete. Newcastle: T. Saint, W. Charnley, and J. Whitfield and Co., 1779 [and later issue, Leith: W. Coke, 1792, not seen].

Fables of Aesop see Bewick Thomas (1818).

The Fables of Mr. John Gay. Complete in two parts. With cuts by T. Bewick, of Newcastle. York: Wilson, Spence, and Mawman, 1797; and later editions in 1806 (not seen), 1810, and 1811 (not seen)].

Figures of British Land Birds, engraved on wood by T. Bewick Newcastle upon Tyne: printed by S. Hodgson, for R. Beilby and T. Bewick, 1800.

The Figures of Bewick's Quadrupeds. Second edition. Newcastle: printed by Edward Walker, 1824.

The Florist's Companion by John Hudson. Newcastle upon Tyne, printed for the editor, [nd, January 1794].

Fourth New York Spelling Book. New York: Samuel Wood, c.1810.

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History of British Birds. The figures engraved on wood by T. Bewick. Vol. I ... *Land Birds*. Newcastle upon Tyne: S. Hodgson, R. Bewick, & T. Bewick, 1797; and later editions 1798-1847.

History of British Birds. The figures engraved on wood by T. Bewick. Vol. II ... *Water Birds*. Newcastle upon Tyne: printed by Edward Walker for T. Bewick, 1804; and later editions 1805-1847.

Hugo, Thomas. *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*. ... London: L. Reeve, 1870.

"IKON catalogue (2009)". *Thomas Bewick tale-pieces*. Birmingham: Ikon Gallery, 2009.

Jackson, John and Chatto, W.A. *A Treatise on Wood Engravings, Historical and Practical ...* London: Henry G. Bohn, 1861 (first edition 1839).

[?]Jackson, John] 'Life of Bewick' in *The Penny Magazine* July 3rd and 10th, 1841 (pages 260-261 and 268-270).

"Memoir" see Thomas Bewick (1862).

Memorial Edition of Thomas Bewick's Works, Volumes I-V. Newcastle upon Tyne: Printed by R. Ward and Son, for Bernard Quaritch, 1885-1887 [Volume V (1887) *A Memoir of Thomas Bewick*, was edited by Austin Dobson].

Moral Instructions of a father to his son ...; and Select Fables on the most important occasions in life ... with emblematical cuts. Second edition. Newcastle: T. Saint, 1772. [Copy at Newcastle City Library, Pease 2.]

Newcastle Almanac of 1786. Editor, Emerson Charnley (not seen; see Tattersfield, 2011; vol. 2 p.623).

A New Lottery Book of Birds and Beasts for children to learn their letters by as soon as they can speak (Newcastle: T. Saint for W. Charnley, 1771). (From the National Trust copy at NTC169.)

N.B. Some of the images from this illustrated alphabet book were used as tail-pieces in *Select Fables* (1820). Pearson's spurious publication *Impressions from Wood Cuts in the Possession of Thomas Saint. Newcastle: 1772* (Copy at Pease 1 – annotated with the information that the images are from *The New Lottery Book*, 1771), reprints these images (together with other birds and beasts not reproduced in SF1820 which are therefore not catalogued here).

Pearson, E. (editor). *Bewick's Select Fables of Aesop and others ...*. London: Bickers & Son, 1871; and later editions.

N.B. Pearson evidently used the blocks from Saint's edition of *Select Fables* (1784) that he had acquired from Emerson Charnley, who in turn got them from Wilson and Spence of York. It seems that the blocks used in Parts I and II of Saint's 1776 *Select Fables* and replaced with others in 1784 did not form part of this itinerant collection. Edwin Pearson certainly knew the 1776 edition: his signed copy dated January 1867 is now in the Bradshaw-Bewick collection at the Robinson Library (University of Newcastle).

The Picture Exhibition: containing the original drawings of eighteen little Masters and Misses. ... 'London' [actually Newcastle, Thomas Saint, 1781]; (see only in the National Trust copy of the 1804 edition NTC184).

Poems by the Rev. Josiah Relph of Sebergham. Carlisle: J. Mitchell, 1798.

The Poetical Works of Robert Burns; with his life Two volumes. Alnwick: Catnach & Davison, 1808.

The Poetical Works of Robert Burns; with his life Two volumes. Alnwick: William Davison, 1808.

A Pretty Book of Pictures for little Masters and Misses: or, Tommy Trip's History of Beasts and Birds ... Twelfth Edition. "London"[actually Newcastle: Thomas Saint, 1779]; (seen in the National Trust copy NTC189).

A Pretty Book of Pictures for little Masters and Misses: or, Tommy Trip's History of Beasts and Birds ... Fourteenth edition. London: printed for T. Carman, in St Paul's Church-Yard; [et al.], 1787; (not Bewick; seen in the National Trust copy NTC190).

A Pretty Book of Pictures for little Masters and Misses, or, Tommy Trip's History of Beasts and Birds. ... Fifteenth edition. London: Edwin Pearson, 1867.

Quadrupeds. The figures engraved on wood by Thomas Bewick. Newcastle: Printed by Edward Walker, 1818 (not seen).

Robinson, R. *Thomas Bewick: his life and times.* Newcastle: R. Robinson, 1887.

Roscoe, S. *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: OUP, 1953.

Select Fables, in Three Parts ... Newcastle: T. Saint, 1776; and two editions in 1784.

Select Fables; with cuts, designed and engraved by Thomas and John Bewick, and others, previous to the year 1784: Newcastle: Printed by S. Hodgson, for Emerson Charnley ... , 1820.

Stephens, F.G. *Notes by ... on a collection of drawings and woodcuts by Thomas Bewick exhibited at the Fine Art Society's rooms 1880 ...* . London: The Fine Art Society, 1881.

Stone, Reynolds. *Wood engravings of Thomas Bewick reproduced in collotype.* London: Rupert Hart-Davis, 1953.

A Supplement to the History of British Birds. The figures engraved on wood by T. Bewick. Part I. Containing the history and description of Land Birds. Printed by Edward Walker for T. Bewick, 1821; and 1822 edition also dated 1821 on the title page.

A Supplement to the History of British Birds. The figures engraved on wood by T. Bewick. Part II. Containing the history and description of Water Birds. Printed by Edward Walker for T. Bewick, 1821; and 1822 edition also dated 1821 on the title page.

Tattersfield, N. *Bookplates by Beilby & Bewick ...* . London: The British Library and Oak Knoll Press, 1999.

Tattersfield, N. *John Bewick, engraver on wood, 1760-1795.* London: The British Library and Oak Knoll Press, 2001.

Tattersfield, N. *Thomas Bewick: the complete illustrative work.* London: The British Library, The Bibliographical Society, and Oak Knoll Press, 2011.

Vignettes by Thomas Bewick. Newcastle upon Tyne: printed by Edward Walker, 1827.

Williams, G (editor). *Bewick to Dovaston letters 1824-1828.* London: Nattali & Maurice, 1968.

Wood Engravings from a Pretty Book of Pictures for little Masters and Misses, or Tommy Trip's History of Beasts and Birds, Dog Jowler, Giant Woglog, etc., etc. "Newcastle: printed by T.Saint, 1779". **N.B.** This is a spurious work issued in about the 1860s almost certainly by Edwin Pearson (see Tattersfield, 2011) – copy examined at Newcastle City Library (Pease 9). It includes vignettes not only from *A Pretty Book* ..., but also from *A New Lottery Book* (1771), *Fables of the Late Mr. Gay* (1779), *Select Fables* (1784) and elsewhere.

The Works of Thomas Bewick. See Roscoe (1953) Appendix 4, and TPsWTB1826:tp below. Proofs of five title pages only, ostensibly printed in Newcastle in 1826 (no publisher indicated).

**Vignettes in Gay's and *Select Fables*
and in some earlier sources
*A New Lottery Book and A Pretty Book of Pictures***

First location

SF1776:tp

Description

An elaborate rectangular vignette. At the rocaille base, rococo volutes, covered in flowers, mainly roses, with some lanceolate leaves, support a central lion's head surmounted by a large urn, scalloped above the stem, filled with flowers some of which float off to each side to form an undulating upper border. Also supported by the urn is a swag or rope of flowers and tightly packed leaves. This is supported at each upper corner by a boss of a daisy design. Hanging, sitting or climbing on the swag and volutes are five naked putti, one wearing a floral hat. In the distance are trees, including four palms which resemble a temple portico.

Size

44 X 69 mm

Other keywords

Garland, children, infants, spiral, scroll

Context

Title Page

Later locations

SF1784:tp

SF1820:ii

SFP1871:tp

Cirker 1962 224:9

Notes

First Location

FG1779:19

Title

Tommy Trip and his dog Jouler.

Description

Tommy sits on a bank under an umbrella-shaped tree, holding his hat in his right hand and raising his left to command Jouler. The dog is on two legs with his forepaw on Tommy's knee.

Size

47 × 37 mm

Other Keywords

Water, bushes, chameleon.

Context

Tail-piece to 'The Spaniel and the Cameleon'

Later Locations

FG1779: 44

FG1779: 107

FG1779:214

FJG1797:19

FJG1811:19.

WEPB1860s

PBP1867:7

Notes

This image does not occur in *A Pretty Book of Pictures* (1779).

First Location

FG1779:24

Title

Bird in a Bush (first version).

Description

Low bush with a bird (possibly a finch) taking flight from the right-hand branch. The bush has isolated clumps of leaves and the ground is bare except for three plants

Size

24 × 32 mm

Other Keywords

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Context

Tail-piece to 'The Eagle and the Assembly of Animals'

Later Locations

FG1779:55

FG1779:209

SF1784:34

SF1784:41

SF1784:145 (2nd impression only)

SF1784:171

SF1784:208

FJG1811:116

FJG1811:245.

WEPB1860s

PBP1867:39

SFP1871:34

SFP1871:41

SFP1871:145

SFP1871:171

SFP1871:208

Notes

It is interesting that at this early stage of his career Bewick is already interested in incipient movement.

An inferior later version is at Q1790:131, where the points of distinction are listed. It was used in all subsequent editions of *Quadrupeds* and some other Newcastle publications.

First Location

FG1779:26

Title

Tambourine, Pipe and Sprig.

Description

A sparse flourish comprising what seem to be a tambourine, a musical pipe (or rod with decorative ends) and a sprig with tendrils – probably a vine.

Size

21 × 13 mm

Other Keywords

leaves,

Context

Tail-piece to 'The Wild Boar and the Ram'

Later Locations

FG1779:29

FG1779:72

FG1779:189

FG1779:219

FJG1797:26

FJG1797:104

Notes

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First Location

FG1779:32

Title

Flourish, 'Vive le Roy'.

Description

A central column of decorative bandwork with a figure of eight at the top is knotted and inscribed 'Vive le Roy' at the bottom. Around it we see an olive branch and a palm leaf, a plumed helmet, a round shield with the Union Flag, a liberty cap on a rod, a sword and a caduceus (a spear with the wings of Mercury (Hermes) and two intertwined snakes).

Size

50 × 24 mm

Other Keywords

Serpents, ribbon.

Context

Tail-piece to 'The Lion, the Fox and the Geese'

Later Locations

FG1779:84

FJG1797:84

FJG1811:47

FJG1811:78

FJG1811:196.

SF1820:38

Cirker 1962 223:2

Notes

Based on a decoration in Dodsley's Fables.

First Location

FG1779:41

Title

Flourish of Urn and Flowers.

Description

This is a baroque flourish at the centre of which is a scalloped urn overflowing with flowers It rests on a beaded stand with scroll-work ends.

Size

27 × 43 mm

Other Keywords

Vase, volutes

Context

Tail-piece to 'The Elephant and the Bookseller'

Later Locations

FG1779:69

FG1779:136

FG1779:225

SF1784:26

SF1784:50

SF1784:72

SF1784:127

SF1784:152 (1st impression only)

SF1784:203

FJG1797: 47

FJG1797:136

FJG1811:141

WEPB1860s

PBP1867:13

SFP1871:26

SFP1871:50

SFP1871:72

SFP1871:127

SFP1871:152

SFP1871:203

Cirker 1962 224:1

Notes

The urn is of the same design as the one in SF1776:tp

See John Bewick's similar but larger and more elaborate vignette in *The Looking Glass for the Mind* (page 271 of the 1796 edition).

First Location

FG1779:47

Title

Rocaille Flourish.

Description

An asymmetric rococo shape (C-shaped, open upwards) is decorated with foliate extensions and more life-like sprigs.

Size

32 × 37mm

Other Keywords

Leaves

Context

Tail-piece to 'Cupid, Hymen and Plutus'

Later Locations

FG1779:240

SF1784:46

SF1784:55 (inverted)

SF1784:197, "197" misprinted: in fact SF1784:179

FJG1797:24

FJG1797:240

WEPB1860s

PBP1867:19

SFP1871:46

SFP1871:55 (not inverted)

SFP1871:179

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

Bewick follows the Dodsley tradition in enlivening the abstract flourish with bits of growth.

A similar but not exact copy is in *Quadrupeds* Q1790:65 and subsequent editions; there, among many other minor differences, the hatching on the central structure is continuous but irregular in length while in SF1784:46 it is grouped and roughly equal in length.

First Location

FG1779:58

Title

Rose, thistle and liberty cap.

Description

A liberty cap is held up by a central rod around which we see roses and thistles, tied on with a ribbon.

Size

36 × 23 mm

Other Keywords

Flowers, hat

Context

Tail-piece to 'The Pin and the Needle'

Later Locations

FG1779:128

FG1779:196

FJG1797:128

FJG1797:225

FJG1811:203

SF1820:256

WEPB1860s

PBP1867:47

Cirker 1962 224:8

Notes

The image may have Scottish/English implications.

First Location
FG1779:64

Title
Stag Looking into Water.

Description
Beyond a tree on a grassy bank we see a stag with its head down, looking at its reflection in water.

Size
43 × 30 mm

Other Keywords

Context
Tail-piece to 'The Painter who pleased Everybody and Nobody'

Later Locations
FG1779:168
FG1779:233
SF1784:17
SF1784:213
FJG1797:58
FJG1811:8
FJG1811:41
FJG1811:128
FJG1811:168
SFP1871:17
SFP1871:213

Notes
This is an early indication of a vignette matching a fable since Bewick's subject, itself an Aesop fable, is also about vanity.

First Location

FG1779:78

Title

Donkey Rider under a Bowed Tree.

Description

A man with a broad hat and a stick is riding a donkey along a track. He is framed by a low-bending branch springing from a rotten tree base. Beyond is a river or lake with a wooded island.

Size

31×44 mm

Other Keywords

Trees, trunk, water

Context

Tail-piece to 'The Old Woman and her Cats'

Later Locations

FG1779:114

SF1784:14

SF1784:88

FJG1797:55

FJG1797:78

FJG1797:114

FJG1811:58

FJG1811:114

FJG1811:181

FJG1811:240

SFP1871:14

SFP1871:88

Notes

The effect of the low-bending branch is to emphasise weight and Bewick may be saying that the rider is too heavy for this little ass.

First Location

FG1779:81

Title

The Fox and Geese.

Description

A hungry fox, sitting on a rock by water, eyes four geese swimming, necks up-stretched, honking. He fails to notice that armed hunters are approaching from behind. An old man, hiding behind a high tree-covered rock, points out the fox to two hunters, one of whom has a gun and the other two dogs.

Size

31 × 55 mm

Other Keywords

River, lake, pond, bank, hounds, lurking, ledge, cackling

Context

Tail-piece to 'The Butterfly and the Snail'.

Later Locations

FG1779:94

FG1779:147

SF1784:21

SF1784:198

FJG1797:32

FJG1797:81

FJG1797:233

FJG1811:32

FJG1811:119

FJG1811:225

SF1820:20

WEPB1860s

PBP1867:29

SFP1871:21

SFP1871:198

Cirker 1962 145:7

Notes

A narrative vignette which is fable-like in itself.

First Location

FG1779:89

Title

Vase of Flowers.

Description

A narrow-necked vase on the corner of a table top has a posy of flowers and wheat.

Size

18 × 8 mm

Other Keywords

Roses

Context

Tail-piece to 'The Sick Man and the Angel'

Later Locations

FG1779:144

FG1779:203

SF1784:64

SF1784:75

SF1784:96

SF1784:122 (1st impression only)

SF1784:157

FJG1797:vii

FJG1797:89

FJG1811:26

FJG1811:122

Hugo 1870 no. 727 acquired from 'Mr Dodd'

A similar copy, perhaps modified from the version in the Notes below, is in

SFP1871:9

SFP1871:64

SFP1871:96

SFP1871:119

SFP1871:157

SFP1871:262

SFP1871:273

Notes

A similar vase of flowers but with a shadow below it and a full border is in the spurious "*Wood engravings from a Pretty Book of Pictures*" (WEPB1860s) stated on the title page to have been published in Newcastle by Thomas Saint in 1779, but probably issued by Edwin Pearson in the 1860s (copy in Pease 9). The original source for it has not been identified.

First Location

FG1779:119

Title

Rose Bunch in a Ribbon.

Description

A ribbon is tied in a bow around the stems of a bunch of flowers.

Size

18 × 20 mm

Other Keywords

Posy, roses

Context

Tail-piece to 'The Father and Jupiter'

Later Locations

SF1784:62 (with stems at bottom left)

SF1784:108 (" ")

SF1784:119 (" ")

SF1784:125 (1st impression only) (" ")

SF1784:228 (with stems at bottom left)

SF1784:273 (" ")

SF1784:289 (" ")

SF1784:262 (inverted, with stems at top right)

FJG1797:35 (with stems at bottom left)

FJG1797:72 (" ")

FJG1797:141 (" ")

FJG1797:209 (" ")

,

WEPB1860s (with stems bottom right)

SFP1871:62 (with the stems at bottom left)

SFP1871:108 (" ")

SFP1871:228 (" ")

SFP1871:289 (with the stems at bottom right)

Notes

The impression is rotated through 90° in some cases.

First Location

PBP1779:5

Title

Putto with a basket of flowers

Description

The head and torso of a child are surrounded by branching rococo volutes in the form of a downward-pointing triangle. The child supports a wide basket of cut blooms on its head forming the upper border of the triangle.

Size

34 × 39 mm

Other Keywords**Context**

Tailpiece to 'Of the Leopard'

Later Locations

PBP1867:5

Notes

Only two true vignettes appear in *A Pretty Book of Pictures* (1779), this one and PBP1779:7. However, on pages 3, 21, 23, 27, 49, 51, 97 and 99, tiny printers' ornaments (stars, haloes or sprigs of fern) are arranged in fours, sixes or tens to form triangular or rectangular patterns as simple tailpieces. These are variously 5-16 mm high and 7-16 mm wide. They are not otherwise catalogued here.

First Location

PBP1779:7

Title

Rococo urn and volutes

Description

An urn of flowers is embedded in a rounded heart-shaped arrangement of volutes.

Size

23 × 28 mm

Other Keywords**Context**

'Of the Tiger'

Later Locations**Notes**

Only two true vignettes appear in *A Pretty Book of Pictures* (1779), this one and PBP1779:5. However, on pages 3, 21, 23, 27, 49, 51, 97 and 99, tiny printers' ornaments (stars, haloes or sprigs of fern) are arranged in fours, sixes or tens to form triangular or rectangular patterns as simple tail-pieces. These are variously 5-16 mm high and 7-16 mm wide. They are not otherwise catalogued here.

First Location

SF1784:163 (2nd impression only)

Title

Baroque Shell and Bracket.

Description

A double sided bracket with a stylised scallop shell in the centre and sprigs of growth at the side.

Size

7 × 24 mm

Other Keywords

Horn-shape

Context

Tailpiece to 'The Cock and the Fox'.

Later Locations

FJG1797:29 Tail-piece to 'The miser and Plutus'

FJG1797:116

FJG1797:181

FJG1797:245

SFP1871:6

SFP1871:163

Notes

In the Second Impression (but not the First) of *Select Fables*.

A very similar but different version (Q1790:29) is in all editions of *Quadrupeds* and in WB1826:301. In Q1790:29 the leaves are elongated, the sprigs resembling olive branches. In SF1784:163 they are more rounded and delicate.

First Location

SF1784:122 (2nd impression only)

Title

Boy in a Rococo Tree.

Description

A complex scrolled and beaded rococo form is integrated into a picture. Below, on either side of a collection of fruits, roses are trailing and a fox runs away down a volute, chased by hounds running through the abstract form. A boy with a whip is climbing the form and leaning against the tree. He holds the tail of a monkey who, in turn, holds a feather of a peacock's tail. A snake climbs towards the peacock. A cat climbs after a bird above, watched by a squirrel, while a magpie looks down on a farmstead,

Size

68 × 49 mm

Other Keywords

Hay rick, haystack, mullions, lean-to, thatch, fence, smoking chimney, apples, pear, pomegranite, grapes, plums, rocaille.

Context

Tailpiece to 'A Scoffer Punished'

Later Locations

FJG1811:55 Tail-piece to 'The Philosopher and the Pheasants'

FJG1811:84

FJG1811:107

SF1820:52

SFP1871:122 Tail-piece to 'A Scoffer punished'

Notes

This vignette is closely based on one in Dodsley's fables but young Bewick is more humorous and, in the farmstead, more realistic.

In the second impression of SF1784: the long verse moral of 'A Scoffer Punished' is replaced with a shorter one of four lines, and a sentence is deleted from the Reflection. This makes room for the new large vignette that replaces the vase of flowers in the first impression.

First Location

SF1784:125 – in 2nd impression only – see Pease 12)

Title

Traveller with a Fire.

Description

A traveller sits by a fire at which he is warming his hands. He and his dog are sitting under the shelter of a small vertical rock face. The sparse little tree above, and another in the distance, bend in the wind, and some birds are flying up. Beside him he has a long pole, which is possibly a crook.

Size

34 × 49 mm

Other Keywords

Flames, lee, bank, shepherd

Context

Tail-piece to 'A Swan and a Stork'

Later Locations

FJG1797:147

FJG1797:196

FJG1811:72

FJG1811:147

FJG1811:233

SF1820:270

WEPB1860s

SFP1871:125

Notes

A later more detailed version in *Fables of Aesop* at FA1818:256 shows the big development in depiction over 34 years.

John Bewick made a closely similar image in *The Looking Glass for the Mind* (1792), at page 117 in the 1796 & 1800 editions. See also a fire being lit in a similar situation in WB1804:87.

First Location

SF1784:165

Title

Hen and Ducklings

Description

A hen holds its tail high, calling in perturbation as the ducklings it has raised take to water. A tall tree is prominent centrally in the distance and on the left is a house and four hayricks.

Size

23 × 43 mm

Other Keywords

Farm, haystacks, trees, stream, pond

Context

Tailpiece to 'Age to be Honoured'

Later Locations

FJG1797:41 Tailpiece to 'The elephant and the bookseller'

FJG1797:69

FJG1797:144

FJG1797:203

FJG1811:94

FJG1811:209

SF1820:114

WEPB1860s

PBP1867:49

SFP1871:165 Tail-piece to 'Age to be Honoured'

Notes

A subject that was to be much reused by Bewick, possibly because it had been used as an example of 'instinct', which interested him very much, by the proponents of Natural Theology.

The definitive version is at LB1797:245 (*qv* for further notes).

See also different versions at Q1820:437 and SF1820:120. John Bewick also engraved a version in *The Looking Glass for the Mind* (1792), at page 234 in the 1796 and 1800 editions; and the same theme is included as part of his headpiece for 'What's Bred in the Bone will never Out of the Flesh' in his *Proverbs Exemplified* (1790).

First Location

SF1784:168 (in 2nd impression only)

Title

Hunter, Dog and Partridges

Description

A man with a gun is moving forward with his dog who seems to have caught the scent of three partridges or quails hiding in low foliage

Size

25 × 60 mm

Other Keywords

Trees, fence, sportsman, pointer

Context

Tailpiece to 'The Splenetic Traveller'.

Later Locations

FJG1797:94 Tailpiece to 'The Fox at the point of Death'

FJG1797:219

FJG1811:104 Tailpiece to 'The Courtier and Proteus'

FJG1811:189

SF1820:24

WEPB1860s

SFP1871:168 Tail-piece to 'The Splenetic Traveller'

Notes

Another version, with a border and a broken corner is in the Bewick collection in the British Museum (Tattersfield, 2011, vol. 2, page 922).

First Location

SF1784:308

Title

Boy Escaping a Bull

Description

A boy in a field is menaced by a bull. To escape it, he drops his hat and stick and starts to climb a broken tree trunk with a few remaining live branches. A magpie flies above the tree, and (in SF1784 only) a v-shaped skein of geese flies above the bull.

Size

60 × 49 mm

Other Keywords

Hedge, flowers

Context

Tailpiece to 'The Conceited Fly', below FINIS.

Later Locations

SF1784:152 (2nd impression only) Tailpiece to 'Joy and Sorrow'.

FJG1811:44

FJG1811:214

SF1820:46

SFP1871:308 Tail-piece to 'The Conceited Fly' and below the word FINIS

Cirker 1962 170:6

Notes

The first version of one of Bewick's earliest 'tale-pieces'. A more elaborate version with a distant fence and farm is in *The Fables of Aesop* at FA1818:312.

The posture of the bull is notable for being identical to that of The Chillingham Wild Bull, which Bewick engraved in 1789, five years after *Select Fables*.

First Location

FJG1797:119

Title

Hanging posy

Description

Between two nails hangs a string of leaves with a central rose and two other flowers.

Size

13 × 31 mm

Other Keywords

Garland,

Context

Tailpiece to 'The Father and Jupiter'

Later Locations

FJG1811:29 Tailpiece to 'The Miser and Plutus'

Notes

First Location

FJG1797:44

Title

Egret with a frog

Description

An egret or white heron has caught a frog by the leg. It stands on the edge of a lake with reeds, rushes and other vegetation beyond. In the distance on the right a castle keep stands on a headland.

Size

31 × 44 mm

Other Keywords

Tree or shrub

Context

Tailpiece to 'The peacock, turkey, and goose'

Later Locations

FJG1797:168

FJG1811:35 Tailpiece to 'The Lady and the Wasp'

WEPB1860s

PBP1867:59

Notes

First Location

FJG1797:64 (Second version)

Title

The polecat and the cock

Description

A polecat has killed a white cockerel under a broken tree trunk with two leafy branches whose bare roots enclose a rock. Bracken, grasses and other plants are behind the tree and in the distance, on the left, is a cottage or farm with three haystacks. A magpie flies overhead, calling. The polecat and magpie face towards the right.

Size

35 × 49 mm

Other Keywords

Stoat, fern, chicken, bird, dead rooster, stump

Context

Tailpiece to 'The Painter who pleased Nobody and Every Body'

Later Locations

FJG1797:214

FJG1811:64

FJG1811:144

FJG1811:219

SF1820:76

WEPB1860s

PBP1867:87

Notes

Other versions, are in Q1792:357 (reversed) and in Q1820:272.

A transfer pencil sketch for one of the two earlier versions is at 32b in Pease 174, but the upright position of the polecat is different. The initials 'TB' have been added to this in ink, perhaps by Jane Bewick. A slight preliminary pencil sketch, initialed 'T.B.' is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.525), in this the polecat is as in the engravings, facing to the right.

First Location

FJG1797:107

Title

The beggar and the clergyman

Description

A beggar with a wooden leg and wearing a soldier's uniform sits on the pavement and holds out his tricorne hat for alms to a passing senior clergyman. The latter carries a parasol and wears a full-length gown, a wig and a flat clerical hat. He wags his finger and turns away, failing to notice that a dog, perhaps the beggar's, is lifting its leg against the hem of his gown. In the distance is the tower of a great church and some grand town houses. A man carrying a heavy sack on his back crosses the open ground between.

Size

38 × 43 mm

Other Keywords

Prelate, amputee, veteran, begging, umbrella

Context

Tailpiece to 'The Mastiffs'

Later Locations

FJG1797:189

FJG1811:69 Tailpiece to 'The Old Hen and the Cock'

FJG1811:175

SF1820:248

Notes

'The Mastiffs' relates the fable of 'A Mastiff, of true English blood' who 'Lov'd fighting' and 'longed to make the war his own' but who intervened in a fight only to be 'by both sides mangled'. The fate may parallel that of the wounded soldier while his dog expresses resentment.

A preliminary pencil drawing (not reversed) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.360). John Bewick's name is written in ink below, perhaps by him but more probably much later by Jane Bewick.

First Location

FJG1811:81 [Or earlier edition]

Title

Bunch of flowers tied with a ribbon

Description

A bunch of flowers tied by the stems with a large bow forms a roughly square image. Peonies, daisies, forget-me-nots and others may be represented.

Size

36 × 35 mm

Other Keywords

Garland,

Context

Tailpiece to 'The Butterfly and the Snail'

Later Locations

FJG1811:136

Notes

Select Fables Charnley edition

First Location

SF1820:tp

Title

Newcastle Old Exchange and Guildhall

Description

Detailed architectural illustration of the Guildhall and Exchange from the north; houses on either side. Above the roofline are seen the tops of two masts of a ship on the quayside, and a smoking factory chimney. In the foreground (the Sandhill) a woman with a basket on her head; a stray pig or dog; a man carrying a barrel; a trolley with a hogshead; a loaded cart, its poles resting on a trestle; a barrel and parcels and three other people. Above the weathervane is a rook's nest.

Size

66 × 92 mm

Other Keywords

Arcade, arches, rose-window, doorways, stairs, balustrade, tower, spire, windvane, statue in niche, clock, gallery, rusticated columns, railings, bell-tower, two distant flying birds, porter.

Context

Later Locations

Cirker 1962 200:5

Notes

Engraved in the Bewick workshop, copied from the copperplate in the *Newcastle Almanac* of 1786. The impressions from the plate were originally issued separately in 1783, to mark the nesting of a pair of rooks on the weathervane of the exchange – often misreported as a crow's nest (Tattersfield, 2011; vol. 2 pp.623 and 850).

According to the editor, Emerson Charnley, in his Advertisement, this cut 'was engraved by Mr. Thomas Bewick'.

First Location

SF1820:i

Title

St Nicholas Church

Description

View of the medieval church (later Newcastle Cathedral) from the southeast – as seen from the Bewick workshop. The 18th C neoclassical Gibbs building (vestry and Thomlinson Library) is prominent in the foreground. Outside the low wall of the churchyard are two men and a dog; in the distance a house.

Size

51 × 83 mm

Other Keywords

Crown lantern tower, spires, gothic, transept, buttresses, perpendicular, lancets, tracery, pilasters, sunlit cloud.

Context

Head of 'Advertisement' page.

Later Locations

Cirker 1962 200:6

Notes

Probably by Isaac Nicholson

First Location

SF1820:iv

Title

Fawn by a river

Description

On the grassy bank of a river, a fawn stands against a background of bushes and a sprouting tree stump. In the distance across the water on the left a manor house.

Size

32 × 52 mm

Other Keywords

Stream, deer

Context

Tailpiece to Advertisement

Later Locations**Notes**

Probably by Isaac Nicholson

First Location

SF1820:v

Title

Durham Cathedral and Prebends' Bridge

Description

View across the River Wear of the towers of Durham Cathedral above the steep wooded banks. Two arches of the Prebends' Bridge, one partly hidden by a tree. An angler fishes from the near bank.

Size

47 × 70 mm

Other Keywords

Fishing rod, line, birds in the sky, fisherman

Context

Head piece to Memoir.

Later Locations

Cirker 1962 204:4

Notes

Probably by Isaac Nicholson

The bridge, completed in 1778, looks white and new.

A similar image from Akenhead's office is in Hugo (1870) no. 789 (the angler wading).

First Location

SF1820:xvi

Title

Smoker by the hearth

Description

A man sits on the left, smoking a clay pipe, close to a fireplace, his smoke mingling with that from the coal fire in the chimney. On the hearth, fire irons, his slippers on the right. A black kettle sits on the water cistern.

Size

35 × 40 mm

Other Keywords

Tailcoat, grate, flames, poker, pot-crane, mingle, smokes

Context

Tailpiece to Memoir.

Later Locations

Cirker 1962 128:7

Notes

Probably by Isaac Nicholson

First Location

SF1820:xxxiii

Title

Ruined Priory

Description

Two great fragments of a ruined great church stand against a cloudy sky. The larger is the tower with three tiers of Romanesque lancet windows. Below are two low buildings, probably cottages, but one possibly a chapel, in a graveyard with leaning and fallen gravestones, two with railings, and an arched grotto. Three boys play with a ball; another points out an inscription on a slab to a man.

Size

54 × 73 mm

Other Keywords

Hillock, tombs, churchyard,

Context

Headpiece of Table of Contents

Later Locations

Cirker 1962 202:4

Notes

Vaguely reminiscent of Tynemouth or Whitby.

Probably by Isaac Nicholson

An approximate copy (or earlier version), not reversed, is in Hugo (1870) no. 797, acquired from Catnach's office; there said to be Tynemouth Priory.

First Location

SF1820:xl

Title

Stag drinking from a pool

Description

A stag, possibly a fallow deer, stands drinking in a shallow pool or stream. Background of rocks and bushes.

Size

53 × 69 mm

Other Keywords

Stones, branches, antlers

Context

Tailpiece of the Table of Contents

Later Locations

Cirker 1962 25:4

Notes

Probably by Isaac Nicholson

First Location

SF1820:2

Title

Fish out of water

Description

Fish facing right, vague indication of water below.

Size

20 × 62 mm

Other Keywords**Context**

Tailpiece to 'The Cock and the Jewel'.

Later Locations**Notes**

Not identifiable as a species, possibly a stylised trout with herring's forked tail. Or just possibly a chubb or dace.

Probably by Isaac Nicholson.

First Location

SF1820:4

Title

Lifeboat off Tynemouth

Description

An open lifeboat in high breaking waves is rowed by oarsmen, four of them on the port side, and a steersman stands in the stern with a long oar, while another stands in the bow. A person is being pulled from the water near the stern where four people huddle, perhaps also rescued. In the distance a two-masted ship is sinking. High above is the rocky headland on which stands the ruin of Tynemouth Priory and Castle, a house and a tower, perhaps a lighthouse.

Size

41 × 73 mm

Other Keywords

Storm, gale, breakers, spray, cliffs, sea, spume, foam.

Context

Tailpiece to 'The Fox and the Crow'

Later Locations

Cirker 1962 191:6

Notes

First Location

SF1820:6

Title

Fox running with Goose

Description

A fox is running away fast with a goose held by the neck in its mouth. A farmer and his dog give chase. A hen and chicks are feeding near a trough. Beyond all this we see a farmstead with hay ricks, barn and a pair of cartwheels with shafts but no cart.

Size

34 × 58 mm

Other Keywords

Paling fences, trees.

Context

Preface

Later Locations

SFP1871:xxix

Notes

See John Bewick's vignette of the same subject in *The Looking Glass for the Mind* (page 246 of the 1796 edition).

First Location

SF1820:8

Title

The Spaniel and the Mallards

Description

A springer spaniel leaps from hiding among rushes on a river bank, surprising three drake mallards. Two fly off, one flaps awkwardly on the water. Beyond a dragonfly flies by a reedbed.

Size

42 × 79 mm

Other Keywords

Reeds, ducks, dog, fern, pond, jumps

Context

Tailpiece to 'The Peacock and the Crane'.

Later Locations**Notes**

See similar scenes in the 1821 *Supplement to The History of British Birds* – SWB1821:tp and SWB1821:21.

First Location

PBP1779:42 (as a headpiece)

Title

The sinuous Crocodile

Description

A scaly crocodile with a long spiral tail zig-zags towards the viewer, its mouth open to reveal some needle-shaped snake-like teeth.

Size

41 × 51 mm (with the border)

37 × 49 mm (as a vignette)

Other Keywords**Context**

Headpiece to 'Of the crocodile'

Later Locations

SF1820:10; tailpiece to 'The Thief and the Dog'.

Cirker 1962 215:6

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:10.

A simpler copy was made in 1809 for *A History of the operations of the French and British armies in Egypt ...* (Newcastle: Lit & Phil, 1809) – see Tattersfield (2011) vol. 2, p. 341.

First Location

SF1820:12

Title

Dragonfly

Description

A dragonfly (hawker) seen from above.

Size

47 × 45 mm

Other Keywords**Context**

Tailpiece to 'The Bald Cavalier'.

Later Locations

WEPB1860s (inverted)

Cirker 1962 106:10

Notes

An earlier but very similar, reversed image was printed by Davison of Alnwick in his Buffon (1814) vol. 4, p. 33. It measured 50 × 48 mm and formed the headpiece to 'The Libellula' (the dragonflies).

Both the 1814 and the 1820 versions are probably engraved by Isaac Nicholson after he had left the Bewick workshop.

First Location

SF1820:14

Title

Shipyards with hull.

Description

A finished hull of a sailing ship is supported in the shipyard by eight timber props. On the deserted dockyard are timbers, a cauldron on an open fire, perhaps containing pitch, a guard dog on a long rope or chain connected to its kennel, a cottage, and a boilerhouse. Beyond a paling fence are high bare hills. The dock is outlined by piles, to one of which a small boat is moored.

Size

35 × 58 mm

Other Keywords

Stern, cabin windows, chimney

Context

Tailpiece to 'The Viper and the File'.

Later Locations

Cirker 1962 194:1

Notes

Probably by Isaac Nicholson.

It is not obvious how the ship will be launched!

A similar hull in a different shipyard is in a bookplate engraved in the workshop for Alexander Doeg in 1792 (Tattersfield, 1999; p.112).

First Location

SF1820:16

Title

Squirrel in a cage

Description

A red squirrel runs up the wire side of a wide cylindrical treadmill cage, with six little bells set above to ring as it turns. A resting box or foodbox is on the left side of the wooden frame housing, which stands on the bare floor against a bare wall.

Size

45 × 55 mm

Other Keywords**Context**

Tailpiece to 'The Sick Kite'.

Later Locations

WEPB1860s

Cirker 1962 34:6

Notes

The presumed earlier source has not yet been identified.

First Location

SF1820:18

Title

Farmyard goose

Description

A domestic greylag goose stands on the bank of a stream. Beyond is a house and two outhouses.

Size

35 × 45 mm

Other Keywords

Fence, trees, bush, water, pond

Context

Tailpiece to 'The Two Pots'.

Later Locations

WEPB1860s

Cirker 1962 73:8

Notes

Perhaps by Isaac Nicholson. Several vaguely similar goose images appear in the workshop's earlier work, but the presumed exact earlier source has not yet been identified.

A possible predecessor image in in the collection of the Natural History Society of Northumbria (illustrated in Tattersfield, 2011, vol. 2, p. 926).

First Location

SF1820:22

Title

Resting donkey

Description

A donkey lies on a hillock against a dark sky.

Size

23 × 37 mm

Other Keywords**Context**

Tailpiece to 'The Dog and the Shadow'.

Later Locations

Cirker 1962 9:6

Notes

Probably by Isaac Nicholson.

First Location

SF1820:26

Title

Sheep in the shade

Description

A ram, two ewes and a suckling lamb stand in the shade of a bushy rock on a riverbank. Only the ram is of the blackface breed.

Size

37 × 66 mm

Other Keywords

Fence, vegetation,

Context

Tailpiece to 'The Sick Lion, the Fox, and the Wolf'.

Later Locations

Cirker 1962 17:5

Notes

Probably by Isaac Nicholson.

Directly derived from John Bewick's vignette of the same subject in *The Looking Glass for the Mind* (page 149 of the 1796 edition).

First Location

SF1820:28

Title

The Bulls and the Frogs

Description

Two bulls charge each other head on. In the foreground a frog leaps into a pond where another is on a grassy islet. In the distance a tree and a conical hill.

Size

32 × 49 mm

Other Keywords

Water, grass

Context

Tailpiece to 'The Eagle and the Owl'

Later Locations**Notes**

Probably by Isaac Nicholson.

Clearly derived from the headpiece in Bewick's *Fables of Aesop* (1818) p.179; where the pugnacious white bulls are reminiscent of the Chillingham herd, but their short horizontally set horns are quite unlike those of the Chillingham cattle.

First Location

SF1820:30

Title

The Colossus of Rhodes

Description

The colossal statue, nude apart from a loincloth, stands astride the harbour entrance, a halo surrounding his head. In his right hand a smoking torch, in his left a sceptre with a fleur-de-lys tip. On his back a full quiver of arrows. A square-rigged ship under full sail enters between the legs of the Colossus. On the left of the entrance is a round fort flying a pennant; on the right two men watching from a hill. In the harbour is another ship apparently in flames. Beyond are the buildings and towers of the city, and in the distance a steep mountain.

Size

39 × 48 mm

Other Keywords

Flag, strap, rod, dome.

Context

Tailpiece to 'The Shepherd and the Young Wolf'.

Later Locations

Cirker 1962 215:10

Notes

The presumed earlier source has not yet been identified.

First Location

SF1820:32

Title

Reader in his study.

Description

A man in a periwig sits reading at his desk, one arm over the back of his chair, the other holding the book. Above the desk a bookcase. On the wall a framed portrait of a full wigged man. A window with flounced curtain and window-seat.

Size

41 × 51 mm

Other Keywords

Knee-breeches, waistcoat, tailcoat, books, drawers.

Context

Talepiece to 'The Clock and the Dial'.

Later Locations

WEPB1860s

Cirker 1962 157:7

Notes

Possibly by Isaac Nicholson.

Compare with SF1820:134. For an early precursor see the headpiece of 'An Impertinent and Philosopher' in SF1776:153. The figure and outdoor surroundings of 'The Student' headpiece in PBP1779:viii are quite different.

First Location

SF1820:34

Title

Four ships in a breeze.

Description

A three-masted sailing ship under full sail heels to the starboard in a stiff breeze as it sails away. It is square-rigged but with a fore-and-aft sail on the mizzen mast. A long pennant flies from the main masthead, a naval ensign from the mizzen mast. Beyond are two sloops and a fourth vessel is on the horizon.

Size

42 × 55 mm

Other Keywords**Context**

Tailpiece to 'The Lion, the Bear, the Monkey, and the Fox'.

Later Locations

Hugo (1870) no. 1366

Notes

Probably by Isaac Nicholson.

Hugo (1870) reproduces three versions of this image, no.s 1364 and 1365 are obvious copies, but 1366, which he acquired from Akenhead's office, appears to be from the same block as SF1820:34.

First Location

PBP1779:36 (as a headpiece with a border)

Title

An Elephant

Description

An elephant stands facing left in a bare flat grassy landscape.

Size

42 x 51 mm (with the border)

41 x 51 mm (as a vignette)

Other Keywords**Context**

'Of the Elephant'

Later Locations

SF1820:36 talepiece to 'The Butterfly and the Rose'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:36.

A very similar but not identical elephant appears in a bookplate engraved in the workshop in 1825 for William Smith of Haughton Castle (Tattersfield, 1999; p.218); and another, facing right, is in the headpiece in Buffon (1814) vol. 2, p.9.

First Location

Christmas Tales c1783 or 1784 (see notes below) as a headpiece, with a border.

Title

Gentry in a Park

Description

In an avenue of mature trees with a deciduous plantation beyond, a well-dressed man sits on an open-work settee. He is wearing a braided uniform jacket with flared shirt-cuffs, knee breeches, buckled shoes and a tricorne hat and holds a gold-topped cane. A couple stroll away, the lady in a long gown, cape and bonnet, the man in a tailcoat and three-cornered hat, carrying a cane.

Size

38 × 48 mm

Other Keywords**Context****Later Locations**

SF1820:40 tailpiece to 'The Bee and the Fly'.

WEPB1860s

Cirker 1962 135:3

Notes

Apparently originally a headpiece with a rectangular border in *Christmas Tales for the amusement and instruction of young ladies and gentlemen in winter evenings* "By Solomon Sobersides. London" [Actually Newcastle: Thomas Saint, n.d. c1783.] See Tattersfield (2011) vol. 2, p. 154 for an illustration. The border was probably removed by Emerson Charnley for his *Select Fables* (1820).

First Location

SF1820:42

Title

An Angler baits his Hook.

Description

An angler sits on a rock outcrop under a tree, baiting his hook or tying a fly to his cast. His rod is supported against his thigh and his elbow, the line hanging loosely. The river curves away to the right under steep wooded banks. two birds, one perhaps a magpie, sit on different bare tree-tops and seven birds fly high on the right. The elaborate and attractive vegetation is not identifiable.

Size

60 × 72 mm

Other Keywords

Broad-rimmed hat.

Context

Tailpiece to 'The Lion and the Gnat'.

Later Locations

Cirker 1962 139:2

Notes

Probably by Isaac Nicholson. It is clearly based on WB1804:50, but is not exact copy.

First Location

SF1820:44

Title

Castaway on a rock

Description

A man in a tailcoat and knee-breeches sits on a sloping off-shore rock, his hands together in prayer. Waves break onto the rock and against the steep cliffs that make the shore inaccessible. The man's hair, the grass on the cliff-top and three gulls in the sky are blown like the waves by a fresh on-shore wind. In the distance is a castellated fortress on a headland. No wreck, ship or help is in sight.

Size

46 × 60 mm

Other Keywords

Spray, castle, sea.

Context

Tailpiece to 'Genius, Virtue, and Reputation'.

Later Locations

Cirker 1962 192:1

Notes

Probably by Isaac Nicholson.

See the earlier version in *Water Birds* - WB1804:182.

First Location

SF1820:48

Title

Castle Keep and cart

Description

A bleak castle keep with four low corner turrets stands in isolation except for a lone horse-drawn cart and its driver crossing the flat open foreground. A broken fragment of a lost wall remains attached to the barbican or gateway. A garderobe chute appears to empty into the unseen forecourt.

Size

39 × 42 mm

Other Keywords**Context**

Tailpiece to 'The Father and his Sons'.

Later Locations**Notes**

The main structure has some resemblance to Newcastle Castle keep, which however was tightly surrounded by housing in the early 19th century.

Probably by Isaac Nicholson.

First Location

PBP1779:50 (as a headpiece)

Title

Otter with a salmon

Description

An otter stands on a sloping rock on a riverside, eating a salmon. A cracked stratified rocky outcrop above is topped by trees and bushes, their roots showing through the exposed soil. The far bank is similarly wooded.

Size

41 × 51 mm with the border

41 × 50 mm as a vignette

Other Keywords

Water, branches, cliffs.

Context

'Of the otter'

Later Locations

SF1820:50 tailpiece to 'The One-eyed Stag'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:50.

First Location

PBP1779:60 (as a headpiece)

Title

The Cuckoo and the Nightingale

Description

On the left, two birds, identifiable only from the title as 'the Cuckoo and Nightingale', sit on opposite low branches of a tree whose canopy is out of the picture; behind the tree are bushes. On the right a track leads through a gate to houses under trees beyond.

Size

57 × 62 mm with the border

57 × 61 mm as a vignette

Other Keywords

Fence, hedge

Context

'The Cuckoo and Nightingale'

Later Locations

SF1820:54 tailpiece to 'The Daw with borrowed Feathers'.

Cirker 1962 111:1

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:54.

First Location

SF1820:56

Title

A Mackerel

Description

A mackerel, facing towards the left. Shading below.

Size

26 × 69 mm

Other Keywords

Fish

Context

Tailpiece to 'The Ant and the Caterpillar'

Later Locations**Notes**

Probably by Isaac Nicholson.

The image may be derived from a smaller, reversed one in Buffon (1814) vol. 3, p. 139.

First Location

SF1820:58

Title

The Philosopher

Description

A central bearded figure in spectacles, a long fur coat and hat, and holding a rod in his left hand, gestures to a mounted globe on the left. Above this is a framed portrait of man with a beard and straggly hair. On the right two books on a low table and above them a framed mirror or possibly a picture in which an obscure image, possibly the face of a cat appears.

Size

45 × 55 mm

Other Keywords**Context**

Tailpiece to 'The Two Lizards'.

Later Locations

Cirker 1962 177:4

Notes

Probably by Isaac Nicholson.

Compare with the philosopher as an astronomer at PBP1779:110

First Location

SF1820:60

Title

Watering the horses

Description

A rider has brought two horses to stand in the river and drink. He rides a dark one, its tail docked, and leads a grey, holding both bridles and gripping his whip under his arm. Rocks and driftwood line the near bank with a tree and bushes further along, and at the top of the far bank a fence and gate separate a field from a wood beyond.

Size

45 × 65 mm

Other Keywords

Stones, ford, riding jacket, breeches, boots.

Context

Tailpiece to 'Jupiter's Lottery'.

Later Locations

Cirker 1962 149:12

Notes

Probably by Isaac Nicholson.

Compare the similar scene at SF1820:170

First Location

PBP1779:72 (as a headpiece)

Title

Farmyard Turkey

Description

A large turkey cock, its tail spread, occupies most of the right side of the image. Beyond it a rail fence, a field and a distant wood. On the left a stone barn with the tops of four hayricks showing above it and treetops beyond. Three small birds, possibly starlings, feed near the turkey.

Size

56 x 62 mm with border

46 x 61 mm as a vignette

Other Keywords

Haystacks, paling fence

Context

'The Turkey-Cock'

Later Locations

SF1820:62 tailpiece to 'The Two Dogs'.

Cirker 1962 79:5

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:62.

Compare with the smaller image of a turkey at SF1820:252.

First Location

SF1820:64

Title

A Scots Vignette

Description

A set of Highland bagpipes, its bag naked, lies in front of a thistle in flower. Behind it a piece of tartan, perhaps a plaid, hangs on what appears to be a claymore, point to the left. Alternatively the 'handle' of the 'sword' may be a large kilt-pin.

Size

26 × 27 mm

Other Keywords**Context**

Tailpiece to 'The Fox and the Stork'.

Later Locations**Notes**

Probably by Isaac Nicholson.

A pencil drawing, reversed, is in the collection of the Natural History Society of Northumbria (NEWHM:1967.H67.506).

First Location

PBP1779:66 (as a headpiece with a rectangular border)

Title

A Magpie and a Jackdaw

Description

A jackdaw sits on a broken wall, and a magpie, on a low branch of a tree extending out of sight above, apparently conversing. Holes in the tree trunk, leafy plants below, and another tree on the left. A fence in the middle distance, and beyond it a ruined castle with trees growing out of its walls and birds in the sky above. Far beyond three or four houses under a wood.

Size

56 × 61 mm both with the border and as a vignette

Other Keywords

Tower, gateway, keep

Context

‘The Magpie and the Daw’

Later Locations

SF1820:66 tailpiece to ‘The Beggar and his Dog’.
Cirker 1962 102:6

Notes

Taken from a headpiece in *A Pretty Book of Pictures* “Twelfth Edition”. [Newcastle: Saint, 1779].
The original border there was removed for SF1820:66.

First Location

SF1820:68

Title

Running hare

Description

A hare runs to the left, behind it a high rock covered in bushes. Ferns and grasses below.

Size

42 × 59 mm

Other Keywords**Context**

Tailpiece to 'The Ant and the Fly'.

Later Locations**Notes**

Probably by Isaac Nicholson.

Compare with SF1820:164

First Location

SF1820:70

Title

Carrier's Wagon

Description

Two horses in tandem pull a covered four-wheeled covered wagon from left to right along a road. The driver lies back on the pole. Dense vegetation in the foreground forms a lower border. A great tree, perhaps an elm, on the right, a small one on the left. On the skyline beyond fields a small town of many houses with a church steeple and a row of poplars.

Size

45 × 78 mm

Other Keywords

Ferns, hedges, spire, waggon

Context

Tailpiece to 'The Horse and the Ass'.

Later Locations

Cirker 1962 195:5

Notes

Probably by Isaac Nicholson.

First Location

SF1820:72

Title

Treasure in the vault

Description

A man kneels on one knee spreading his hands in surprise at one of three piles of coins. He is in a stone-built vault or crypt with arched openings and barrel-vaulting. Behind him is a seven-branched candlestick.

Size

38 × 46 mm

Other Keywords

Arches, treasure, hoard

Context

Tailpiece to 'The Husbandman and the Stork'.

Later Locations**Notes**

Possibly by Isaac Nicholson. The presumed earlier source has not yet been identified.

First Location

SF1820:78

Title

Cart at the gate

Description

A man in a long coat and tall hat leads a horse and cart towards a shut gate. The two-wheeled cart is loaded with produce, perhaps turnips. The well groomed grey horse, with a docked tail, is in full harness including blinkers. Behind a wattled fence is an overgrown hedge and trees.

Size

30 × 42 mm

Other Keywords

Six-barred gate, bridle, halter, collar, saddle-cloth, girth, cart horse, farmer, carter

Context

Tailpiece to 'The Two Frogs'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

PBP1779:38 (as a headpiece with a border)

Title

Civet under a Palm Tree

Description

The 'civet cat', striped on the neck, back, legs and tail so as to look more like a tiger, stands under a coconut palm. In the background the gables of three timber houses are enclosed by a high paling fence. Trees and bare hills beyond.

Size

41 × 51 mm (both with the border and as a vignette)

Other Keywords

Stockade

Context

'Of the Civet Cat'

Later Locations

SF1820:80 tailpiece to 'The Mountains in Labour'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:80.

The creature is not recognisable in this image; Bewick's illustrations of the closely related Genet, Civet, and Zibet in *Quadrupeds* a decade later are a vast improvement.

First Location

SF1820:82

Title

Bareback rider trotting

Description

A well dressed man on a well groomed horse rides bareback, but holding reins. He is seen against a large steep-sided rock outcrop, with a tree stump, low branches and bushes on top. From the right-hand side of the rock a narrow stream or channel, or possibly even a hose, curves across the bare ground behind the horse and empties with a splash into a stream in the foreground. Beyond the rock on the left are a distant house and church with a steeple and weathercock.

Size

39 × 69 mm

Other Keywords

Bridle, tail docked, grass, ferns,

Context

Tailpiece to 'The Fox and the Countryman'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

NLB1771:H

Title

Horse

Description

A lively horse trots to the right. The ground is crudely indicated, with a single plant to the right.

Size

23 × 29 mm

Other Keywords**Context****Later Locations**

SF1820:84 Tailpiece to 'Mercury and the Woodman'.

Notes

From *The New Lottery Book*, 1771.

First Location

SF1820:86

Title

Gamecocks

Description

Two fighting cocks threaten each other, beak to beak. Both have clipped wings and tails, and their wattles have been amputated. They have long sharp spurs. The flat ground or floor is roughly indicated.

Size

22 × 60 mm

Other Keywords

Gamecocks, cockerels,

Context

Tailpiece to 'The Fir and the Bramble'.

Later Locations**Notes**

Numerous similar images from the workshop exist, mainly smaller versions used in newspaper advertisements for cock fights. For another of about the same size see Cirker 1962 152:10 and many others are in Hugo (1870) no.s 1487-1501. But the presumed earlier exact source has not yet been identified.

First Location

PBP1779:96 (as a headpiece with a border)

Title

The Pelican “at Tynemouth”

Description

A pelican drawn from an earlier source and looking a bit like a gannet, stands on a sloping rock on the seashore. Cliffs form the coast on either side. A few seashells lie on the rock. Sunlight on the white-top waves and high clouds. In the distance a square-rigged ship under full sail sails away.

Size

56 × 62 mm both with the border and as a vignette

Other Keywords**Context**

‘Of the pelican’

Later Locations

SF1820:88 tailpiece to ‘The Swallow and the Spider’.

Cirker 1962 102:9

Notes

Taken from a headpiece in *A Pretty Book of Pictures* “Twelfth Edition”. [Newcastle: Saint, 1779]. The original border there was removed for SF1820:88.

A similar image of the bird, reversed, without the background and with the neck more flexed is the headpiece in the London (Carnan) editions of *A Pretty Book of Pictures for Little Masters and Misses: or, Tommy Trip’s History of Beasts and Birds* (examined in the late 14th edition). It seems likely that this is the image that Bewick copied for the Saint edition.

In later years Bewick took holidays with his family at Tynemouth. Here the cliffs on the coast and the ship sailing as if from the Tyne, suggest that it was also his youthful experience of the sea coast.

First Location

SF1820:90

Title

Running Fox

Description

A fox, mouth open, rus left to right. Behind it a rock, tree stump and vegetation.

Size

25 × 36 mm

Other Keywords**Context**

Tailpiece to 'The Fox without a Tail'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

PBP1779:12 (as a headpiece with a border)

Title

The Wolf and Trees

Description

A wolf, facing left, turns its head to face the viewer. Behind it a tree trunk with woods beyond.

Size

41 × 51 mm with the border

40 × 50 mm as a vignette

Other Keywords**Context**

'Of the Wolf'

Later Locations

SF1820:92 tailpiece to 'The Swan and the Stork'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:92.

First Location

SF1820:94

Title

Chain footbridge

Description

A flimsy footbridge, supported and tethered by chains, stretches from one high rock to another across a river or a narrow place in the still water of a lake. A man crosses it, while another is fishing below. Trees and bushes on the rocks. A cliff and hills beyond.

Size

37 × 62 mm

Other Keywords**Context**

Tailpiece to 'The Dock, the Cock, and the Fox'.

Later Locations

Cirker 1962 204:6

Notes

Probably by Isaac Nicholson.

First Location

PBP1779:58 (as a headpiece, with a border)

Title

The Young Hawk

Description

A hawk stands on a broken fence rail. Its streaked breast suggests a young bird, the head is more like a like a goshawk's than a falcon's. Far away on the left is a ruined castle with birds in the sky above. On the right is a cottage and trees on a hill. Bushes and trees on either side.

Size

57 × 61 mm with the border

55 × 60 mm as a vignette

Other Keywords**Context**

'Of the falcon'

Later Locations

SF1820:96 tailpiece to 'The Ants and the Grasshopper'.

Cirker 1962 68:7

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:96.

A rather similar image of the falcon is in the London (Carnan) editions of *A Pretty Book of Pictures* (examined in the 14th edition). There the fence perch, and the stripe above the eye are similar. Bewick may have used this image in developing his own for the 12th edition.

First Location

SF1820:98

Title

The Hare, the Hounds and the Hunting Horn

Description

Two beagles rest under a sprouting tree stump, barely reacting as a hare runs past close to them. A musket leans against the tree and a hunting horn hangs from a branch. Woods beyond.

Size

48 × 67 mm

Other Keywords

Gun, flintlock, dogs

Context

Tailpiece to 'The Fox and the Ass'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

PBP1779:110 (as a headpiece with a border)

Title

The Astronomer

Description

A man, bearded and dressed in fur-lined hat, hood and coat, sits at an open window and looks through a telescope at a dark starry sky. The telescope is mounted on a tripod stand on a table top, beside it is a globe and the man holds a chart or star map in his hand.

Size

41 × 51 mm with the border

41 × 50 mm as a vignette

Other Keywords

Chair, stars, swivel, eyepiece

Context

‘The Philosopher’

Later Locations

SF1820:100 tailpiece to ‘The Dog and the Cat’.

Cirker 1962 177:5

Notes

Taken from a headpiece in *A Pretty Book of Pictures* “Twelfth Edition”. [Newcastle: Saint, 1779]. The original border there was removed for SF1820:100.

Compare with the figure of a philosopher in SF1820:58.

A closely similar telescope and stand appear in the bookplate of Thomas Scott of Newcastle (died 1794). Though not documented in the Beilby & Bewick workshop records it was probably engraved there (Tattersfield, 1999; 210).

In the London (Carnan) editions of *A Pretty Book of Pictures* (page 112) The Philosopher is again illustrated as an astronomer, in a similar costume, but outdoors as a smaller figure in a landscape, with a larger telescope and globe. It seems likely that Bewick took that illustration as his inspiration but created a quite different image.

A larger and more elaborate version, perhaps of about the same date, embellished with a diagram of the solar system and a porcupine, star, alligator, and comet (perhaps as astrological symbols) is in the British Museum’s collection assembled by Bewick’s daughters (Tattersfield, 2011; vol 2, p 912).

First Location

SF1820:102

Title

A Gourmand Dines Alone

Description

A stout bearded man in coat and turban-style hat sits at a large round table on the only chair, raising a fork to his mouth and holding a knife over a plate of food. There are at least six other loaded plates and two platters, a glass and wine bottle with various other items on the wide tablecloth. A servant has just entered the room with another full platter. The room is lit by a large oval lattice window.

Size

39 × 47 mm

Other Keywords

Armchair, curtain, door, obese, fat, greed,

Context

Tailpiece to 'The Boar and the Fox'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

First Location

SF1820:104

Title

Pig and fence

Description

A pig stands facing right with a paling fence arching beyond.

Size

17 × 25 mm

Other Keywords**Context**

Tailpiece to 'The Discontented Ass'.

Later Locations**Notes**

A close copy of a tailpiece in Buffon (1814) vol. 1, p.188. That in turn is a copy of the larger headpiece to 'The Hog' (p.184).

First Location

SF1820:106

Title

Boys pelting a Frog

Description

Two well dressed boys, with a hatful of stones, aim one at a frog or toad. In the foreground a pond. Beyond a paling fence and gate, across a field is a house and a wood.

Size

25 × 48 mm

Other Keywords

Missiles, water,

Context

Tailpiece to 'The Undutiful Young Lion'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

PBP1779:14 (as a headpiece with a border)

Title

Horse in a Paddock

Description

A young stallion gallops to the right, its long tail flying. Beyond a paling fence, some treetops, the roof of a gabled cottage, the top of a hayrick and distant woods.

Size

41 × 50 mm with the border

41 × 49 mm as a vignette

Other Keywords

Horse, haystack, colt, farm

Context

'Of the Horse'

Later Locations

SF1820:108 tailpiece to 'The Countryman and the Ass'.

Cirker 1962 7:5

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:108.

First Location

SF1820:110

Title

The Cavalryman and the Stag

Description

A mounted soldier with a spear gallops after a stag, which looks back over its shoulder as it flees. Woods beyond.

Size

27 × 49 mm

Other Keywords

Cavalier, horse, deer, trees, helmet

Context

Tailpiece to 'Joy and Sorrow'.

Later Locations

Cirker 1962 147:5

Notes

The presumed earlier source has not yet been identified.

First Location

NLB1771:G

Title

A Goat and a Flower

Description

A goat stands facing right, a flower beyond on the right

Size

23 × 28 mm

Other Keywords**Context****Later Locations**

SF1820:112 Tailpiece to 'The Fox and the Ape'.

Notes

From *The New Lottery Book*, 1771.

First Location

PBP1779:54 (as a headpiece with a border)

Title

Griffon Vulture

Description

A vulture stands among the bare bones on bare ground, a skull, long bone, spine and ribs.

Size

57 × 61 mm

56 × 60 mm

Other Keywords**Context**

'Of the vulture'

Later Locations

SF1820:116 tailpiece to 'The Old Man and the Scoffer'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:116.

The vulture in the London (Carnan) editions of *A Pretty Book of Pictures* (examined in the 14th edition) is clearly the model that Bewick used to create his image. His is a clear copy, reversed, with the rib cage and skull.

First Location

SF1820:118

Title

Naval greeting

Description

A naval officer and a midshipman, both in uniform, shake hands. They are standing in a room where a punch bowl and two stemmed glasses stand on a round occasional table with a stem and a tripod base. Two Chippendale-style chairs stand against the wall. Two framed paintings, one a landscape, hang above.

Size

45 × 55 mm

Other Keywords

Ladle, pictures,

Context

Tailpiece to 'The Splenetic Traveller'.

Later Locations**Notes**

Probably by Isaac Nicholson.

For a comparable design (and the chair!) in an early precursor see the headpiece of The Bragging Traveller in SF1776:82.

First Location

SF1820:120

Title

The Hen and the Ducklings in the Farmyard

Description

A hen in the foreground watches five ducklings in a pond beyond. Prominent in the background a barn, two gables of the farmhouse, some hayricks and trees.

Size

44 × 55 mm

Other Keywords

Leaves.

Context

Tailpiece to 'The Crow and the Pitcher'.

Later Locations

WEPB1860s

Notes

It is not in the Saint edition of *A Pretty Book of Pictures* (1779) and its presumably early source has not yet been identified.

See also SF1784:165, LB1797:245 and Q1820:437 for other versions.

First Location

SF1820:122

Title

The Castle and the Dovecot

Description

On the right, two doves fly towards six arched openings in a gable, which serve as a dovecot. Other birds (? jackdaws) sit on the chimneys. Below a tree, a broken rail fence and grass. On the left a neglected and partly ruined castle with trees growing out of the walls.

Size

46 × 55 mm

Other Keywords

Gateway, tower, pigeons.

Context

Tailpiece to 'The Shepherd's Boy and the Wolf'.

Later Locations

PBP1867:93 (oval)

Notes

The presumed earlier source has not yet been identified.

An almost exact copy of the headpiece to the fable 'The Pigeon and the Magpie' on page 259 of *Select Fables of 1820*, but with the smaller oval expanded to a rectangle.

First Location

PBP1779:70 (as a headpiece with a border)

Title

The Peacock and the Grand House

Description

A peacock displays its tail on open parkland. On the right a distant openwork garden seat. On the left a track leads up to a gate with ball-topped gateposts in a railing fence. Within we see one bay of a four-storey castellated house and a chapel with a spire on a clocktower. Behind are woods. Little clouds in the sky.

Size

56 × 62 mm with the border

56 × 61 mm as a vignette

Other Keywords**Context**

'The peacock'

Later Locations

SF1820:124 tailpiece to 'The Sick Father and his Children'.

Cirker 1962 83:2

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:124.

There are close similarities to the peacock in the headpiece of 'The Peacock and the Crane' in SF1820:7 and the earlier headpiece version in SF1776:127. The background however is a close copy (reversed) of that in the headpiece to 'The Wolf and the Dog' in SF1776:176.

First Location

PBP1779:18 (as a headpiece with a border)

Title

The Porcupine

Description

A porcupine with its spines erect stands facing left.

Size

40 × 49 mm with the border

36 × 48 mm as a vignette

Other Keywords**Context**

'Of the Porcupine'

Later Locations

SF1820:126 tailpiece to 'The Stag looking into the Water'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border and all shading of the sky were removed for SF1820:126.

First Location

PBP1779:6 (as a headpiece with a border)

Title

The Injured Tiger

Description

A realistic looking tiger lies on a riverbank, facing the viewer and perhaps growling. Its right hind leg looks distorted as if it were broken. A high tree stump is behind it and beyond the riversides are wooded.

Size

41 × 50 mm with the border

41 × 49 mm as a vignette

Other Keywords**Context**

'Of the Tiger'

Later Locations

SF1820:128 tailpiece to 'The Countryman and the Snake'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:128.

The figure of the tiger is almost the same as in the headpiece for 'The Lion, the Tiger, and the Fox' in SF1784 and SF1820:157, where however the hind leg is concealed.

First Location

SF1820:130

Title

Cat at rest

Description

A cat 'couchant et regardant', some shadowing behind.

Size

10 × 27 mm

Other Keywords**Context**

Tailpiece to 'The Proud Frog'.

Later Locations**Notes**

The presumed earlier source has not yet been identified. A cat, not the same but in the same posture, appeared in *The New Lottery Book*, 1771 (NLB1771:C).

First Location

SF1820:132

Title

Sowing and Harrowing

Description

A ploughed field, its furrows curving forward from right to left lies between trees and bushes. A man in the foreground is sowing seed by hand from a sling around his neck. Far behind another is leading two horses drawing a harrow over the seeded area. Between them unidentifiable dark birds have descended on the seeds. A woman on the left carries a container on her head, perhaps with more seed. Beyond a distant hedge and field gate a farmyard with house, outbuildings, rickyard fence and hayricks. An empty cart rests on its poles near the farmhouse.

Size

45 × 72 mm

Other Keywords**Context**

Tailpiece to 'The Tortoise and the Two Crows'.

Later Locations

WEPB1860s

Cirker 1962 167:8

Notes

Probably by Isaac Nicholson.

In WEPB1860s (Pease 9) only the left half of the image is present. Presumably the block had been damaged between 1820 and the 1860s. But this is a remarkable instance of an 1820 engraving masquerading as a 1770s one.

An earlier, reversed, version was engraved in 1803 for *A Spring-day: or, contemplations on several occurrences ...* by James Fisher (Edinburgh: for the author, 1803). See Tattersfield (2011) vol. 2, p. 653.

First Location

SF1820:134

Title

Reader in his library

Description

A gentleman is reading with one elbow on a round occasional table and the other over the back of his chair. Two more books lie on the table and many more in a curtained bookcase. Between the bookcase and the sash window a bust stands on a bracket on the wall.

Size

45 × 55 mm

Other Keywords**Context**

Tailpiece to 'The Sparrow and the Hare'.

Later Locations

Cirker 1962 157:2

Notes

Probably by Isaac Nicholson.

Compare the table and chair with the ones in SF1820:118 and the posture of the reader with the similar one in SF1820:32.

For an early precursor see the headpiece of An Impertinent and Philosopher in SF1776:153.

First Location

PBP1779:84 (as a headpiece with a rectangular border)

Title

Farmyard duck and goose

Description

A duck (with mallard ancestry) and a goose stand facing in opposite directions near an empty duckpond. In the background is a gate with a paling fence on the right and a stone wall with sloping coping stones on the left. Beyond are three hayricks and a stone barn's gable with two doves landing on the roof. Three trees are beyond.

Size

57 × 62 mm (both with and without the border)

Other Keywords**Context**

'The Goose and Duck'

Later Locations

SF1820:136 tailpiece to 'The Spider and the Silkworm'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:136.

First Location

PBP1779:30 (as a headpiece with a border)

Title

A Camel

Description

A camel stands facing left. Desert sand beyond. Although it has a single (rather strangely distributed) hump the animal otherwise looks more like a Bactrian camel than a dromedary.

Size

41 × 51 mm (both with and without the border)

Other Keywords**Context**

'Of the camel'

Later Locations

SF1820:138 tailpiece to 'The Huron and the Frenchman'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:10.

The headpiece for the 'Arabian Camel or Dromedary' in *Quadrupeds* (1790) and later editions (where the Bactrian camel is also illustrated) is a direct but not exact copy of PBP1779:30. According to Roscoe (1953, Appendix 7), Bewick's earlier source was William Smellie's edition of Buffon's *Natural History* Vol. 6 plate CLXVIII (c.1780). All of these Bewick illustrations may actually be ultimately derived from Bactrian camels.

First Location

PBP1779:98 (as a headpiece with a border)

Title

The Cormorant

Description

A large web-footed water bird, intended as a cormorant but too pale even for a juvenile, stands on a sloping rock on a riverbank. On the right, steep rocky cliffs, with trees on top, form one bank. On the other, open fields lead up to a copse and a hilltop windmill.

Size

55 × 62 mm (both with and without the border)

Other Keywords

Wood, water

Context

'Of the cormorant'

Later Locations

SF1820:140 Tailpiece to 'Industry and Sloth'.
Cirker 1962 102:15

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:140.

First Location

SF1820:142

Title

Coach seen across a River

Description

A coach and two horses, with a postillion, is approaching a milestone on a road on the far side of a river. Beyond are woods. Two heavy trees growing on the rocky near bank lean precariously over the water. A swallow flies over.

Size

43 × 73 mm

Other Keywords

Ripples, bushes

Context

Tailpiece to 'The Passenger and the Pilot'.

Later Locations**Notes**

Probably by Isaac Nicholson.

This is a reversed copy of the bookplate engraved in the workshop in 1801 for Jane Hewitson (Tattersfield, 1999; p.140).

Compare with a similar tree, rock and river in SF1820:246.

First Location

PBP1779:80 (as a headpiece with a border)

Title

A Bullfinch and a Linnet

Description

A dead tree stump is surrounded by suckers grown to small trees. A bird, which might be mistaken for a crow but is stated by the title to be a linnet, sits on a branch on the left. In the foreground another bird, apparently a bullfinch, is on a lower sprig. Hillocks and woods on the right. A house in the distance on the left with a windmill on the skyline beyond.

Size

56 × 62 mm (both with and without the border)

Other Keywords**Context**

'The Bullfinch and Linnet'

Later Locations

SF1820:144 tailpiece to 'The Partial Judge'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:144.

First Location

SF1820:146

Title

Deserted eggs

Description

Four eggs have been laid under a tuft of grasses, ferns and other leafy plants. Long grass has been flattened in the foreground. In the distance are a tree and a low cottage with two chimneys. No bird is to be seen.

Size

18 × 39 mm

Other Keywords**Context**

Tailpiece to 'The Eagle, the Cat, and the Sow'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:148

Title

Overcrowded River

Description

At a rustic bend in a river surrounded with woods and fields, an angler reels in his line, two fishermen haul on their net, a naked boy runs to go swimming and raises both arms as two clothed companions (or water bailiffs?) try to stop him. A motionless gentleman in tailcoat and tricorne hat stands watching in the foreground, his hands behind his back.

Size

61 × 68 mm

Other Keywords

Trees, flowers, meadow, gate, waders, fishing rod, creel

Context

Tailpiece to 'The Dog and the Crocodile'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

PBP1779:94 (as a headpiece with a border)

Title

The Swan-like Teal and the Ruff

Description

A stream flows over a small weir as it passes a line of fences and trees. On the left in the foreground is what appears to be a swan or goose but is identified in the title as a teal; on the opposite bank a ruff in full summer plumage, but large out of proportion even to the teal, its bill open, apparently calling. The edge of a house is seen on the extreme right. In the distance a cultivated field and vaguely indicated woods beyond.

Size

56 × 62 mm (both with and without the border)

Other Keywords

Rail fence, paling

Context

'The ruff and the teal'

Later Locations

SF1820:152 tailpiece to 'The Ass and his Master'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:152.

First Location

SF1820:154

Title

Horse at a Flooded Watermill

Description

A horse grazes peacefully in the foreground on a field bounded on the right by a rock surmounted by a tree and bushes, with a fern below. The main feature in the image is a watermill. The largest of three parts of the building is a two-storey house with lattice windows and a flagstone roof; a stone-built single-storey part has a tiled roof and a wooden lean-to; and beyond them is the stone thatch-roofed mill with an undershot waterwheel. The mill-race seems far too full, overflowing and lapping at the door of the house and flooding an area outside its incomplete stone-built retaining wall, before flowing under a footbridge towards the mill. Beyond is parkland with a poplar and other trees, a distant Georgian manor house, and a steeple beyond a wood.

Size

50 × 82 mm

Other Keywords

Leat, chimney

Context

Tailpiece to 'The Eagle, the Crow, and the Lamb'.

Later Locations

Cirker 1962 169:4

Notes

Probably by Isaac Nicholson.

First Location

SF1820:156

Title

The Turkish Ruler

Description

A Turkish or Moorish ruler sits on a raised throne hung with drapery. Beside him stands a bearded advisor wearing a high hat and a gauntlet. Kneeling before them and proffering the handle of his bare scimitar is a man who has laid his hat on the floor. He bows his head and raises his left hand as if pleading. A gothic arcade divides the otherwise empty room.

Size

38 × 47 mm

Other Keywords

Sword, Muslim, columns, arches, court, Sultan, Eastern, obeisance

Context

Tailpiece to 'The Brother and Sister'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

First Location

SF1820:158

Title

Travel in the rain

Description

In heavy rain, under dark clouds, a man walks towards the left, his arms folded around his walking stick. He wears a broad-brimmed hat and a topcoat. His dog trots with him. Riding a donkey in the opposite direction a man leans against the wind, his stick under his arm, and his leg over a large pannier. There is a dog with him too. Vegetated rocks vaguely seen in the distance.

Size

42 × 66 mm

Other Keywords**Context**

Tailpiece to 'The Lion, the Tiger, and the Fox'.

Later Locations**Notes**

Probably by Isaac Nicholson.

Compare with very similar vignette, perhaps also by Nicholson, in the *Poetical Works of Burns* (Alnwick, 1808) p.209 reproduced in Bain (1981 I, 208) and John Bewick's vignette in *The Looking Glass for the Mind* (page 37 in the 1796 edition). Earlier versions are in *Select Fables* (1776 and 1784) as headpieces to 'The Sun and the Wind' (SF1776:51 and SF1784:59).

First Location

SF1820:160

Title

Fox and Hounds

Description

Two hounds run close behind a fox. Beyond, across a field are a hedge, gate, wattle fence and rail fence, with trees behind.

Size

26 × 65 mm

Other Keywords**Context**

Tailpiece to 'Hercules and the Carter'.

Later Locations

PSF1871:xxiii

Cirker 1962 4:10

Notes

Probably by Isaac Nicholson.

See John Bewick's vignette of the same subject in *The Looking Glass for the Mind* (page 144 of the 1796 edition). A very inferior version is in Burns Poems (PWRB1808a:1.167).

First Location

SF1820:162

Title

Fritillary butterfly

Description

Dorsal view of a butterfly, perhaps a pearl-bordered fritillary

Size

30 × 28 mm

Other Keywords**Context**

Tailpiece to 'The Cat and the Fox'.

Later Locations

Cirker 1962 106:16

Notes

Probably by Isaac Nicholson. The presumed earlier source has not yet been identified.

First Location

SF1820:164

Title

Hare and Fallen Tree

Description

A hare runs to the right past a tree that has fallen against a large rock covered in grass and bushes. In the foreground are some four-petalled flowers. Beyond the rock are trees.

Size

39 × 70 mm

Other Keywords**Context**

Tailpiece to 'The Lion and the Ass'.

Later Locations

Cirker 1962 33:4

Notes

Probably by Isaac Nicholson.

Compare with SF1820:68.

First Location

PBP1779:40 (as a headpiece with a border)

Title

Tortoise

Description

A tortoise stands facing right. Beyond tree stumps on a bank and trees beyond a river

Size

41 × 51 mm with the border

41 × 50 mm as a vignette

Other Keywords**Context**

'Of the tortoise'

Later Locations

SF1820:166 tailpiece to 'The Trumpeter taken Prisoner'.

Cirker 1962 45:4

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:166.

First Location

SF1820:168

Title

A Fox Hunt

Description

A hunt is in progress. One rider is galloping in full view, another is appearing beyond a grassy bank. A pack of six hounds runs ahead, but one is left several yards behind, watched by the second huntsman. In the foreground a lower border of grasses and other meadow plants. In the background, fields of crops, a hedge and ladder stile and a wattle fence and gate. A few trees.

Size

40 × 72 mm

Other Keywords

Foxhounds, hunters, horses, docked tail, whip, foxhunt, lags, lagging

Context

Tailpiece to 'The Bear and the Bees'. Precedes 'The Fox and the Bramble' in which a fox is pursued by a hunt.

Later Locations

Cirker 1962 141:1

Notes

Probably by Isaac Nicholson.

First Location

SF1820:170

Title

Horses drink at a Ford

Description

A rider brings two horses to drink at a ford. A great rock in the stream is covered with bushes and ferns. On the right a track leads up from the ford to a gate and a house in the distance.

Size

37 × 65 mm

Other Keywords**Context**

Tailpiece to 'The Fox and the Bramble'.

Later Locations

Cirker 1962 149:3

Notes

Probably by Isaac Nicholson.

See a similar scene at SF1820:60. But here the man rides the grey horse and leads the dark one.

First Location

NLB1771:E

Title

Eagle on a Branch

Description

An eagle stands, wings outstretched, on a natural looking branch. But the bird looks more heraldic than natural.

Size

23 × 27 mm

Other Keywords

leaf, white-spotted, speckled

Context**Later Locations**

SF1820:172 Tailpiece to 'The Travellers and the Bear'.
Cirker 1962 66:6

Notes

From *The New Lottery Book*, 1771.

First Location

SF1820:174

Title

A Herring

Description

A fish, probably a herring, faces right. There is no engraved background.

Size

18 × 55 mm

Other Keywords**Context**

Tailpiece to 'Fortune and the Boy'.

Later Locations

Cirker 1962 104:9

Notes

Probably by Isaac Nicholson.

First Location

SF1820:176

Title

The Balloonist and the Castle

Description

A balloon floats above a ruined overgrown castle in overgrown grounds and a solitary tree. The estate wall in the foreground is dilapidated too. A man in the basket or 'car', seems to wave a flag. There is no-one to respond.

Size

42 × 36 mm

Other Keywords

Aeronaut, flight, fly,

Context

Tailpiece to 'The Belly and the Members'.

Later Locations

Cirker 1962 198:3

Notes

Probably by Isaac Nicholson.

The balloon resembles Lunardi's.

First Location

SF1820:178

Title

Stags in a Deer Forest

Description

Three stags graze in a woodland clearing. A mature tree is in the centre of the foreground. Ivy grows on its trunk, and grasses and other plants below.

Size

38 × 69 mm

Other Keywords

Antlers, oak

Context

Tailpiece to 'The Wolf and the Lamb'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:180

Title

The Clergyman and his Wife

Description

A clergyman and a woman walk arm in arm on a wide lawn, he carries a cane, she a large muff. Their little dog trots ahead. A track beside them leads back to a gate in a part wattle, part rail, fence with trees beyond, including two poplars. On the right are three houses, and a church steeple with a weathercock.

Size

35 × 60 mm

Other Keywords

Spire, village, bonnet, gown, apron, tricorn hat, bands

Context

Tailpiece to 'The Blind Man and the Lame'.

Later Locations**Notes**

Probably by Isaac Nicholson.

Apparently derived from John Bewick's vignette of the same subject in *The Looking Glass for the Mind* (page 186 of the 1796 edition).

First Location

SF1820:182

Title

A sheep drinking

Description

A lamb drinks from a pool below a large rock, covered in bushes, from which water trickles in a narrow stream.

Size

39 × 57 mm

Other Keywords**Context**

Tailpiece to 'The Dove and the Bee'.

Later Locations**Notes**

Probably by Isaac Nicholson.

An approximate copy, reversed, is printed in Hugo (1870) no. 671; the block acquired by him from Miss Bewick through Robert Robinson.

First Location

PBP1779:106 (as a headpiece with a border)

Title

Galleon in Rough Weather

Description

Amid huge foaming waves a three-masted square-rigged ship pitches violently, its bow under water. The foremast seems to have broken, its cross-tree tilted and its stays snapped and flying loose – the fore mainsail billowing out of control. The main topsail also billows. Only the mizzen mast sail is reefed. The rigging is shown in some detail, halyards, shrouds, stays, blocks and crow's nest. The decorated stern has four rows of cabin windows and three mounted lamps.

Size

55 × 61 mm (both with and without the border)

Other Keywords

Halliards, sinking.

Context

'A view of the Victory man-of-war in distress'

Later Locations

SF1820:184 tailpiece to 'The Two Horses'.
Cirker 1962 191:7

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:184.

Clearly based on on this image is the headpiece to the fable 'The Seamen praying to Saints' at SF1784:115 and SF1820:195, where, however, the ship has two masts, a simpler stern and less damage; and a ghostly second ship is in the distance.

For a fine early precursor see the headpiece of 'The Passenger and the Pilot' in *Select Fables in Moral Instructions*, 1772 (Pease 2) page 167 and in SF1776:17, and the similar image in the headpiece of 'Seamen praying to Saints' in SF1776:162.

But all of these Bewick images seem to have been inspired by the image in the London (Carnan) editions of *A Pretty Book of Pictures* (page 108 in the Fourteenth Edition) where 'A view of the Victory man-of-war in distress' is a very similar ship in a similar position and even more severely damaged.

First Location

SF1820:186

Title

A Chillingham Bull

Description

A bull of the Chillingham breed stands facing left, its head turned to the viewer. Behind it is a branched, sprouting tree stump.

Size

45 × 54 mm

Other Keywords

Grass

Context

Tailpiece to 'The Trouts and the Gudgeon'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:188

Title

Tomb of a Warrior King

Description

The effigy of a soldier in armour lies on a plain slab tomb, his head on a stone pillow. By his head is a royal crown indicating that he is a king. A narrow lattice window is above on the right.

Size

46 × 55 mm

Other Keywords**Context**

Tailpiece to 'The Mock-Bird'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:190

Title

Angler Waiting for a Bite

Description

A fisherman, wearing a broad-brimmed hat, sits on a rock on a riverbank, holding his rod with both hands, the line curves loosely over to the left. On the rocky bank are trees.

Size

43 × 58 mm

Other Keywords**Context**

Tailpiece to 'The Boy and the Nettle'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:192

Title

The Boy and the Blind Old Man

Description

A well-dressed young boy follows an old man on a road past a paling fence. The man, with long hair and a beard, stoops and walks with a short stride, using a stick. A satchel hangs over his shoulder. Under a broad-brimmed hat there seem to be dark spectacles, suggesting that he is blind. Just ahead is a gate leading to a farm, with two buildings, one a house, and three hayricks. The boy seems to be pointing to the gate to direct the old man.

Size

27 × 48 mm

Other Keywords

Haystack, trees, cane

Context

Tailpiece to 'The City Mouse and the County Mouse'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

First Location

SF1820:194

Title

Clergyman Reading a Newspaper

Description

A man wearing a wig, spectacles and a clerical collar sits on an armchair smoking a clay pipe and reading a newspaper. Before him is a small table covered with a white tablecloth. On this are a second pipe, a possible tobacco pouch, a wine bottle, a stemmed wine glass and an unidentified object. Beyond is a tall window with a curtain draped to one side.

Size

44 × 53 mm

Other Keywords**Context**

Tailpiece to 'The Ass, the Ape, and the Mole'.

Later Locations**Notes**

Probably by Isaac Nicholson.

For a possible early precursor see the headpiece of 'The Pepper-box and the Salt-seller' [*sic*] in SF1776:206.

First Location

SF1820:196

Title

Cormorant on a Seaside Rock.

Description

A cormorant sits on a seaweed-covered rock, part of it a small stack. Beyond a beach is an off-shore rocky islet. Out to sea is a single-masted ship with fore-and-aft sails and a square-rigged top-sail. Some gulls fly high in the sky.

Size

37 × 70 mm

Other Keywords

Birds, waves.

Context

Tailpiece to 'The Seamen Praying to Saints'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:198

Title

A Leopard

Description

A leopard lies, facing right, under a tree growing out of the side of a rock. (It has the striped tail of a tiger!).

Size

36 × 69 mm.

Other Keywords**Context**

Tailpiece to 'The Scoffer Punished'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:200

Title

The Senior and the Junior Naval Officer

Description

Two naval officers stand conversing in a garden. The senior wears a wig, tricorne hat, topcoat with decorative cuffs, ruffed shirt cuffs and buckled shoes. He carries a cane. The younger man wears a brimmed hat, short jacket, more modest ruffed shirt cuffs, and boots, with a slim switch. In the garden are formal paths, a weeping willow, a cypress, a rosebush, two other plants, and a boundary fence.

Size

38 × 47 mm

Other Keywords

Admiral, Captain

Context

Tailpiece to 'The Dog, the Sheep, the Kite, and the Wolf'.

Later Locations

Cirker 1962 205:7

Notes

The presumed earlier source has not yet been identified.

Compare the roses to those in the headpiece of 'The Butterfly and the Rose' on page 35; and the garden with that in 'The Doves and their Young Ones' on page 237. For an early precursor see the headpiece of The Butterfly and the Rose in the *Select Fables in Moral Instructions of a Father to his Son Newcastle: Saint, 1772* (Pease 2) page 159 and in SF1776:4.

First Location

SF1820:202

Title

Naval Officer in the Stocks

Description

A man in an officer's hat and a formal jacket, perhaps a uniform, sits in the stocks, his back to a wall. His left fist is clenched but his expression is benign. Three similarly dressed boys, perhaps in a school uniform, point at him in apparent ridicule. Beyond a high wall and a house roof.

Size

35 × 49 mm

Other Keywords**Context**

Tailpiece to 'The Huntsman and the Old Hound'.

Later Locations

Cirker 1962 162:6

Notes

The presumed earlier source has not yet been identified.

Compare with the headpiece of 'The Father and his Sons' on page 47.

First Location

PBP1779:26 (as a headpiece)

Title

A spotted roebuck

Description

A stag runs towards the right. Its antlers and spotted coat suggest a fallow deer but the title declares it a roebuck. Beyond are scattered trees and a distant wood.

Size

41 × 50 mm both as a headpiece and as a vignette

Other Keywords**Context**

'Of the Roebuck'

Later Locations

SF1820:204 tailpiece to 'The Young Men and the Cook'.
Cirker 1962 23:7

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:26.

First Location

SF1820:206

Title

Riding to hounds

Description

Two men are riding fast to a pack of hounds across an open area with trees behind and a stream to the fore.

Size

32 × 59 mm

Other Keywords

Fallen, broken branch, fir, pine tree, grass, galloping, huntsmen, foxhounds, docked tails, foxhunt.

Context

In the Preface

Later Locations

SFP1871:xxvi 'Vignette to "Aesop"'

Cirker 1962 142:7

Notes

It does not appear in Bewick's *Fables of Aesop*.

First Location

SF1820:208

Title

White Butterfly

Description

Dorsal view of a butterfly, most likely a Large White.

Size

25 × 40 mm

Other Keywords**Context**

Tailpiece to 'The Boy and his Mother'.

Later Locations

Cirker 1962 106:3

Notes

Probably by Isaac Nicholson.

A close but not exact reversed copy of the 'Common White Butterfly' in Buffon (1814) vol. 4, p. 71.

First Location

SF1820:210

Title

The Savage Dogs

Description

In a deserted town street a pack of half a dozen dogs savage a young woman who lies helpless on the pavement, her mouth open in a scream. She wears a long white dress, and perhaps a string of pearls. From the second floor windows above her, a crowd of people lean out and peer, but there is nobody in the streets and no sign of help. They are in a grand building with a high, pedimented doorway, and around the corner are glimpsed other fine buildings, one with a colonnade above a flight of steps, another with a dome. The condition of the streets is indicated by a bootscraper by the grand door.

Size

34 × 48 mm

Other Keywords**Context**

Tailpiece to 'The Wanton Calf'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

First Location

PBP1779:4 (as a headpiece with a border)

Title

A Leopard

Description

A leopard (or could it be a jaguar?) walks towards the left, its head turned to the viewer. Nearby is a tree stump, in the distance across open ground a few trees and two high bare hills.

Size

41 × 50 mm (both with and without the border)

Other Keywords**Context**

'Of the Leopard'

Later Locations

SF1820:212 Tailpiece to 'Jupiter and the Herdsman'.
Cirker 1962 28:7

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:212.

First Location

PBP1779:64 (as a headpiece with a border)

Title

The Jay and the Raven

Description

The trunk and lowest branches of a tree occupy the foreground. Two birds sit on opposite sides: on the left a bird identifiable as a jay only by its mottled wing coverts, and on the right a raven. Both are calling. In the background on the left is a river with high cliffy banks and trees above, three arches of a bridge, and a distant ruined castle on a hilltop. On the right a cottage and surrounding fence on hillside.

Size

56 × 62 mm with the border

56 × 61 mm as a vignette

Other Keywords**Context**

‘The Jay and the Raven’

Later Locations

SF1820:214 tailpiece to ‘The Snipe Shooter’.

Cirker 1962 102:7

Notes

Taken from a headpiece in *A Pretty Book of Pictures* “Twelfth Edition”. [Newcastle: Saint, 1779].
The original border there was removed for SF1820:214.

First Location

PBP1779:86 (as a headpiece with a border)

Title

A Crane in a Marsh

Description

A crane wades in shallow water among tufts of vegetation. Behind a rail fence on the left are trees. Across a field on the right, a barn or cottage stands in front of a fence and coppice. Five large birds fly above. On a hill beyond, a ruined church or castle.

Size

56 × 61 mm with the border

57 × 60 mm as a vignette

Other Keywords**Context**

'The Crane'

Later Locations

SF1820:216 tailpiece to 'The Wolf and the Shepherds'.

Cirker 1962 92:5

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:216.

First Location

SF1820:218

Title

A Ship Driven onto a Rocky Coast

Description

A two-masted square-rigged ship is labouring in heavy foaming seas and is being driven by the wind onto a coastal cliff. The topsails and fore-mainsail are not reefed and billow out, driving the ship onward. The rigging shown includes crosstrees, halyards, shrouds and stays. The decorated stern has two cabin windows. Another ship is in the distance on the right.

Size

41 × 51 mm

Other Keywords

Waves, bowsprit, flagpole.

Context

Tailpiece to 'The Wind and the Sun'.

Later Locations**Notes**

Probably by Isaac Nicholson.

Compare with the headpiece of 'The Sailors Praying to Saints' on page 195, and with SF1820:184. But for a closer early precursor see the headpiece of 'Seamen praying to Saints' in SF1776:162.

First Location

SF1820:220

Title

Two Riders Ten Miles from Home

Description

Two well dressed riders, one on a grey horse, one on a dark one, ride past a milestone showing X miles. Trees in the background.

Size

38 × 47 mm

Other Keywords

Docked tail, whips, boots, stirrups, bridles

Context

Tailpiece to 'The Lion, the Fox and the Bulls'.

Later Locations**Notes**

Possibly by Isaac Nicholson. The presumed earlier source has not yet been identified.

First Location

SF1820:222

Title

Country Church

Description

A small church with a tower, and some lattice windows, stands in a graveyard with leaning tombstones. By the path to the door is a large tree. Beyond are a wall, more trees and distant hills.

Size

27 × 48 mm

Other Keywords

Churchyard, table tomb, gravestones,

Context

Tailpiece to 'The Kite and the Pigeons'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:224

Title

Fighting cocks

Description

Two gamecocks facing each other. A smaller version of SF1820:86 (q.v.)

Size

12 × 35 mm

Other Keywords

Cockerel,

Context

Tailpiece to 'The Nightingale and his Cage'. Opposite the fable 'The Fighting Cocks' where the headpiece show farmyard cocks in identical postures, but with their wings, tails and wattles intact.

Later Locations

WEPB1860s

Notes

Very similar images were widely used in newspapers to advertise cock fights. An example of such a trade woodblock from the Beilby & Bewick workshop from 1783 is in the Newcastle City Library's Bewick Collection (TrN 1), but much earlier imprints exist, sometimes very primitive.

First Location

PBP1779:90 (as a headpiece with a border)

Title

The Canary Bird and the Goldfinch

Description

Two birds sit on low branches of an old fruit-tree. On the left is a goldfinch, on the right a finch identifiable from the title as a canary. Round fruits, perhaps apples, hang only on the left side. Beyond the tree is a pond or small lake, with trees on its banks and in the distance across a field a farm with a house, barn and three hayricks and beyond them a wood.

Size

56 × 63 mm with the border

56 × 62 mm as a vignette

Other Keywords

Haystacks, finches,

Context

'The canary-bird and goldfinch'

Later Locations

SF1820:226 tailpiece to 'The Fighting Cocks'.

Cirker 1962 102:2

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:226.

First Location

SF1820:228

Title

The Sleeping Lion

Description

A male lion lies asleep, its head on its forepaws, at the mouth of a small cave. The rock is covered with bushes and a little grass.

Size

39 × 62 mm

Other Keywords**Context**

Tailpiece to 'The Fly in St Paul's Cupola'.

Later Locations

Cirker 1962 26:5

Notes

Probably by Isaac Nicholson.

First Location

SF1820:230

Title

Horses at a Trough

Description

Two travellers, with rolled packs on their saddlebacks, have brought their horses to a trough fed by a small waterfall or spring. One horse drinks while the other waits, its rider talking to a man on foot, who is accompanied by a diminutive dog. A tiny stream runs from the trough to a pond in the foreground, but the second horse is not being allowed to drink from these. Beyond is a great rock covered with bushes.

Size

37 × 69 mm

Other Keywords**Context**

Tailpiece to 'The Sheep and the Bramble'.

Later Locations

Cirker 1962 149:6

Notes

Probably by Isaac Nicholson.

First Location

SF1820:232

Title

A Harpist at an Inn

Description

Four men sit at a table, one smoking a clay pipe, a large tankard and a smaller glass before them. A little apart, a fifth man sits on a chair playing a harp. Several tankards and glasses sit or hang on shelves behind, and a curtain forms a swag above a window.

Size

31 × 36 mm

Other Keywords

Public house,

Context

Tailpiece to 'The Fox and the Goat'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

First Location

SF1820:234

Title

Covered wagon

Description

A four-wheeled covered wagon is drawn by a pair of horses on a country road. No driver is seen. The harness is well shown, with curious cloths tucked under the collars. Beyond are a hedge, bushes and a tree with few leaves.

Size

36 × 68 mm

Other Keywords

Hoops and canvas, tails docked, waggon

Context

Tailpiece to 'The Two Foxes'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

NLB1771:L

Title

A Lark

Description

A lark stands, facing right, on ground bare but for three little tufts of grass.

Size

19 × 30 mm

Other Keywords**Context****Later Locations**

SF1820:236 Tailpiece to 'The Plague among the Beasts'.
Cirker 1962 103:10

Notes

From *The New Lottery Book*, 1771.

First Location

SF1820:238

Title

A soldier takes a break

Description

A man in uniform wearing a few pieces of armour, stands by a tree trunk. His sword hangs at his *right* side. He holds a small dark rectangular object, possibly a drinking vessel, in his left hand. A spear and a shield embellished with a bearded head lean against the tree. Beyond a clearing is a wood.

Size

38 × 46 mm

Other Keywords**Context**

Tailpiece to 'The Doves and their Young Ones'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

The uniform is similar to those in SF1820:264 and SF1820:292.

First Location

NLB1771:W

Title

Woodcock in a marsh

Description

A wading bird, identifiable as a woodcock only from its title in *The New Lottery Book*, stands facing right, in a marsh. A few long-leaved plants at the water's edge.

Size

22 × 28 mm

Other Keywords

Wader

Context**Later Locations**

SF1820:240 Tailpiece to 'The Hounds in Couples'.

WEPB1860s

Cirker 1962 103:13

Notes

From *The New Lottery Book*, 1771.

First Location

SF1820:242

Title

The Well-Fed Gentleman

Description

A well-dressed man in a wig sits on an armchair holding his enbonpoint with both hands. He looks contented. The room is like the one in SF1820:194 – the window and tablecloth the same. But the table here is round not square, and there is wallpaper decorated with an undulating stem-and-leaf pattern. The armchairs in the two images are similar in style but not identical. On the table are a wine bottle and stemmed glass and an open book or perhaps a folded newspaper. Against the wall on the left is a Chippendale style chair.

Size

45 × 54 mm

Other Keywords

Belly, stomach, flask

Context

Tailpiece to 'The Peacock'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

PBP1779:68 (as a headpiece with a border)

Title

The Hoopoe and the Toucan

Description

A gnarled and twisted tree fills the centre of the image. Below it on the left is a hoopoe; on a low branch on the right a toucan. A bare vine stem, perhaps ivy, curls up the trunk. Beyond a grassy field is a mixed wood, including a spruce or fir tree.

Size

56 × 62 mm with the border

56 × 61 mm as a vignette

Other Keywords

Birds, trees, leaves, crest, bill

Context

‘The Toucan and Houpoe’

Later Locations

SF1820:244 Tailpiece to ‘The Elm and the Vine’.

Cirker 1962 102:11

Notes

Taken from a headpiece in *A Pretty Book of Pictures* “Twelfth Edition”. [Newcastle: Saint, 1779]. The original border there was removed for SF1820:244.

First Location

SF1820:246

Title

The Cat, the Bird, and the Insect

Description

A tree grows horizontally and precariously from a rocky river bank out over the water. Its roots are exposed. A tabby cat, perhaps a wildcat, creeps along the trunk towards a bird on a small branch, reaching down for a flying insect. The rocks on the far bank are reflected in the river. In the distance is a small cottage, a fence, and behind them a wood.

Size

28 × 63 mm

Other Keywords

Trees,

Context

Tailpiece to 'The Man and the Fly'.

Later Locations**Notes**

Probably by Isaac Nicholson.

Compare the tree, rock and river in SF1820:142; but evidently derived from John Bewick's vignette of the same subject in *The Looking Glass for the Mind* (page 256 of the 1796 edition and Cirker 1962 5:10).

A preliminary pencil sketch (without the insect) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.394).

First Location

SF1820:250

Title

Riding headlong

Description

A rider, in army uniform but unarmed, gallops frantically down a sloping stony road. His whip has fallen from his hand, and his foot is out of his stirrup, but he is not pulling on the reins. A vegetated bank forms a lower border. On the far side of the road is a great rock topped by bushes, trees and a rail fence. In the distance behind the rider is a church steeple beyond trees.

Size

39 × 60 mm

Other Keywords

Docked tail, soldier

Context

Tailpiece to 'The Dove with a String at its Foot'.

Later Locations

Cirker 1962 149:8

Notes

Probably by Isaac Nicholson.

Compare with 'set a beggar on' at FA1818:80 .

First Location

NLB1771:T

Title

A Turkey

Description

A turkey stand facing right, its tail erect. A little bare ground is the only context.

Size

23 × 25 mm

Other Keywords**Context****Later Locations**

SF1820:252 Tailpiece to 'The Old Man and Death'.
Cirker 1962 79:7

Notes

From *The New Lottery Book*, 1771.

The bird is similar to the turkey in SF1820:62, but much smaller and the plumage and head posture are different.

First Location

SF1820:254

Title

A Young Couple's Petition

Description

A young couple kneel side by side, their hands held in prayer, before a ruler sitting on an ornate armchair on a platform above them in the opening of an apparently medieval military tent. Three soldiers with spears and shields stand around. The young woman wears a long dress and train. The man is partly hidden behind her, but may be in uniform, though without any head-dress. The young ruler raises his left hand as if in blessing. More tents are in the background. The shields have an insignia of eight radiating lines.

Size

37 × 46 mm

Other Keywords

Army camp, helmets,

Context

Tailpiece to 'The Old Man and his Son'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

First Location

PBP1779:34 (as a headpiece with a border)

Title

Reindeer

Description

A reindeer stands facing right. Behind is a snowy landscape with a frozen pond and distant conical mountains. Another reindeer in the background is galloping, pulling a man in a sleigh, the reins apparently attached to its antlers. The man holds a stick into the snow, perhaps to steer. An improbable tuft of grass is in the foreground.

Size

41 × 51 mm with the border

41 × 49 mm as a vignette

Other Keywords

Hills

Context

‘Of the Rein-Deer’

Later Locations

SF1820:258 tailpiece to ‘The Christian and the Pagan’.

Cirker 1962 23:8

Notes

Taken from a headpiece in *A Pretty Book of Pictures* “Twelfth Edition”. [Newcastle: Saint, 1779]. The original border there was removed for SF1820:258.

First Location

SF1820:260

Title

A stag

Description

A stag walks towards the right against a dark background of bushes.

Size

39 × 50 mm

Other Keywords**Context**

Tailpiece to 'The Pigeon and the Magpie'.

Later Locations

Cirker 1962 25:6

Notes

Probably by Isaac Nicholson.

Clearly derived from the 'White Hart' vignette in *Quadrupeds* at Q1807:142, which may itself have been engraved in the workshop while Nicholson was in the early years of his apprenticeship.

First Location

PBP1779:88 (as a headpiece with a border)

Title

The Woodcock and the Snipe

Description

A woodcock flies down from the top left to land in a marsh. Another bird, a snipe, stands on the edge of the water. A tree stump stands on the left and trees (bare of leaves) with bushes on the right. In the background an enclosing wattle fence and hedge and a gate.

Size

55 × 61 mm with the border

53 × 61 mm as a vignette

Other Keywords

Waders, birds, pond, stream.

Context

'The Woodcock and Snipe'

Later Locations

SF1820:262 Tailpiece to 'The Sun and the Vapour'.

Cirker 1962 103:3

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:262.

First Location

SF1820:264

Title

A Duel

Description

Two cavaliers or cavalymen, possibly a Saracen and a Crusader, on horseback charge each other in a duel, their spears almost touching. They are in full armour with helmets; the Crusader wears a visor. The landscape is bare except for some vegetation on the lower border, looking out of place. Far away on the left is a disproportionately large figure of an apparent Islamic Mullah in a beard, robe and turban holding a rod or weapon of some sort. In the distance on the right some crudely engraved strokes may indicate an oasis or a fort.

Size

38 × 47 mm

Other Keywords**Context**

Tailpiece to 'The Ant formerly a Husbandman'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

The helmets resemble the one in SF1820:238 and SF1820:292, perhaps indicating that the images come from the same source.

First Location

SF1820:266

Title

A Cock

Description

A cock stands facing left on a crudely indicated patch of ground with a shadow.

Size

33 × 43 mm

Other Keywords

Rooster, cockerel

Context

Tailpiece to 'The Gardener and the Boar'.

Later Locations

Cirker 1962 79:8

Notes

Possibly by Isaac Nicholson. A possible source was a similar but larger cock (facing right) in Buffon (1814) vol. 2, p.265.

A closely similar image, said to be from a bar bill, is in Hugo (1870) no. 1733. Another possible predecessor image in in the collection of the Natural History Society of Northumbria (illustrated in Tattersfield, 2011, vol. 2, p. 926).

First Location

NLB1771:X

Title

A Phoenix

Description

A phoenix arises from the flames of a bundle of burning sticks, its wings outspread.

Size

22 × 27 mm

Other Keywords**Context**

Letter X in the alphabet.

Later Locations

SF1820:268 Tailpiece to 'The Husbandman that turned Soldier and Merchant'.
Cirker 1962 215:7

Notes

From *The New Lottery Book*, 1771.

A very similar phoenix, smaller and reversed, was engraved in the workshop on 1778 as the armorial crest in a bookplate for Nicholas Young of Newcastle (Tattersfield, 1999; p. 259).

First Location

SF1820:272

Title

A Grey Horse Waiting for Death

Description

A grey horse, its ribs and hips showing, is lame in the off-hind leg. Its tail is docked. It stands in the shade of bushes on a rock. The horse faces left. A rail fence is on the right and on the left a cottage is behind a hedge and fence by a gate.

Size

32 × 65 mm

Other Keywords**Context**

Tailpiece to 'The Dog and the Bull'.

Later Locations**Notes**

Probably by Isaac Nicholson. A close copy, reversed, of a vignette in Buffon (1814) vol. 2, p.218.

The concept is clearly that of earlier versions of 'Waiting for Death' for example FA1818:338. For the lameness, see 'string-halt' at Q1791:13.

First Location

PE1781:14 (as a headpiece with a border)

Title

Sliding and Falling on the Ice.

Description

Four boys have been sliding on the ice below a frozen water mill. One has fallen and lies crying; his hat lies out of reach. A spread crack in the ice shows where he fell. Two others approach him with sympathy while the oldest slides away unconcerned. On the left there are icicles on the waterwheel. On the right beyond the river is a fenced and gated farmyard with three buildings and four hayricks, all with a light covering of snow. There are three bare trees and two distant snow-covered hills.

Size

38 × 49 mm with the border

38 × 47 mm as the vignette

Other Keywords

Haystacks, barns, branches, millwheel

Context**Later Locations**

SF1820:274 tailpiece to 'The Wolf and the Mastiff'.

Notes

Taken from a headpiece in *The Picture Exhibition; containing the original drawings of eighteen little masters and misses*, 'London' n.d. [Actually Newcastle, Saint, c1781.] Emerson Charnley appears to have removed the border from the blocks before using some of them here, as he did with *The Pretty Book of Pictures*. See Tattersfield TB2.463.

Original size.

First Location

PBP1779:104 (as a headpiece with a border)

Title

The Lark and the Starling

Description

A lark stands on a branch of a twisted and shattered pair of tree stumps on the left. On the right a starling is on the ground, beyond it are a bush, a lake or river, and in the distance a farm, with two buildings, a gate and a wood.

Size

57 × 61 mm (both with a border and as a vignette)

Other Keywords**Context**

'The Lark and the Starling'

Later Locations

SF1820:276 tailpiece to 'Minerva's Olive'.

Cirker 1962 102:1

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:276.

The image of the starling is unrecognisable. This may reflect the relative scarcity of the species in Bewick's lifetime, also indicated by his failure in his *History of British Birds* to recognise the 'Brown Starling' as a juvenile of the starling.

First Location

SF1820:278

Title

The Coupled Foxhounds

Description

Two foxhounds, coupled together by a chain linking their collars, hide behind a bush-covered rock. One dog seems to dig his heels in to avoid going forward. On the right three hounds and a huntsman gallop past. The truants seem to smile, but the engraver may have intended to show them arguing.

Size

34 × 65 mm

Other Keywords**Context**

Tailpiece to 'The Butterfly, the Snail, and the Bee'.

Later Locations

Cirker 1962 4:3

Notes

Probably by Isaac Nicholson.

Directly derived from John Bewick's vignette of the same subject in *The Looking Glass for the Mind* (page 127 of the 1796 edition).

There is also some relation to the headpiece for 'The Hounds in Couples' at SF1820:239, and more distantly to the headpiece for 'The Fox and the Bramble' in SF1776:3.

First Location

SF1820:280

Title

The Boy Gardener

Description

In a garden with trees and shrubs, a boy in a smart hat and coat smiles as he holds a round object, perhaps something he has grown in the garden. Behind him are a garden fork and a watering can. Beyond a paling fence the top of a house is in view with an attic lattice window, a dormer window and a high chimney. There are more trees in the distance. High in the nearest tree are two birds, one of them very like a great tit.

Size

44 × 56 mm

Other Keywords**Context**

Tailpiece to 'The Oak and the Rose Tree'.

Later Locations

WEPB1860s

PBP1867:99

Notes

The presumed earlier source has not yet been identified.

First Location

SF1820:282

Title

Bible and cross on a table

Description

Two books lie on a small square table-top; on the spine of one of them the title 'Bible' is legible. Beside them are a simple cross and an ink-well and quill pen. There seem to be two drop-handles on what may be a slim drawer in the table.

Size

19 × 39 mm

Other Keywords

Crow quill, bindings

Context

Tailpiece to 'The Court of Death'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

PBP1779:28 (as a headpiece with a border)

Title

A Wild Boar

Description

A wild boar runs from right to left. Beyond a tree and a cornfield is a hunting scene where another boar is attacked by hounds and two mounted huntsmen with spears, at the edge of a wood. Two of the dogs seem to have been injured.

Size

41 × 51 mm with the border

41 × 50 mm as a vignette

Other Keywords

boar hunt

Context

'Of the Wild Boar'

Later Locations

SF1820:284 tailpiece between 'The Lion and the Asses' and 'The Boar and the Ram'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:284.

Clearly a precursor of the image of the Wild Boar in Bewick's *Quadrupeds*.

First Location

SF1820:286

Title

The Pilchard

Description

A fish with prominent large scales and a forked tail, probably a pilchard, swims from left to right. There is no background.

Size

20 × 55 mm

Other Keywords**Context**

Tailpiece to 'The Boar and the Ram'.

Later Locations

Cirker 1962 104:4

Notes

Probably by Isaac Nicholson.

First Location

SF1820:288

Title

A Heraldic Shield in a Bush

Description

A shield bearing three lions, passants et regardants, leans against a bush, with wild flowers blooming below.

Size

33 × 53 mm

Other Keywords**Context**

Tailpiece to 'The Man that was Bitten by a Dog'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

PBP1779:78 (as a headpiece with a border)

Title

The Robin and the Wren

Description

On the lowest branches of a tree on the bank of a river or pond, a rather large robin stands on the left and a wren on the right, facing away from each other. The wren seems to be singing. Grass grows below, and trees line the opposite bank.

Size

56 × 61 mm with the border

55 × 61 mm as a vignette

Other Keywords**Context**

'The Robin and the Wren'

Later Locations

SF1820:290 Tailpiece to 'The Bees and the Wasps'.

Cirker 1962 102:14

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779].
The original border there was removed for SF1820:290.

First Location

SF1820:292

Title

The Coup de Grace

Description

A soldier in armour and plumed helmet raises his scimitar to kill an opponent who lies injured on the ground. Both have swords and their shields are strapped to their arms. In the distance the cavalry marches by following a flag; there is a straggler, a loose horse and a dead one. In the distance a mountain.

Size

38 × 46 mm

Other Keywords**Context**

Tailpiece to 'The Two Bears and the Bee-Hives'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

The uniforms are similar to those in SF1820:264 and SF1820:238.

First Location

SF1820:294

Title

Two Mallards

Description

Two mallard drakes on a very small scale. One swims, one stands on shore by a lake or river. A large rock outcrop in the water is capped with bushes. Long leaves grow on the shore.

Size

23 × 36 mm

Other Keywords**Context**

Tailpiece to 'The Cameleon and the Travellers'.

Later Locations**Notes**

Probably by Isaac Nicholson.

A crude copy, reversed, is in Hugo (1870) no. 698..

First Location

SF1820:296

Title

A Woman Rides with a Barrel

Description

A woman, in a large sun hat and a long dress, rides a well kept but undistinguished horse along a road. Strapped to the horse in pannier fashion is a barrel or deep tub, over which the woman has swung her leg. Hedges line the far roadside, and beyond a gate is a distant house.

Size

24 × 45 mm

Other Keywords**Context**

Tailpiece to 'The Dog in the Manger'.

Later Locations

Cirker 1962 149:7

Notes

Probably by Isaac Nicholson. A copy, reversed, of a tailpiece in Buffon (1814) vol. 1, p.269.

First Location

SF1820:298

Title

Feeding chickens

Description

A woman stands outside a cottage door, feeding a cock and six hens with grain held in a fold of her pinafore. An old tree stands between a river bank and the cottage with its little window and perhaps thatched roof. Beyond the far side of the river is a little thatched watermill, and some scattered trees.

Size

35 × 65 mm

Other Keywords

Apron, mob cap, petticoat

Context

Tailpiece to 'The Boasting Traveller'.

Later Locations

Cirker 1962 166:6

Notes

Probably by Isaac Nicholson.

See John Bewick's less elaborate vignette of the same subject in *The Looking Glass for the Mind* (page 212 of the 1796 edition) and in Cirker 1962 166:5.

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First Location

SF1820:300

Title

Cat in a Tree.

Description

Part of a tree trunk is shown, with leafy branches. On the right side, a watchful tabby cat, possibly a wildcat, walks along a small branch from right to left.

Size

33 × 52 mm

Other Keywords**Context**

Tailpiece to 'The Wolf and the Dog'.

Later Locations

Cirker 1962 5:5

Notes

Probably by Isaac Nicholson.

An approximate copy (or earlier version), not reversed, is in Hugo (1870) no. 670, the block acquired by him from Miss Bewick via Robert Robinson.

First Location

SF1820:302

Title

Two Herons

Description

Two herons stand in shallow water in a pond or river. A large bush-covered rock is beyond them and various plants including grasses and ferns are on the near bank.

Size

30 × 51 mm

Other Keywords**Context**

Tailpiece to 'The Horses' Petition to Jupiter'.

Later Locations**Notes**

Probably by Isaac Nicholson.

The two herons, in the identical postures, appear as a small part of an elaborate bookplate engraved in the workshop in 1801 for Thomas Binns of Leeds (Tattersfield, 1999; p.69), well before Nicholson's apprenticeship began in 1804.

A modified version of the 1820 design, probably also by Nicholson, was produced long after Bewick's death as a bookplate and for other uses, for Robert Spence (1817-1890) of Newcastle, and also for Thomas Brown and R. Simpson (Tattersfield, 1999; pp.272, 269 & 271). Here the same herons, reversed, are on the right and the (inscribed) rock on the left of the image.

First Location

SF1820:304

Title

Collier Vessel in a Breeze

Description

A two-masted square-rigged ship under full sail, perhaps a collier, comes towards the viewer through choppy waves. Its pennant flies out in a brisk wind.

Size

30 × 40 mm

Other Keywords**Context**

Tailpiece to 'The Flatterer and the Painter'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

NLB1771:P

Title

A Parrot

Description

A parrot, rather resembling a hawk, stands on a branch with three leaves, facing left.

Size

23 × 25 mm

Other Keywords**Context****Later Locations**

SF1820:306 Tailpiece to 'The Swallow and other Birds'.
Cirker 1962 66:7

Notes

From *The New Lottery Book*, 1771.

First Location

SF1820:308

Title

A Cockle Shell

Description

A very geometrical illustration of a cockle shell with an unnaturally small shadow.

Size

28 × 32 mm

Other Keywords

Seashell, mollusc

Context

Tailpiece to 'The Nurse and the Wolf'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:310

Title

A Rider and Two Camels

Description

A man wearing a turban and pantaloons rides a fine horse with a full tail. He holds a switch and there seem to be two sets of reins, one resting on the horse's neck. There is a large fringed saddle cloth. Behind him a man on foot, with a similar switch, is leading two camels. Only the front halves of the camels appear and their woolly necks resemble those of Bactrian camels rather than dromedaries (but see discussion at SF1820:138). Two conical hills rise in the distance.

Size

36 × 46 mm

Other Keywords**Context**

Tailpiece to 'The Mule'.

Later Locations**Notes**

The presumed earlier source has not yet been identified.

First Location

PBP1779:16 (as a headpiece with a border)

Title

A Fox on a Clifftop

Description

A fox pauses at the edge of a cliff with, beside it, higher rocks topped by bushes and a tree trunk. Below are fields, a hedge, perhaps a pond or river, two farm buildings with a fenced rickyard and three hayricks, and a distant wood.

Size

42 × 52 mm with the border

42 × 50 mm as a vignette

Other Keywords

Haystack

Context

‘Of the Fox’

Later Locations

SF1820:312 tailpiece to ‘The Owl and the Echo’.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* “Twelfth Edition”. [Newcastle: Saint, 1779]. The original border there was removed for SF1820:312.

First Location

SF1820:314

Title

A Washerwoman at her Tub

Description

A woman wearing a mob cap, a long petticoat, a pinafore and with the skirt of her over dress tucked into her waistband, stands leaning into a washtub, which is set on a chest or platform. On the floor is a basin. She works in the light of a large window with a deep windowsill. The bottom edge of a curtain hangs on the left.

Size

24 × 29 mm

Other Keywords

Shadow, bowl

Context

Tailpiece to 'The Discontented Bee'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

Entertaining Fables (c1779) see note below – as a headpiece, with a border.

Title

Monkeys at a Fireside

Description

A fire flames and smokes in the grate of a large fireplace. On the right, a monkey or ape sits on a stool, holding a young one on her knee, while a second young monkey squats beside the hearth. A small saucepan sits beside the fire, a bellows hangs on the left and tongs lean against the fireplace. A straw-covered low bed is on the right, under it a chamber pot, and on the floor are a switch and a second three-legged stool.

Size

27 × 48 mm as a vignette

Other Keywords

Fire-iron, fire iron

Context**Later Locations**

?Croxall's *Fables of Aesop* (Newcastle: Saint, 1783). Not seen

Entertaining Fables (York: Wilson and Spence, 1812). Not seen.

SF1820:316 Tailpiece to 'The Wolf and the Shepherd's Dog'. The fable 'The Ape and her Two Young Ones' is on page 319.

Notes

Illustrated with a border in Tattersfield (2011) page 217 (q.v. for more details). There attributed to *Entertaining Fables for the instruction of children* believed to have been issued by Saint in about 1779 (no copy known). Some of the illustrations later printed in Saint's edition of Croxall's *Fables* (1783) and a York edition of *Entertaining Fables*. The illustration shows a rectangular border, so the original use was presumably as a headpiece, and the border was probably removed by Emerson Charnley for his *Select Fables* of 1820.

First Location

PBP1779:32 (as a headpiece with a border)

Title

The Bison

Description

A bison (or aurochs) stands facing left, its head held low. The horns have annular or spiral markings. In the background are trees, including a palm on the left, and a possible stream.

Size

41 × 51 mm with the border

40 × 50 mm as a vignette

Other Keywords

Wisent, wild ox.

Context

'Of the Bison, or Wild Ox'

Later Locations

SF1820:318 tailpiece to 'The Traveller and the Lion'.

Notes

Taken from a headpiece in *A Pretty Book of Pictures* "Twelfth Edition". [Newcastle: Saint, 1779]. The original border there was removed for SF1820:318.

The figure is evidently derived from the illustration of the European bison (wisent) in Gessner's *Historia Animalium* Vol. II appendix (1554) and reproduced in Topsell's *A Historie of Four-footed Beasts* (1604). It has been suggested* that Gessner's illustration confused elements of the bison and the extinct wild bovid, the aurochs (Urus). Bewick illustrated both the 'Urus' and the 'Bison' in *Quadrupeds*, but both were plainly bisons. Gessner's illustration has horns with annular markings that resemble neither species and Bewick's illustration actually shows more widely spread horns that differ from Gessner's in the direction of resembling the aurochs.

* Pyle C.M. (1994) *Archives of Natural History*, 21:275-288.

It may not be a coincidence that the equivalent image in the London (Carnan) editions of *A Pretty Book* also shows annular markings on the horns. TB may have been alerted to the appearance of the animal by this image but, although both it and TB's version are ultimately derived from Gessner, TB's is far closer to the original.

Bewick does seem to have copied directly (but reversed) from the Carnan edition of *A Pretty Book* the headpiece image of the rhinoceros, which is clearly also based on a famous Gessner image (see PBP1779:8). It is not otherwise listed here as it was not used as a vignette.

First Location

SF1820:320

Title

A Nest in a Meadow

Description

Three eggs lie in an artificial-looking circular nest. It is surrounded by grasses, wildflowers and a shrub, sweeping towards the right.

Size

27 × 44 mm

Other Keywords**Context**

Tailpiece to 'The Ape and her Two Young Ones'.

Later Locations

Cirker 1962 103:4

Notes

Probably by Isaac Nicholson.

A reversed approximate copy of an image in *The Poetical Works of Robert Burns* (Alnwick, 1808) and Cirker 1962 103:6.

First Location

SF1820:322

Title

A Cat on a Bare Tree

Description

The uppermost branches of a tree are bare. Some lower branches have abundant leaves; along one of these branches a tabby cat walks out from the trunk from left to right.

Size

36 × 68 mm

Other Keywords**Context**

Tailpiece to 'The Goose and the Monkey'.

Later Locations**Notes**

Probably by Isaac Nicholson.

Compare with SF1820:300. The figure of the cat resembles that of the Wild Cat in *Quadrupeds*, but the head in SF1820:322 is disproportionately large.

First Location

SF1820:324

Title

A Classical Sage

Description

A bearded old man, naked except for a cloth draped over his thighs, sits on an ornate armchair on a platform in an alcove. On either side are columns, fluted in their lower parts, set on square pillars at odd angles. A curtain or flounce is draped above. The man holds a sceptre with a fleur-de-lys top in his left hand and a cane or rod in his right. Standing beside him is a heraldic eagle with its wings spread, looking up at the man's face.

Size

38 × 47 mm

Other Keywords**Context**

Tailpiece to 'The Eagle and the Owl'.

Later Locations**Notes**

Possibly by Isaac Nicholson. The presumed earlier source has not yet been identified.

Compare the figure of the eagle with SF1820:172 and with the headpiece of 'The Sparrow and the Hare' on page 133.

First Location

SF1820:326

Title

Industrial Townscape

Description

Smoke pours from several chimneys, filling the sky. Factories are spread randomly over a shattered landscape with broken trees and marshy ground in the foreground. One is a distant mill, with possible pottery kilns. Another is a high blank building with a chimney. The nearest has a domed clock-tower, an old gin-gang perhaps converted to a kiln, and a wide door to a low building with two chimneys; full sacks stand outside it. On the left a small cottage and a shed seem to be loaded onto carts, perhaps a family home that is being displaced. Two small figures stand talking on the right.

Size

31 × 51 mm

Other Keywords

Factory

Context

Tailpiece to 'Prosperity and Adversity'.

Later Locations

Cirker 1962 200:3

Notes

Probably by Isaac Nicholson.

First Location

SF1820:328

Title

Empty plinth by a pool

Description

A blank rectangular stone pillar or monument stands unexplained at the water level on the rocky edge of a pool or small lake, densely surrounded with trees.

Size

35 × 56 mm

Other Keywords**Context**

Tailpiece to 'The Covetous Man and the Envious One'.

Later Locations**Notes**

Probably by Isaac Nicholson.

First Location

SF1820:330

Title

The Sportsman and the Angler

Description

In the foreground a man with a gun follows his spaniel through low bushes from a riverbank towards a field. Beyond him an angler in the river hauls on his rod, the line is tense. In the background a bush-topped rock, a wood behind a gated paling fence, and a waterwheel on a thatched cottage. Some trees on a distant hilltop.

Size

33 × 57 mm

Other Keywords

Watermill, conifers, dog, hunter, waders, water

Context

Tailpiece to 'The Fowler and the Ringdove'.

Later Locations

Cirker 1962 145:1

Notes

Probably by Isaac Nicholson.

First Location

SF1820:332

Title

Funeral procession.

Description

A funeral procession approaches the church door, partly obscured by an old pollarded tree, bare of leaves, in the foreground. Bearers carry the coffin followed by men and then women mourners, their heads bowed. The clergyman in a surplice awaits them, holding his open prayerbook. The sexton stands behind him. There are two topiary-work trees in the churchyard and in the far distance a hill.

Size

44 × 58 mm

Other Keywords

Broken fence, latticework lancet window, ivy on tree trunk

Context

Tailpiece to 'There's no Tomorrow' and above the final word 'FINIS'.

Later Locations

Cirker 1962 163:8

Notes

Probably by Isaac Nicholson.

A possible but rather less likely alternative to the interpretation of the 'topiary-work' is the early manner Bewick used in representing fir trees – see the headpieces to 'A Fir and a Bramble' in SF1776:128 (less obvious in the 1784 edition or SF1820:85) and to 'The Trees' in SF1776:209.

First location

CT1789:86

Description

The Lapland Sledge

Size

49 X 123 mm

Other keywords**Context**

Letter XXI

Later locations**Notes**

Printed with a letterpress key to the features as a separate un-numbered plate opposite page 86. This is the only woodcut in the work; all the other figures are copperplates.

A close but not precise copy, smaller and reversed, is at Q1790:98 and other editions of *Quadrupeds*.

Vignettes in Bewick's *A General History of Quadrupeds*

First location

Q1790:tp

Description

Stag drinks from trough below a waterfall flowing over inscribed rocks.

Background trees.

Inscriptions: OMNE BONUM DE SUPER and OPERA DEI MIRIFICA

Size

41 X 67 mm

Other keywords

basin deer hart bushes

Context

Title page

Later locations

Q1791:tp

Q1792:tp

Q1800:tp

Q1807:tp

Q1811:tp

QFEW1818:tp

Q1820:tp

Q1824:tp

Reynolds Stone 1953:143

Bain 1978 28b

IKON 2009 163b

Notes

Attributed to TB's *Mature Phase* by Bain (1978, p.25). Bain (1981) attributes both the engraving and a pencil transfer sketch (at Newcastle City Library, Pease 174, 39b) to Bewick. There must be some doubt about the sketch in which neither the design nor the lettering is reversed, yet the fold marks are clearly present. It may be a copy used on a different block.

First location

Q1790:7

Description

Sword and olive branch, crossed, lean against an open book

Size

10 X 20 mm

Other keywords**Context**

The Black Horse

Later locations

Q1790:49 – The Walachian Sheep

Q1790:416 – The Marikina

Q1791:380 – The Water-Rat

Q1792:380 – The Water-Rat

Q1800:237 – The Lynx

Q1807:99 – The Hart-Beest

Q1811:99 – The Hart-Beest

Q1820:99 – The Hart-Beest

Q1824:99 – The Hart-Beest

Notes

First location

Q1790:9

Description

Flourish with daisy

Size

10 X 30 mm

Other keywords

flower

Context

The Common Cart Horse

Later locations

Q1790:24 - Lancashire bull

Q1790:71 - The Spring-bok

Q1790:370 - The Opossum

Q1791:142 - The Lama [Llama]

Q1791:473 - The Ursine Seal, or Sea-Bear

Q1792:142 - The Lama

Q1792:473 - The Ursine Seal, or Sea-Bear

Q1800:125 - The American Elk

Q1800:168 - The African Wild-Boar, or Wood-Swine

FBLB1800:91b

Q1807:45 - The Zebu

Q1811:45 - The Zebu

Q1820:45 - The Zebu

Q1824:45 - The Zebu

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

Q1790:12

Description

Segmented ovoid, wreathed and tufted, upon a curved plinth. Cherub with a trumpet sits on right. Background branch.

Size

35 X 44 mm

Other keywords

horn child

Context

The Mule

Later locations

Q1790:438 - The Sloth

Q1791:75 - The Chamois-Goat

Q1792:75 - The Chamois-Goat

FC1794:53 - End of chapter on Ranunculus

Q1800:87 - The Goat of Angora

Q1807:87 - The Goat of Angora

Q1811:87 - The Goat of Angora

Q1820:87 - The Goat of Angora

Q1824:87 - The Goat of Angora

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

Q1790:18

Description

Flourish containing flower

Size

24 X 24 mm

Other keywords**Context**

Of ruminating animals

Later locations

Q1791:399 – The Phalanger, or, Surinam Opossum

Q1792:399 – The Phalanger, or, Surinam Opossum

Q1800:451 – The Pigmy Ape

FBLB1800:90b

Q1807:x – follows Index

Q1807:494 – The Sloth

Q1811:494 – The Sloth

Q1820:497 – The Sloth

Q1824:497 – The Sloth

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

Q1790:28

Description

Posy of thistles, roses and smaller flowers tied with a ribbon

Size

24 X 37 mm

Other keywords**Context**

Wild Cattle

Later locations

Q1790:340 – The Lesser Dormouse

Q1791:99 – The Scythian Antelope, or Saiga

Q1791:465 – The Nine-banded Armadillo

Q1792:99 – The Scythian Antelope, or Saiga

Q1792:465 – The Nine-banded Armadillo

FC1794:16 – End of chapter on Auricula

Q1800:145 – The Fallow-Deer

FBLB1800:92b

Q1807:145 – The Fallow-Deer

Q1811:145 – The Fallow-Deer

Q1820:145 – The Fallow Deer

Q1824:145 – The Fallow Deer

Notes

First location

Q1790:29

Description

Flourish of a Baroque double sided bracket with a stylised scallop shell in the centre and sprigs of growth at the side

Size

8 X 25 mm

Other keywords

Horn-shape

Context

Urus, or Wild Bull

Later locations

Q1790:46 – The Dunky, or Dwarf Sheep
Q1790:66 – The Bonti-bok, or Pied Goat
Q1790:397 – The Great Ribbed-nose Baboon
Q1791:60 – The Dunky, or Dwarf Sheep
Q1792:60 – The Dunky, or Dwarf Sheep
Q1792:94 – The Nanguer, or Swift Antelope
Q1800:57 – Heath Ram of the Improved Breed
Q1807:57 – Heath Ram of the Improved Breed
Q1811:57 – Heath Ram of the Improved Breed
Q1820:57 – Heath Ram of the Improved Breed
Q1824:57 – Heath Ram of the Improved Breed
WB1826:301 – The Brent Goose

Notes

A very similar but different version is in *Select Fables* SF1784:163 (2nd impression only) and in *Fables of Mr John Gay* 1797 edition. In Q1790:29 the leaves are elongated, the sprigs resembling olive branches. In SF1784:163 they are more rounded and delicate.

First location

Q1790:32

Description

Sprig of leaves and bud

Size

9 X 13 mm

Other keywords**Context**

The Zebu

Later locations

Q1790:60 – The Chamois Goat

Q1790:214 – The Foumart

Q1790:378 – The Kangaroo

Q1790:424 – The The Hedge-hog, or Urchin

Q1791:94 – The Nanguer, or Swift-Antelope

Q1791:405 – The Kangaroo

Q1792:405 – The Kangaroo

Q1800:114 – The Nyl-Ghau

Q1800:525 – An Amphibious Animal [Platypus]

FBLB1800:83b

Q1807:126 – The American Elk

Q1811:126 – The American Elk

Q1820:126 – The American Elk

Q1824:126 – The American Elk

Notes

First location

Q1790:45

Description

Poppy head on sword

Size

15 X 33 mm

Other keywords**Context**

The Leicester Breed [sheep]

Later locations

Q1790:208 - The Stoat

Q1790:357 - The Water Rat

Q1791:214 - The Lynx

Q1791:402 - The Opossum of Van Diemen's Land

Q1792:214 - The Lynx

Q1792:402 - The Opossum of Van Diemen's Land

Q1800:205 - The Lion

Q1800:521 - The Addenda

FBLB1800:74b

Q1807:205 - The Lion

Q1811:205 - The Lion

Q1820:205 - The Lion

Q1824:205 - The Lion

Notes

First location

Q1790:51

Description

Flourish cradles a hen, egg and stump

Size

25 X 31 mm

Other keywords**Context**

The Mouflon, or Musmon

Later locations

Q1790:80 – The Nanguer, or Swift Antelope

Q1790:419 – The Mico, or Fair Monkey

Q1791:275 – The Spotted Hyena

Q1792:275 – The Spotted Hyena

Q1800:310 – The Cross Fox

FBLB1800:87b

Q1807:237 – The Lynx

Q1811:237 – The Lynx

Q1820:237 – The Lynx

Q1824:237 – The Lynx

Notes

First location

Q1790:54

Description

Wreath of flowers and leaves tied with a ribbon to a bow and quiver of arrows

Size

30 X 37 mm

Other keywords**Context**

The Common Goat

Later locations

Q1790:346 - The Quebec Marmot

Q1791:192 - The Panther

Q1800:272 - The Civet

FBLB1800:96b

Q1807:272 - The Civet

Q1811:272 - The Civet

Boyd 1886 pt2, no.152

Notes

First location

Q1790:63

Description

Pack horse carrying bales. Distant hill.

Size

30 X 47 mm

Other keywords**Context**

The Syrian Goat

Later locations**Notes**

First location

Q1790:65

Description

Rocaille Flourish, An asymmetric rococo shape (C-shaped, open upwards) is decorated with foliate extensions and more life-like sprigs. Inverted in Q1800 and Q1807.

Size

25 X 38 mm

Other keywords

Leaves

Context

The Blaaw-bok, or Blue Goat

Later locations

Q1791:415 – The Oran-Outang, or Wild Man of the Woods

Q1792:290 – The Wolf

Q1792:415 – The Oran-Outang, or Wild Man of the Woods

Inverted at Q1800:501 – The Nine-banded Armadillo

Inverted at Q1807:481 – The Porcupine

Q1811:426 – The Dwarf-Mouse

Q1820:429 – The Dwarf-Mouse

Inverted at Q1824:429 – The Dwarf-Mouse

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher. Bewick follows the Dodsley tradition in enlivening the abstract flourish with bits of growth.

A similar but not exact copy is in *The Fables of the late Mr Gay* (FG1779:47) and subsequent editions and in SF1784:46 etc; there, among many other minor differences, the hatching on the central structure is grouped and roughly equal in length while in *Quadrupeds* Q1790:65 it is continuous but irregular in length.

First location

Q1790:73

Description

Four trees in two pairs forming a square; cottage with smoking chimney beyond

Size

32 X 38 mm

Other keywords**Context**

The Elk-antelope

Later locations

Q1791:159 – The Rhinoceros

Q1792:80 – The Blue-Goat

Q1792:159 – The Rhinoceros

Q1800:108 – The Koba

Q1807:108 – The Koba

Q1811:108 – The Koba

Q1820:108 – The Koba

Q1824:108 – The Koba

Cirker 1962 107:7

Notes

First location

Q1790:87

Description

Flourish, T-shaped or winged

Size

11 x 22 mm

Other keywords**Context**

The Nyl-ghau

Later locations

Q1790:351 – The Tail-less Marmot

Q1791:42 – The Grunting-Ox

Q1791:382 – The Muscovy Musk-Rat

Q1791:464 – The Tatulette

Q1792:42 – The Grunting-Ox

Q1792:382 – The Muscovy Musk-Rat

Q1792:464 – The Tatulette

Q1800:42 – The Urus, or Wild Bull

Notes

First location

Q1790:90

Description

Red squirrel sitting on a board, feeding, beside a sprig of hazel nuts and leaves

Size

36 X 29 mm

Other keywords**Context**

Between The Musk and The Giraffe

Later locations

Q1791:360 – Between The Lesser Dormouse and the Flying Squirrel

Q1792:360 – The Lesser Dormouse

FC1794:57 – End of chapter on Anemone

Q1800:390 – The Hudson's-Bay Squirrel

FBLB1800:80b

Q1807:390 – The Hudson's-Bay Squirrel

Q1811:390 – The Hudson's Bay Squirrel

Q1820:390 – The Hudson's-Bay Squirrel

Q1824:390 – The Hudson's-Bay Squirrel

Cirker 1962 34:7

Notes

First location

Q1790:92

Description

Flourish of four curved figures or 'fingers' grasping twigs

Size

6 X 11 mm

Other keywords**Context**

The Giraffe, or Cameleopard

Later locations

Q1790:383 – The Ring-tailed Macaoco [Lemur]

Q1791:37 – Wild Cattle

Q1791:222 – The Weasel

Q1791:304 – The Greenland Dog

Q1791:416 – The Gibbon

Q1792:37 – Wild Cattle

Q1791:113 – The American Elk

Q1792:113 – The American Elk

Q1792:222 – The Weasel

Q1792:304 – The Greenland Dog

Q1792:410 – The Gibbon

Q1800:111 – The Scythian Antelope

Q1807:111 – The Scythian Antelope

Q1811:111 – The Scythian Antelope

Q1820:111 – The Scythian Antelope

Q1824:111 – The Scythian Antelope

Notes

First location

Q1790:98

Description

The sledge of the Laplanders.

Size

31 X 85 mm

Other keywords**Context**

The Rein-deer

Later locations

Q1791:115 – The Rein-deer

Q1792:115 – The Rein-deer

Q1800:128 – The Rein-deer

Q1807:128 – The Rein-deer

Q1811:128 – The Rein-deer

Q1820:128 – The Rein-deer

Q1824:128 – The Rein-deer

Notes

A close but not precise copy, smaller and reversed, of CT1789:86, the main differences being the omission of the hand supporting the coverings and the altered arrangement of the thongs and straps.

The transfer pencil sketch is at 37b in Pease 174.

First location

Q1790:104

Description

Bush and distant castle

Size

10 X 23 mm

Other keywords**Context**

The Rein-deer and The Sledge

Later locations

Q1790:261 – The Spotted Hyena

Q1790:345 – The Monax

Q1791:22 – Ruminating Animals

Q1792:22 – Ruminating Animals

Q1800:44 – The Zebu

Q1800:213 – The Panther

FBLB1800:81b

Q1807:42 – The Urus, or Wild Bull

Q1811:42 – The Urus, or Wild Bull

Q1820:42 – The Urus, or Wild Bull

Q1824:42 – The Urus, or Wild Bull

Notes

First location

Q1790:110

Description

Flourish, D-shaped, with sprigs

Size

26 X 32 mm

Other keywords**Context**

The Corsican Stag

Later locations

Q1800:149 – The Roe-Buck

FBLB1800:89b – [*Rotated 90° anticlockwise*]

Q1807:149 – The Roe-Buck

Q1811:149 – The Roe-Buck

Q1820:149 – The Roe-Buck

Q1824:149 – The Roe-Buck

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

Q1790:118

Description

A pedimented pant, its pipe flowing to the left, a bush behind, beyond on the left a church tower; on the right two men conversing, one pointing

Size

30 X 48 mm

Other keywords**Context**

The Roe-buck

Later locations

Q1791:80 – The Blue Goat

Q1791:398 – The Mexican Opossum

Q1792:398 – The Mexican Opossum

FC1794:xii – End of Explanation of botanical terms

Q1800:420 – The Beaver

Q1807:420 – The Beaver

Q1811:420 – The Beaver

Boyd 1886 pt2, no.131

Reynolds Stone 1953:170

Cirker 1962 171:3

Bain 1978 143b

Notes

First location

Q1790:126

Description

A man with a stick, sleeping prone under a bush

Size

21 x 40 mm

Other keywords

Hat cloak

Context

The Hog-kind

Later locations

Q1790:386 – The Tarsier

Q1791:154 – The Babiroussa

Q1792:154 – The Babiroussa

FC1794:35 – End of chapter on Hyacinth

Q1800:225 – The Margay

Q1800:134 – The Rein-Deer

Q1807:134 – The Rein-Deer

Q1811:134 – The Rein-Deer

Q1820:134 – The Rein-Deer

Q1824:134 – The Rein-Deer

Reynolds Stone 1953:155

Cirker 1962 119:9

Bain 1978 147b

IKON 2009 187b

Notes

The figure is clearly copied from ‘The Bear and Two Friends’ in SF 1784:33 and ‘The Travellers and the Bear’ SF1820 171. There is an earlier more primitive version in *Moral Instructions* Fable XI and SF1776 Part 1 Fable XXV. John Bewick used a very similar image for a vignette in *The Blossoms of Morality* (1796) – page 42.

First location

Q1790:128

Description

A small poppy head or pomegranate, split open, on the ground

Size

8 x 13 mm

Other keywords**Context**

The Wild Boar

Later locations

Q1791:41 – The Zebu

Q1791:430 – The Callitrix, or Green Monkey

Q1792:41 – The Zebu

Q1792:430 – The Callitrix, or Green Monkey

Q1800:106 – The Common Antelope

Q1807:106 – The Common Antelope

Q1811:106 – The Common Antelope

Q1820:106 – The Common Antelope

Q1824:106 – The Common Antelope

WB1826:281 – The Red-breasted Goose

Notes

First location

Q1790:131

Title

Bird in a Bush (later version).

Description

Low bush with a bird (possibly a finch) taking flight from the right-hand branch.

This version differs from the first in the following details: the bird's plumage lacks mottling but resembles feathers; its tail is square-ended rather than concavely curved; the bush's foliage is indicated by groups of near-parallel lines instead of outlined leaves and the lowest clump on the right is elongated; the ground has crudely indicated grass instead of three separate plants.

Size

21 x 33 mm

Other keywords**Context**

The Common Hog

Later locations

Q1791:441 – The Pinche, or Red-tailed Monkey

Q1792:441 – The Pinche, or Red-tailed Monkey

Q1800:306 – The Fox

FBLB1800:72b – shares a page with The Nightingale

Q1807:306 – The Fox

Q1811:306 – The Fox

Q1820:306 – The Fox

Q1824:306 – The Fox

Notes

The superior 'First version' 23 x 32 mm with detailed mottled plumage is in *Fables by the late Mr Gay* at FG1779:24 and later editions, and in *Select Fables*.

First location

Q1790:133

Description

A bunch of grapes with vine leaves, on a stemmed dish

Size

21 X 33 mm

Other keywords**Context**

The African Wild Boar, or Wood Swine

Later locations

Q1800:240 – The Caracal

Q1807:240 – The Caracal

Q1811:240 – The Caracal

Q1820:240 – The Caracal

Q1824:240 – The Caracal

Cirker 1962 223:8

Notes

Compare with the very similar but improved LB1797:207 used in Land Birds.

First location

Q1790:137

Description

A sprig with crenate leaves and a six-petalled flower

Size

17 X 27 mm

Other keywords**Context**

The Babiroussa

Later locations

Q1790:198 - The Lynx

Q1790:349 - The Hamster

Q1791:194 - The Leopard

Q1791:458 - The Sloth

Q1800:426 - The Dwarf-Mouse

FBLB1800:75b

Q1807:168 - The African Wild-Boar, or Wood-Swine

Q1811:168 - The African Wild-Boar, or Wood-Swine

Q1820:168 - The African Wild-Boar, or Wood-Swine

Q1824:168 - The African Wild-Boar, or Wood-Swine

Notes

First location

Q1790:140

Description

Flourish surmounted by a decorative basket containing a star-shaped corsage or nosegay.

Size

30 X 36 mm

Other keywords**Context**

The Thick-nosed Tapiir [Tapir]

Later locations

Q1791:456 – The Sea-Otter

Q1792:456 – The Sea-Otter

Q1800:278 – The Coati, or Brazilian Weasel

FBLB1800:133b

Q1807:278 – The Coati, or Brazilian Weasel

Q1811:278 – The Coati, or Brazilian Weasel

Q1820:278 – The Coati, or Brazilian Weasel

Q1824:278 – The Coati, or Brazilian Weasel

Notes

An approximate copy, reversed, is at LB1797:211, reproduced in Boyd 1886 pt2, no.155.

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

Q1790:144

Description

A flourish with fruits and vine leaves and a large imaginary crested bird, perhaps a phoenix.

Size

30 X 54 mm

Other keywords**Context**

The Rhinoceros

Later locations

Q1791:78 – The Syrian Goat

Q1792:78 – The Syrian Goat

Q1800:65 – The Leicestershire Improved Breed [of sheep]

FBLB1800:132b

Q1807:451 – The Pigmy Ape

Q1811:451 – The Pigmy Ape

Q1820:454 – The Pigmy Ape

Q1824:454 – The Pigmy Ape

Notes

Chatto and Jackson *A Treatise on Wood Engraving* (2nd edit 1861 p 483) illustrate a copy of this vignette from an edition of *Der Weiss Kunig* (Vienna, 1775) and state that Bewick made his copy from that work.

First location

Q1790:147

Description

Leaning inscribed memorial stone, a decayed tree-stump and ruined church beyond. Inscription FIRMUM IN VITA NIHIL. A limb bone lies beneath the stone.

Size

25 X 51 mm

Other keywords**Context**

The Two-horned Rhinoceros

Later locations

Q1791:x – follows Index

Q1792:x – follows Index

Q1791:162 – The Two-Horned Rhinoceros

Q1792:162 – The Two-Horned Rhinoceros

FC1794:x – End of Advertisement

Q1800:x – Follows index

Q1800:181 – The Two-Horned Rhinoceros

Q1807:181 – The Two-Horned Rhinoceros

Q1811:181 – The Two-Horned Rhinoceros

Q1820:181 – The Two-Horned Rhinoceros

Q1824:181 – The Two-Horned Rhinoceros

Reynolds Stone 1953:159

Cirker 1962 164:10

Bain 1978 103b

IKON 2009 89b

Notes

A slightly more elaborate copy by John Bewick appears in *The Looking Glass for the Mind* (1792), at page 7 in the 1796 and 1800 editions. Here a skull is added to the limb bone.

First location

Q1790:162

Description

Elephant charging towards us, palms and other trees beyond. Turf in foreground.

Size

53 X 71 mm

Other keywords**Context**

The Elephant

Later locations

Q1791:177 – The Elephant

Q1792:177 – The Elephant

Q1807:197 – The Elephant

Q1811:197 – The Elephant

Q1820:197 – The Elephant

Q1824:197 – The Elephant

Cirker 1962 29:1

Bain 1978 104a

Notes

Relevant to text.

Was the turf a separate block?

First location

Q1790:170

Description

Man carrying a large pack or box on his shoulders, over stepping stones in a river or lake. A wooded island beyond and to the left a distant conical tower.

Size

25 X 51 mm

Other keywords

Steeple

Context

The Lion

Later locations

Q1791:185 - The Lion

Q1792:185 - The Lion

Q1800:257 - The Martin

Q1807:257 - The Martin

Q1811:257 - The Martin

Q1820:257 - The Martin

Q1824:257 - The Martin

Bain 1978 136b

IKON 2009 79b

Notes

First location

Q1790:176

Description

A house fly – it faces upwards in Variant A, to the right in Variant B of Q1790 (as stated by Roscoe, p 6.)

Size

12 X 13 mm

Other keywords**Context**

The Panther

Later locations

Q1790:326 – The Rabbit [see description above]

Q1791:374 – The Tail-less Marmot – Fly faces upwards

Q1792:87 – The Elk-Antelope – Fly faces up to the left (N-W)

Q1792:374 – The Tail-less Marmot – Fly faces up to the left (N-W)

Q1800:99 – The Hart-Beest – Fly faces upwards

Q1807:114 – The Nyl-Ghau – Fly faces upwards

Q1811:114 – The Nyl-Ghau – Fly faces upwards

Q1820:114 – The Nyl-Ghau – Fly faces upwards

Q1824:114 – The Nyl-Ghau – Fly faces upwards

Cirker 1962 106:6

Notes

[NB NHSN copy of Q1790 is Variant B]

A simplified copy, probably by Joseph Crawhall II, is in *The Fisher's Garland* for April 1835 as reproduced in his *A Collection of Right Merry Garlands for North Country Anglers* of 1864 at page 110.

First location

Q1790:178

Description

Three arrows crossed with a loosely strung bow

Size

13 X 26 mm

Other keywords**Context**

The Leopard

Later locations

Q1790:323 - The Hare

Q1791:102 - The Nyl-Ghau

Q1791:369 - The Quebec Marmot

Q1792:102 - The Nyl-Ghau

Q1792:369 - The Quebec Marmot

Q1800:102 - The Riet-Ree-Bok

Q1807:102 - The Riet-Ree-Bok

Q1811:102 - The Riet-Ree-Bok

Q1820:102 - The Riet-Ree-Bok

Q1824:102 - The Riet-Ree-Bok

Notes

First location

Q1790:187

Description

Inscribed stone under a bush.

Inscription of two lines illegible but begins VI

Size

20 X 23 mm

Other keywords**Context**

The Margay

Later locations

Q1790:372 - The Phalanger, or Surinam Opossum

Q1790:434 - The Otter

Q1791:139 - The Camel

Q1791:411 - The Tarsier

Q1792:139 - The Camel

Q1792:411 - The Tarsier

Q1800:403 - The Quebec Marmot

Q1807:310 - The Cross Fox

Q1807:426 - The Dwarf-Mouse

Q1811:310 - The Cross Fox

Q1820:310 - The Cross Fox

Q1824:310 - The Cross Fox

Notes

First location

Q1790:191

Description

Small flourish, a sprig emerging like a tongue from a mouth, to the left except in Q1800 where the impression is inverted

Size

9 X 19 mm

Other keywords**Context**

The Wild Cat

Later locations

Q1791:397 – The Saragoy and The Murine. Opossums

Q1792:397 – The Saragoy and The Murine.

Inverted in Q1800:264 – The Fossane

Inverted in Q1800:494 – The Sloth

Q1807:501 – The Nine-Banded Armadillo

Q1811:501 – The Nine-Banded Armadillo

Q1820:504 – The Nine-Banded Armadillo

Q1824:504 – The Nine-Banded Armadillo

Notes

First location

Q1790:195

Description

A cat stands, back arched, on a fragment of wall, a spaniel dog barking up at it on the right. Beyond, a river with a wooded far bank, and on the left an angler fishing from the bank.

Size

38 x 71 mm

Other keywords

Trees

Context

The Domestic Cat

Later locations

Q1791:211 – The Domestic Cat

Q1792:211 – The Domestic Cat

Q1800:234 – The Domestic Cat

Q1807:234 – The Domestic Cat

Q1811:234 – The Domestic Cat

Q1820:234 – The Domestic Cat

Q1824:234 – The Domestic Cat

Reynolds Stone 1953:160

Cirker 1962 5:3

Bain 1978 102a

IKON 2009 91a

Notes

Relevant to the text.

Attributed to TB's *Early Phase* by Bain (1978, p.24). Bain (1981) attributes both the engraving and the (un-reversed) preliminary pencil sketch (at Newcastle City Library, Pease 174, 38a) to Bewick.

Compare the cat with the headpiece at SF1820:99 and the John Bewick vignette of the design in *The Looking Glass for the Mind* (page 137 of the 1796 edition). A preliminary sketch for the latter is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.465). Another version of this is in a tailpiece in Buffon (1814) vol. 1, p.203.

First location

Q1790:201

Description

Rococo flourish in the form of a canopied throne, with a sprig emerging right. Seated a boy playing on a pipe or flageolet, with a woman sitting at his feet, listening, wearing a wide-brimmed hat and carrying a wand decorated with a ribbon.

Size

32 X 48 mm

Other keywords**Context**

The Caracal

Later locations

Q1791:217 – The Caracal

Q1792:217 – The Caracal

Q1800:227 – The Serval

Q1807:227 – The Serval

Q1811:227 – The Serval

Q1820:227 – The Serval

Q1824:227 – The Serval

Cirker 1962 223:6

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

Q1790:211

Description

Small annular flourish with five-fingered figure at top (but inverted in later editions).

Size

11 X 14 mm

Other keywords**Context**

The Ferret

Later locations

Q1791:87 – The Elk-Antelope

Q1800:307 – The Mastiff Fox

FBLB1800:82b

Q1807:166 – The Chinese Kind [of sow]

Inverted at Q1811:166 – The Chinese Kind

Inverted at Q1820:166 – The Chinese Kind

Inverted at Q1824:166 – The Chinese Kind

Notes

First location

Q1790:223

Description

Flourish with a scallop shell and sprigs of flowers

Size

21 X 30 mm

Other keywords**Context**

The Fossane

Later locations

Q1791:290 – The Wolf

Q1800:433 – The Mexican Opossum

Q1807:264 – The Fossane

Q1811:264 – The Fossane

Q1820:264 – The Fossane

Q1824:264 – The Fossane

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

Q1790:231

Description

River scene, two boys, one sitting on a rock with a creel and crude fishing rod, the other wading towards the fishing line, holding up his coat tails. Trees in distance.

Size

18 x 71 mm

Other keywords**Context**

The Zibet

Later locations

Q1790:446 - The Weasel-headed Armadillo

Q1791:260 - The Wolverine, or Glutton

Q1792:260 - The Wolverine, or Glutton

Q1800:425 - The Water Shrew-Mouse

FBLB1800:95b

Q1807:425 - The Water Shrew-Mouse

Q1811:425 - The Water Shrew-Mouse

Q1820:428 - The Water Shrew-Mouse

Q1824:428 - The Water Shrew-Mouse

Bain 1978 135b

Notes

First location

Q1790:234

Description

Flourish, cross-shaped, with a stemmed vase at the top containing a sprig of leaves.

Size

24 X 22 mm

Other keywords**Context**

The Ratel

Later locations

Q1790:367 – The Radiated Mole

Q1791:273 – The Striped Hyena

Q1792:273 – The Striped Hyena

Q1800:490 – The Otter

Q1807:490 – The Otter

Q1811:490 – The Otter

Q1820:493 – The Otter

Q1824:493 – The Otter

Notes

First location

Q1790:240

Description

A ferry propelled by two men with punt poles, the passengers two women in bonnets, two children and, standing amidships, a horse and groom. A dog swims behind. On the shore beyond a two-storey house and a church tower.

Size

20 X 82 mm

Other keywords**Context**

The badger

Later locations

Q1791:2 - The Horse

Q1792:2 - The Horse

Q1800:85 - The Chamois-Goat

Q1807:85 - The Chamois-Goat

Q1811:85 - The Chamois-Goat

Q1820:85 - The Chamois-Goat

Q1824:85 - The Chamois Goat

Cirker 1962 187:6

Bain 1978 146b

Notes

Possibly the ferry at Ovingham

First location

Q1790:244

Description

A horse and rider set off to ford a wide river, the rider sitting on two wool-packs or kitbags, his hat tied on under his chin, the horse skinny with a docked tail. On the bank a dog lingers, barking. On the near bank a track to a gate in a hedge, on the far bank a house and a colliery, its chimney smoking, with three coal wagons. In the distance a lake and mountains beyond.

Size

29 X 83 mm

Other keywords

packhorse, waggon

Context

The Wolverine, or Glutton

Later locations

Q1791:4 – The Arabian Horse

Q1792:4 – The Arabian Horse

Q1800:5 – The Arabian Horse

Q1807:5 – The Arabian Horse

Q1811:5 – The Arabian Horse

Q1820:5 – The Arabian Horse

Q1824:5 – The Arabian Horse

Cirker 1962 118:1

Bain 1978 27b

Notes

Compare with the John Bewick engraving of a similar theme in *A Looking Glass for the Mind* (1792) – (not found in the 1800 edition, but reproduced in Thomson 1882 p 127), and also in his *The Blossoms of Morality* (1796) – page 127.

First location

Q1790:256

Description

Two men and a woman, travellers, all carrying packs, walk past a rock topped with vegetation, towards the right where a triple gallows stands. One man leads a muzzled bear with a monkey on its back. The woman carries a dog, four other dogs walk with them.

Size

42 X 81 mm

Other keywords**Context**

Between The Polar or Great White Bear and The Striped Hyena

Later locations

Q1791:270 – The Polar or Great White Bear

Q1792:270 – The Polar or Great White Bear

Q1800:292 – The Brown Bear

Q1807:292 – The Brown Bear

Q1811:292 – The Brown Bear

Q1820:292 – The Brown Bear

Q1824:292 – The Brown Bear

Thomson 1882 128

Reynolds Stone 1953:162

Cirker 1962 153:6

Bain 1978 151a

IKON 2009 81a

Notes

Attributed to TB's *Early Phase* by Bain (1978, p.24). Bain (1981) attributes both the engraving and the pencil transfer sketch (at Newcastle City Library, Pease 174, 27b) to Bewick. Interestingly, in the transfer sketch the troupe is leaving the gallows (and a town) rather than approaching them.

An approximate copy, reversed, is in Boyd 1886 pt2, no.143.

Donald in *The Art of Thomas Bewick* (2013), chapter 4, note 57 in draft copy, suggests that the travellers are Savoyards, who commonly travelled with performing bears and monkeys.

First location

Q1790:265

Description

A fox runs towards the left below a stratified rock topped with a dead tree trunk and new tree growth. A wood beyond on the right. Three birds, possibly crows or ravens, follow above.

Size

54 X 75 mm

Other keywords**Context**

Between The Jackal and The Fox

Later locations

Q1791:284 – The Arctic Fox

Q1792:284 – The Arctic Fox

Q1800:312 – The Arctic Fox

Q1807:312 – The Arctic Fox

Q1811:312 – The Arctic Fox

Q1820:312 – The Arctic Fox

Q1824:312 – The Arctic Fox

Roscoe 1953, Figs 4a-4c (showing the three variants).

Reynolds Stone 1953:163

Bain 1978 137a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p 25).

According to Roscoe, in Q1790 this vignette is in the First State (his Fig 4a), in Q1791 it is either in the Second or Third State (Fig 4b or 4c); Q1791 and later editions have the Third State. However in my copy of Q1790 (correct in every other respect) the vignette is undoubtedly in the Third State. In the NHSN copy of Q1790 it is in the First State.

Compare with the much simpler version in SF1820 90.

First location

Q1790:274

Description

Two young men calmly converse while hanging a dog by the neck from the branch of a blasted oak tree; a fence on the right. In the distance the corpse of a criminal hangs on a gibbet.

Size

31 X 61 mm

Other keywords

Arms folded body gallows

Context

Between The Arctic Fox and The Wolf

Later locations

Q1791:330 – The Small Water-Spaniel

Q1792:330 – The Small Water-Spaniel

Q1800:359 – The Newfoundland Dog

Q1807:359 – The Newfoundland Dog

Q1811:359 – The Newfoundland Dog

Q1820:359 – The Newfoundland Dog

Q1824:359 – The Newfoundland Dog

Bewick to Dovaston 1968 p. 40

Bain 1978 144b

IKON 2009 77b

Notes

Attributed to TB's *Early Phase* by Bain (1978 p24).

For a possible early precursor see the headpiece of A Shepherd and a Young Wolf in SF1776:105.

First location

Q1790:285

Description

A man and his dog sit on the ground below a sunlit rock and bushes on a hillside. He holds up some food in each hand, towards the dog which sits waiting expectantly. Beside him are his stick, a flask and another object, perhaps his knife. In the distance a hill.

Size

34 X 58 mm

Other keywords

sitting, wide-brimmed hat, coat tails, feeding

Context

Between The Shepherd's Dog and The Cur Dog

Later locations

Q1791:300 – The Shepherd's Dog

Q1792:300 – The Shepherd's Dog

Q1800:335 – The Bull-Dog

Q1807:335 – The Bull-Dog

Q1811:335 – The Bull-Dog

Q1820:335 – The Bull-Dog

Q1824:335 – The Bull-Dog

Reynolds Stone 1953:165

Bain 1978 142b

IKON 2009 189b

Notes

Attributed to TB's *Early Phase* by Bain (1978 p24). A preliminary pencil sketch (reversed) is at 30a and the transfer pencil sketch is at 33b in Pease 174 (Newcastle City Library). Bain (1981) attributes both the transfer sketch and the engraving to Bewick.

Another sketch, of a man sitting alone on the edge of a rock in a similar site, is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.393); it may be an earlier stage of development of the image.

First location

Q1790:295

Description

A post-chaise, or four-wheeler coach and pair, travels to the left, a postilion or groom riding one horse and a Dalmatian running alongside. A gentleman peers from the window, cane in hand. On the door his monogram, 'TB'. Beyond, a church steeple and trees.

Size

38 X 66 mm

Other keywords

Private carriage chaise rider coach-dog

Context

Between The Gazehound and The Greyhound. Near The Dalmation.

Later locations

Q1791:323 – The Blood-Hound

Q1792:323 – The Blood-Hound

Q1800:354 – The Blood-Hound

Q1807:354 – The Blood-Hound

Q1811:354 – The Blood-Hound

Q1820:354 – The Blood-Hound

Q1824:354 – The Blood-Hound

Cirker 1962 195:5

Memoir 1975:153

Bain 1978 144a

Bewick Studies 2003:92 3a.

IKON 2009 77a

Notes

Clearly Bewick fantasising about himself as a wealthy gentleman

Attributed to TB's *Early Phase* by Bain (1978 p24).

A reversed copy by Alexander Anderson, published in his pirated American edition of *Quadrupeds* in 1804, is illustrated in Nigel Tattersfield's chapter on Anderson in *Bewick Studies* 2003:92 3b.

Anderson substitutes his initials AA for TB's on the coach door.

First location

Q1790:300

Description

Three dogs on open ground with a house and church with a steeple, and flock of birds, in the distance. The leading dog with tail between his legs, the next following closely, tail erect, and the third running to join them.

Size

18 X 66 mm

Other keywords**Context**

Between The Beagle and The Fox Hound

Later locations

Q1791:329 - The Large Water-Spaniel

Q1792:329 - The Large Water-Spaniel

Q1800:344 - The Tumbler [dog]

Q1807:344 - The Tumbler

Q1811:344 - The Tumbler

Q1820:344 - The Tumbler

Q1824:344 - The Tumbler

Notes

None of the dogs in the vignette is a Beagle, Fox Hound, Water Spaniel or Tumbler.

First location

Q1790:302

Description

A dog lifts his leg on a rock; behind a rock and bush. A hill in the distance.

Size

18 X 58 mm

Other keywords**Context**

Between The Fox Hound and The Old English Hound

Later locations

Q1791:298 – The Dog

Q1792:298 – The Dog

Q1800:361 – The Large Water-Spaniel

Q1807:361 – The Large Water-Spaniel

Q1811:361 – The Large Water-Spaniel

Q1820:361 – The Large Water-Spaniel

Q1824:361 – The Large Water-Spaniel

Notes

First location

Q1790:309

Description

A dog, on an islet in a river, howls, its tail between its legs. A broken string is round its neck. Behind it is a bush. It is raining. There are misty trees across the river.

Size

25 X 60 mm

Other keywords**Context**

Between The Large and Small Water Spaniel

Later locations

Q1791:305 – Between The Greenland Dog (sheep-worrier) and The Bull-Dog

Q1792:305 – Between The Greenland Dog and The Bull-Dog

Q1800:362 – The Small Water-Spaniel

Q1807:362 – The Small Water-Spaniel

Q1811:362 – The Small Water-Spaniel

Q1820:362 – The Small Water-Spaniel

Q1824:362 – The Small Water-Spaniel

Reynolds Stone 1953:167

Bain 1978 145b

Notes

Attributed to TB's *mature phase* by Bain (1978 p 25).

NB the similarity to LB1797:18 (Bain 1978 11b), and to the dog in John Bewick's vignette in *The Blossoms of Morality* (1796) page 127. A perhaps earlier version is in the British Museum Bewick collection (see Tattersfield, 2011, vol. 2, p. 927).

Atkinson MS 1830. '... how pitiable is the condition of the poor dog, a remnant of cord about whose neck, leads one to the supposition that he has been doomed to that most hopeless of all deaths, drowning with a stone to his neck; but who, owing to the cord breaking, has swam [*sic*] to a small island and is howling with despair, exposed to the pelting of the storm!'

First location

Q1790:310

Description

A dog defecates, a fragment of wall behind it. Beyond, a fenced wood and a distant hill. Three birds, possibly kites, fly high beyond.

Size

22 X 65 mm

Other keywords**Context**

Between The Small Water Spaniel and The Springer, or Cocker

Later locations

Q1791:246 – Between The Civet and The Zibet

Q1792:246 – The Civet

Q1800:346 – The Beagle

Q1807:346 – The Beagle

Q1811:346 – The Beagle

Q1820:346 – The Beagle

Q1824:346 – The Beagle

Notes

Both the Civet and the Zibet produce a perfume

First location

Q1790:312

Description

A table-top on which are a clay pipe, a goblet, a corked bottle and a miniature dog (? a 'wap' or a 'messet').

Size

17 X 25 mm

Other keywords

wine-glass, lap-dog

Context

Between The Comforter and The English Setter

Later locations

Q1791:328 – The Large Rough Water-Dog

Q1792:328 – The Large Rough Water-Dog

Q1800:360 – The Large Rough Water-Dog

Q1807:307 – The Mastiff Fox

Q1811:307 – The Mastiff Fox

Q1820:307 – The Mastiff Fox

Q1824:307 – The Mastiff Fox

Notes

In the text of The Comforter are also mentioned 'Messets, Lap-Dogs, Waps and Mongrels'. Bewick's school-fellow Betty Gregson, 'kept a Messet Dog' – 'a sleek fat useless animal' (*Memoir* p 18). So perhaps this slim miniature dog is a Wap.

First location

Q1790:320

Description

A man with a dog pulling on its lead crosses a plank bridge over a stream. The bridge rail is broken, it is raining and the wind has blown off his hat. He holds up his stick for balance, showing a hole in his jacket elbow. In the distance are a hedge, trees, and a cottage with a waterwheel. On the broken bridge railing is the inscription 'TB del scul'.

Size

51 X 82 mm

Other keywords**Context**

Between The Pug-Dog and The Hare

Later locations

Q1791:336 – The Pug-Dog

Q1792:336 – The Pug-Dog

Q1800:350 – The Fox-Hound

Q1807:350 – The Fox-Hound

Q1811:350 – The Fox-Hound

Q1820:350 – The Fox-Hound

Q1824:350 – The Fox-Hound

Reynolds Stone 1953:166

Cirker 1962 118:3

Bain 1978 145a

Notes

Attributed to TB's *mature phase* by Bain (1978 p 25).

A preliminary pencil sketch is at 29a in Pease 174, signed 'T Bewick' in ink, perhaps by Jane Bewick. In this sketch the hat is still firmly in place.

A crude small engraved copy, reversed, is in the *Fourth New York Spelling Book* (New York: Samuel Wood, c.1810 – page 128) along with many figures derived from the head-pieces of the *Quadrupeds* and *Birds*.

First location

Q1790:324

Description

A cur dog, salivating, runs to the left, beyond him a rock surmounted by bushes and a fragment of fence. This hides him from a road beyond on which are, on the left, a woman with a stick and basket and on the right three men, two running carrying a gun and a stick, a third with a pitch-fork, pointing. The men seem to be chasing the dog and have caught sight of him. Beyond the road, a fence and trees partly hide a field with two distant people and beyond them a cottage and more woods.

Size

35 X 82 mm

Other keywords

Sheep worrier, rabies

Context

Q1790:324 Between The Alpine Hare and The Rabbit

Q1791:302 Between The Cur Dog; and The Greenland Dog which is followed (on page 305) by an account of a notorious sheep-worrier (breed unspecified) of Howick.

Later locations

Q1791:302 – The Cur Dog

Q1792:302 – The Cur Dog

Q1800:330 – The Cur Dog

Q1807:330 – The Cur Dog – revised state (Roscoe p26)*.

Q1811:330 – The Cur Dog

Q1820:330 – The Cur Dog

Q1824:330 – The Cur Dog

Bain 1978 150b

Notes

Attributed to TB's *Early Phase* by Bain (1978 p24).

Approximate copy in Boyd 1886 pt2, no.200.

Boyd (pt 2 page 90) suggests that the dog is mad, ie rabid. But a sheep-worrier is perhaps more likely.

Compare with a vignette in Boyd 1886 pt2, no.176, where a similar dog, tail between its legs, is reflected in a pond while a flock of sheep crowds against a distant fence and the shepherd gesticulates. Two pencil sketches of this dog, looking at his image in a pond, are in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.396 and 405). The vignette is suggestive of sheep-worrying and Q1790:324 may be a sequel.

*This revised state seems to involve no more than a little re-working of the shading of the bank beyond the dog.

First location

Q1790:337

Description

A man wades a ford on stilts, a pack and stick on his back, His dog wades across beside him. In the background a gate, a house, an overshot watermill and bare trees.

Size

27 X 67 mm

Other keywords**Context**

The Ground Squirrel

Later locations

Q1792:207 – The Wild-Cat

Q1800:218 – The Jaguar

Q1807:218 – The Jaguar

Q1811:218 – The Jaguar

Q1820:218 – The Jaguar

Q1824:218 – The Jaguar

Bain 1978 102b

IKON 2009 91b

Notes

Attributed to TB's *Early Phase* by Bain (1978 p24).

A preliminary pencil sketch, reversed, is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.431).

See a figure of crossing a river on stilts (engraved for Henry Mozley in 1806) in Tattersfield (2011) vol. 2, p 907.

First location

Q1790:339

Description

A man with a pack and stick follows his dog through a snowy landscape, whitened trees and a hill beyond. Snow is falling.

Size

24 X 65 mm

Other keywords**Context**

The Barbary Squirrel

Later locations**Notes**

Compare with a similar but more complex vignette reproduced in Hugo (1870) no.1330 and Bain (1981, volume 2, page 200); and also with the vignette in *Quadrupeds* - Q1800:34. Hugo gives some earlier but not original sources for his vignette.

An ink and wash drawing of a very similar scene, but without the snow, is in Pease 174 p 47b, annotated as a transfer drawing for the engraving in Ferguson's Poems (1814) Vol II, p.174. Another version is in Burns Poems (PWRB1808a:1.209) which seems closely related to a watercolour sketch in the National Trust's collection at Cherryburn, but also to a pencil drawing, not reversed, in the collection of the Natural History Society of Northumbria (NEWHM:1967.H67.424).

First location

Q1790:342

Description

A boy rides on a large dog (a mastiff?) holding its ear and whipping it with a stick or switch.

Size

21 X 26 mm

Other keywords**Context**

The Flying Squirrel

Later locations

Q1791:362 – The Flying Squirrel

Q1792:362 – The Flying Squirrel

Q1800:368 – The Pug-Dog

Q1807:368 – The Pug-Dog

Q1811:368 – The Pug-Dog

Q1820:368 – The Pug-Dog

Q1824:368 – The Pug-Dog

Notes

First location

Q1790:356

Description

A rat is caught by the leg in a spring trap, in a cellar; heavy masonry and a large jar behind. Beside it a fallen candle.

Size

24 X 49 mm

Other keywords**Context**

Between The Rat and The Water Rat

Later locations

Q1791:379 - The Rat

Q1792:379 - The Rat

Q1800:413 - The Rat

Q1807:413 - The Rat

Q1811:413 - The Rat

Q1820:423 - The Rat

Q1824:423 - The Rat

Notes

A preliminary pencil sketch is at 33a in Pease 174.

First location

Q1790:359

Description

Crossed ladle and marrow scoop, tied in a bow with ribbon

Size

8 X 14 mm

Other keywords**Context**

The Muscovy Musk Rat

Later locations

Q1790:417 – The Pinche, or Red-tailed Monkey

Q1791:38 – The Urus, or Wild Bull

Q1792:38 – The Urus, or Wild Bull

Q1791:408 – The Ring-Tailed Macauco

Q1792:408 – The Ring-Tailed Macauco

Q1800:97 – The Elk-Antelope

Q1807:97 – The Elk-Antelope

Q1811:97 – The Elk-Antelope

Q1820:97 – The Elk-Antelope

Q1824:97 – The Elk-Antelope

Notes

First location

Q1790:364

Description

A boy kneels outside the open gate of a garden fence, holding back a cat with his right hand and releasing a rat from a cage trap with his left. Beyond are trees, the roof of a house and two hay stacks with a distant river, and fields and hedges on a hillside.

Size

44 X 82 mm

Other keywords**Context**

Between The Dwarf Mouse and The Mole

Later locations

Q1791:203 – The Margay

Q1791:391 – The Dwarf Mouse

Q1792:203 – The Margay

Q1800:230 – Between the Wild Cat and the Domestic Cat

Q1807:230 – Between the Wild Cat and the Domestic Cat

Q1811:230 – Between the Wild Cat and the Domestic Cat

Q1820:230 – Between the Wild Cat and the Domestic Cat

Q1824:230 – Between the Wild Cat and the Domestic Cat

Cirker 1962 127:1

Bewick to Dovaston 1968 p.102

Bain 1978 103a

Bewick Studies 2003:92 2a

IKON 2009 89a

Notes

Attributed to TB's *Early Phase* by Bain (1978 p24).

A reversed copy by Alexander Anderson, published in his pirated American edition of *Quadrupeds* in 1804, is illustrated in Nigel Tattersfield's chapter on Anderson in *Bewick Studies* 2003:92 2b.

A crude small copy, reversed, is in the *Fourth New York Spelling Book* (New York: Samuel Wood, c.1810 – page 101) along with many figures derived from the head-pieces of the *Quadrupeds* and *Birds*.

First location

Q1790:371

Description

A man walks along a track, holding a sow by a string tied to her left hind leg and carrying a stick. His dog follows. Bushes, trees and a steeple beyond.

Size

28 X 69 mm

Other keywords**Context**

The Mexican Opossum

Later locations

Q1791:150 – The African Wild-Boar, or Wood-Swine

Q1792:150 – The African Wild-Boar, or Wood-Swine

Q1800:165 – Sow of the Improved Breed

Q1807:165 – Between the Sow of the Improved Breed and The Chinese Kind

Q1811:165 – Sow of the Improved Breed

Q1820:165 – Sow of the Improved Breed

Q1824:165 – Sow of the Improved Breed

Reynolds Stone 1953:158

Bain 1978 148a

Notes

Attributed to TB's *Early Phase* by Bain (1978 p24). Bain (1981) attributes both the engraving and the pencil transfer sketch (at Newcastle City Library, Pease 174, 34b) to Bewick.

First location

Q1790:375

Description

A boy riding a donkey or mule bareback waves his hat. Another strikes the animal's hindquarters with a furze branch. Its ears appear to be cropped. In the distance a gallows, a windmill and a cottage.

Size

30 X 76 mm

Other keywords

gorse, gibbet

Context

The Opossum of Van Dieman's Land

Later locations

Q1791:16 – Between The Mule and The Ass

Q1792:351 – The Rock Cavy

Q1800:18 – The Mule

Q1807:18 – The Mule

Q1811:18 – The Mule

Q1820:18 – The Mule

Q1824:18 – The Mule

Bain 1978 26b

IKON 2009 181b

Notes

Jackson and Chatto (1861, p.485) point out that the placement of this vignette (in the 1790 *Quadrupeds* only) among the animals of Van Dieman's Land came two years after the first shipment of convicts to Botany Bay, thus emphasising the boys' grim prospects already presaged by the gallows.

First location

Q1790:388

Description

A man in a broad brimmed hat defecates in a ruined chapel overgrown with trees. Two pigs walk by in the foreground, one of them yoked. In the distance a river, woods and a cottage.

Size

51 X 78 mm

Other keywords**Context**

Between Animals of the Monkey Kind and The Oran-Outang, or Wild Man of the Woods

Later locations

Q1791:66 – Between The Mouflon, or Musmon and The Common Goat

Q1791:344 – Between The Domestic Rabbit and The Guinea-Pig, or Restless Cavy

Q1792:66 – The Mouflon, or Musmon

Q1792:418 – The Baboon

Q1800:76 – The Mouflon, or Musmon

Q1807:76 – The Mouflon, or Musmon

Q1811:76 – The Mouflon, or Musmon

Q1820:76 – The Mouflon, or Musmon

Q1824:76 – The Mouflon, or Musmon

Bain 1978 139a

IKON 2009 75a

Notes

First location

Q1790:391

Description

A man in hat and tailcoat (a traveller?) pole-vaults across a river having thrown his stick and bag across before him. The riverbanks bushy, with trees on the far bank.

Size

37 X 79 mm

Other keywords**Context**

The Oran-Outang, or Wild Man of the Woods

Later locations

Q1791:256 – The Badger

Q1791:351 – The Rock Cavy

Q1792:256 – The Badger

Q1800:384 – The Rock Cavy

Q1807:384 – The Rock Cavy

Q1811:384 – The Rock Cavy

Q1820:384 – The Rock Cavy

Q1824:384 – The Rock Cavy

Anderton 1928:40

Reynolds Stone 1953:168

Bain 1978 142a

IKON 2009 189a

Notes

Attributed to TB's *Early Phase* by Bain (1978 p24).

First location

Q1790:395

Description

A frosty scene. A man crosses a frozen river with a bundle of firewood on his back. His dog walks ahead, slipping. Beyond, a steeple and cottage and an old rookery in trees. In the distance a castle above a cliff.

Size

41 X 68 mm

Other keywords**Context**

The Baboon

Later locations

Q1791:105 - The Musk

Q1792:105 - The Musk

FC1794:83 - End of 'A Short Sketch of the Seasons & Methods of Forcing Plants'

Q1800:124 - The Elk

Q1800:251 - The Ferret

Q1800:524 - The Wombach

Q1807:124 - The Elk

Q1811:124 - The Elk

Q1820:124 - The Elk

Q1824:124 - The Elk

Reynolds Stone 1953:154

Cirker 1962 119:4

Bain 1978 146a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p 25).

First location

Q1790:401

Description

A flourish 'exploded' in three pieces.

Size

21 X 31 mm

Other keywords**Context**

The Dog-faced Baboon

Later locations

Q1791:431 – The Talapoin [monkey]

Q1792:431 – The Talapoin

Q1800:481 – The Porcupine

Q1807:360 – The Large Rough Water-Dog

Q1811:360 – The Large Rough Water-Dog

Q1820:360 – The Large Rough Water Dog

Q1824:360 – The Large Rough Water Dog

Notes

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

Q1790:414

Description

A monkey squats before a dressing-table mirror, shaving with a cut-throat razor. Scattered around are a ewer, a comb, a second razor, scissors or tweezers, a powder box and a ? pipe.

Size

29 X 59 mm

Other keywords

shave

Context

Between The Tamarin and The Ouistiti, or Cagvi [both monkeys]

Later locations

Q1791:438 - The Tamarin

Q1792:438 - The Tamarin

Q1800:448 - Animals of the Monkey Kind

Q1807:448 - Animals of the Monkey Kind

Q1811:448 - Animals of the Monkey Kind

Q1820:451 - Animals of the Monkey Kind

Q1824:451 - Animals of the Monkey Kind

Reynolds Stone 1953:171

Cirker 1962 32:8

Bain 1978 133b

IKON 2009 73b

Notes

Another version was engraved in 1791 for *Scrapeana. Fugitive Miscellany*. [York] 1791. See Tattersfield (2011) vol. 2, p. 608.

First location

Q1790:426

Description

A large ruined castle, with gateway, outer wall, chapel and tower. A wood beyond. No people. Foreground turf.

Size

28 X 69 mm

Other keywords**Context**

The Tanrec

Later locations

Q1791:475 – Between The Short-eared Bat and The Long-eared Bat

Q1792:475 – The Short-eared Bat

Q1800:511 – The Short-Eared Bat

Q1807:511 – The Short-Eared Bat

Q1811:512 – The Long-Eared Bat

Q1820:515 – The Long-Eared Bat

WB1821:37 – The Kingfisher

Boyd 1886 pt2, no. 55

Notes

The castle bears some resemblance to Prudhoe Castle, near Cherryburn, where bats still roost in the 21st century.

A pencil sketch, possibly a preliminary study for this, is in Pease 174 page 67a (Newcastle City Library).

First location

Q1790:430

Description

A large vignette. A living sheep upon a cartwheel set on a pole, surrounded by brushwood, with a wolf falling into a pit trap below. A wood beyond.

Size

71 X 82 mm

Other keywords**Context**

The Beaver

Later locations

Q1791:295 – Between The Jackal and The Dog

Q1792:295 – The Jackal

Q1800:323 – The Jackal

Q1807:323 – The Jackal

Q1811:323 – The Jackal

Q1820:323 – The Jackal

Q1824:323 – The Jackal

Reynolds Stone 1953:164

Cirker 1962 147:7

Bain 1978 136a

IKON 2009 79a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25).

First location

Q1790:456

Description

Two blind musicians, playing violins, are led by a boy holding out his hat for alms. Their dog follows. They are approaching a door in a high wall surrounding a wooded estate. On the wall are an urn, a bust, and a dovecote or nesting box and the fiddlers have just passed unseen a notice saying 'Steel Traps Spring gun'. There is a crack from top to bottom of the wall.

Size

45 X 81 mm

Other keywords**Context**

Finis (follows the Addenda)

Later locations

Q1791:483 – The Striped Bat and Finis.

Q1792:483 – The Striped Bat (ie follows the final entry before the Addenda)

Q1800:519 – The Striped Bat

Q1807:519 – The Striped Bat

Q1811:520 – The Striped Bat

Q1820:523 – The Striped Bat

Q1824:523 – The Striped Bat

Reynolds Stone 1953:172

Cirker 1962 118:7

Bain 1978 132a

IKON 2009 55a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Both the engraving and a pencil transfer sketch (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.345) are attributed by Bain (1981) to Bewick.

'The foolish boy who cannot read, leads the blind fiddlers to the gate and perhaps into the grounds of the great house – the sign on the wall reads STEEL TRAPS' (Bain, 1979, p22).

The dovecote is identical to the one illustrated later in the farmyard scene in LB1797:vii.

First location

Q1791:10

Description

Well dressed boy on a trotting grey pony, followed by a Dalmatian and a man on a horse, its tail docked. Rider in greatcoat and tricorn hat. A tower ahead in the distance. Background of rocks, bushes and a fence. Meadow turf in foreground.

Size

42 X 81 mm

Other keywords

Trot

Context

Between The Black Horse and The Common Cart Horse

Later locations

Q1792:10 – The Black Horse

Q1800:12 – The Black Horse

Q1807:12 – The Black Horse

Q1811:12 – The Black Horse

Q1820:12 – The Black Horse

Q1824:12 – The Black Horse

Reynolds Stone 1953:144

Cirker 1962 150:9

Bain 1978 27a

Notes

The pony is perhaps the earliest correct image of the relative positions of the legs of a trotting horse. The same posture was shown again in Bewick's lithograph, 'The Cadger's Trot', in August 1823, and to the trotting horse in background of the headpiece of Bewick's 'Old English Road Horse' in *Quadrupeds* 1807 page 9 and earlier editions.

Is the turf in the foreground a separate block?

Was the horse's tailed docked as an afterthought and replaced by a branch?

Attributed to TB's *Mature Phase* by Bain (1978 p25).

First location

Q1791:13

Description

An angry rider sits on two heavy sacks on a skinny ungroomed horse, its tail docked. He strikes with a stick to urge it down a steep slope, the danger emphasised by a steep broken fence. A mongrel dog hesitates to descend. Rocks and bushes in background. Past a farmyard, the road leads through a gate to a gallows beyond.

Size

44 X 82 mm

Other keywords

Pack horse, hits, cruelty

Context

Between The Common Cart Horse and The Mule. Following the accounts of the Cart-Horse or Improved Cart-Horse in various editions is an unheaded section on the Pack-Horse including comments on the 'shameful abuse ... of this noble animal'.

Later locations

Q1792:13 – The Common Cart Horse

Q1800:13 – The Common Cart Horse

Q1807:13 – The Common Cart Horse

Q1811:13 – The Common Cart Horse

Q1820:13 – The Common Cart Horse

Q1824:13 – The Common Cart Horse

Dobson 1899 116

Reynolds Stone 1953:145

Cirker 1962 150:7

Bain 1978 25b

IKON 2009 161b

Notes

The farm yard resembles Cherryburn. Compare the figure of the Magpie in *Land Birds*.

John Jackson and W.A. Chatto in *A Treatise on Wood Engraving* (2nd edition, London: Bohn, 1861) pages 486-7, give an account of the horse: '... an exemplification of cruelty not unworthy of Hogarth. The over-laden, half-starved old horse, – broken-kneed, greasy-heeled, and evidently troubled with the string-halt, as indicated by the action of the off hind leg, – hesitates to descend the brae, ... and the old brute on his back urges him forward by *working* him, as jockeys say, with the halter, and beating him with his stick. ... The miserable appearance of the poor animal is not a little increased by the nakedness of his hind-quarters; the stump of a tail is so short that it will not even serve a *catch* for the crupper or *tail-band*.' (The crupper hangs loosely from the saddle.)

The passage is reprinted in an anonymous article entitled 'Life of Bewick' in *The Penny Magazine* July 3rd and 10th, 1841 (pages 260-261 and 268-270); it was possibly by Jackson. N.B. The authorship of the *Treatise* was acrimoniously disputed by the two who appear on the title page of the second edition. Chatto apparently was the major author of both editions (unrecognised in the first) but Jackson seems to have drafted the Bewick section and perhaps some others.

First location

Q1791:33

Description

A cow grazes in marshy ground, behind her a rock and bush and a broken fence and a beyond a field with distant haystacks.

Size

31 X 76 mm

Other keywords

Hayricks

Context

The Kyloe Ox. Between various sections on cattle.

Later locations

Q1792:33 - The Kyloe Ox

Q1800:28 - The Ox Kind

Q1807:28 - The Ox Kind

Q1811:28 - The Ox Kind

Q1820:28 - The Ox Kind

Q1824:28 - The Ox Kind

Reynolds Stone 1953:148

Bain 1978 141b

Notes

Evidently she has strayed through the broken fence.

Attributed to TB's *Mature Phase* by Bain (1978 p 25). Bain (1981) attributes both the engraving and the transfer pencil sketch (at Newcastle City Library, Pease 174, p. 39a) to Bewick.

First location

Q1791:51

Description

A raven pecks the eye of a lamb, a rock behind, hills in the distance.

Size

21 X 55 mm

Other keywords**Context**

Between The Sheep and The Black-faced, or Heath Ram

Later locations

Q1792:51 – The Sheep

Q1800:105 – The Swift Antelope

Q1807:105 – The Swift Antelope

Q1811:105 – The Swift Antelope

Q1820:105 – The Swift Antelope

Q1824:105 – The Swift Antelope

Bain 1978 149b

Notes

The transfer pencil sketch is at 41b in Pease 174.

First location

Q1791:53

Description

A dog, its tail between its legs, disembowels a dead or dying ewe. A lamb stands by. Beyond, a rock and bush hide them from a man with a gun running to seek them. In the distance a farm house and hills.

Size

28 X 75 mm

Other keywords**Context**

The Black-faced Ram. Between sections on sheep.

Later locations

Q1792:53 - The Black-faced Ram

Q1800:62 - Tees-Water Improved Breed [of Sheep]

Q1807:62 - Tees-Water Improved Breed

Q1811:62 - Tees-Water Improved Breed

Q1820:62 - Tees-Water Improved Breed

Q1824:62 - Tees-Water Improved Breed

Reynolds Stone 1953:150

Bain 1978: 140b

Notes

The transfer pencil sketch is at 40a in Pease 174.

An approximate copy, reversed, is in Boyd 1886 pt2, no.203.

First location

Q1791:59

Description

A snow scene. A thin ewe with worn fleece browses a discarded besom. Her lamb suckles. Beyond, the ruin of a thatched cottage or shieling. In the distance a farm, wood and hills. Snow falls from a dark cloud. Stylised rock in foreground.

Size

44 X 80 mm

Other keywords

broom

Context

Between The Shetland Sheep and The Dunky

Later locations

Q1792:59 – The Shetland Sheep

Q1800:69 – The Shetland Sheep

Q1807:69 – The Shetland Sheep

Q1811:69 – The Shetland Sheep

Q1820:69 – The Shetland Sheep (in Variant A only – see Roscoe, 1953 p. 32)

Q1824:69 – The Shetland Sheep

Thomson 1882 16

Dobson 1899 122

Reynolds Stone 1953:151

Cirker 1962 112:3

Bain 1978 140a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25).

Atkinson MS 1830. '... a ewe and her lamb ... starving on the moors in the snow storm ... that Bewick attended to the minutest circumstances, is apparent even in the lambs tail, which is wrig[g]ling with almost the same energetic delight as if it drew a more plentiful sup[p]ly of nutriment than is likely to arise from an old besom.'

The stonework of the cottage suggests Roman work - ? pillaged from Hadrian's Wall.

First location

Q1791:69

Description

A boy waving his hat, and holding one horn, rides a galloping goat. Behind them a rock and bush. In the distance a castle above a cliff.

Size

37 X 60 mm

Other keywords**Context**

Between The Common Goat and The Ibex

Later locations

Q1792:69 – The Common Goat

Q1800:79 – The Common Goat

Q1807:79 – The Common Goat

Q1811:79 – The Common Goat

Q1820:79 – The Common Goat

Q1824:76 – The Common Goat

Reynolds Stone 1953:152

Memoir 1975:76

Bain 1978 138b

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25).

First location

Q1791:121

Description

A man wades across a stream at its confluence with a wide river, holding a stick and carrying on his back a woman and on hers a child in a sack; she with a full basket on her head and holes in her stocking. The child wears a jockey's cap. Bushes on either bank. In the distance a cottage and church with a tower; in the sky a skein of geese.

Size

35 X 81 mm

Other keywords

Ride, riding carries, pick-a-back, wattle fence.

Context

The Rein-Deer

Later locations

Q1791:357 – The Ground Squirrel

Q1792:121 – The Rein-Deer

Q1800:142 – The Axis, or Ganges Stag

Q1807:524 – The Wombach

Q1811:524 – The Wombach

Q1820:527 – The Wombach

Q1824:526 – An Amphibious Animal [Platypus]

Dobson 1899 114

Anderton 1928: 43

Reynolds Stone 1953:173

Cirker 1962 116:2

Bain 1978 131a

Notes

Attributed to TB's *Early Phase* by Bain (1978 p 24). Bain (1981) attributes both the engraving and the pencil transfer sketch (at Newcastle City Library, Pease 174, 34a) to Bewick. He comments 'The old man is wearing a parson's cast-off beaver and wig. The landscape is reminiscent of the River Tyne with Ovingham Church in the distance.' He quotes Chatto who saw in the vignette a satire on old men who marry young wives. In the pencil sketch however the man and his wife seem to be of about the same young age.

First location

Q1791:127

Description

An old soldier in uniform walks with a stick and sack on a moor, the wind and rain in his face. A milestone shows XI and XV miles to the nearest places. A bare rock behind. Below in the distance the bend of a river flanked with trees, and hills beyond.

Size

35 X 74 mm

Other keywords**Context**

The Corsican Stag

Later locations

Q1791:386 - The Beaver

Q1792:127 - The Corsican Stag

Q1807:117 - The Musk

Q1807:117 - The Musk

Q1811:117 - The Musk

Q1820:117 - The Musk

Q1824:117 - The Musk

Reynolds Stone 1953:153

Cirker 1962 119:5

Bain 1978 147a

IKON 2009 187a

Notes

The landscape has some resemblance to WB1804:176.

The transfer pencil sketch is at 41a in Pease 174.

First location

Q1791:135

Description

Bouquet or wreath of mixed flowers, containing two grotesque masks, hanging from a looped ribbon

Size

48 X 28 mm

Other keywords**Context**

The Roe-Buck

Later locations

Q1792:135 – The Roe-Buck

FC1794:75 – End of chapter on Carnation

Q1800:158 – The Pacos

FBLB1800:94b

Humorous Pieces 1801 tp. (?new block, see note below)

Q1807:158 – The Pacos

Q1811:158 – The Pacos

Q1820:158 – The Pacos

Q1824:158 – The Pacos

Reynolds Stone 1953:157

Cirker 1962 223:3

Bain 1978 148b

Notes

Tattersfield (2011) vol. 2, p. 362 shows that a version of this vignette was newly engraved for J. Mitchell for his *Humorous Pieces, consisting of prose ... poetry ...* . Newcastle (1801) where it appears on the title page. However, the block first used in the 1791 *Quadrupeds* was unchanged in all the editions including the 1824.

Graham Carlisle (in *Bewick Studies*, 2003, p.108) reported that the woodblock for ‘Garland with two faces’ is in the collection of Temple University, Philadelphia.

First location

Q1791:207

Description

On a rock in a river a fox watches two non-specific swimming birds, perhaps ducklings, and a duck. A tree stump on the rock has some live branches; on one sits a cat. A bird flies off. In the distance a hill.

Size

23 X 50 mm

Other keywords**Context**

Between The Wild Cat and The Domestic Cat

Later locations

Q1800:455 - The Baboon

Q1807:455 - The Baboon

Q1811:455 - The Baboon

Q1820:458 - The Baboon

Q1824:458 - The Baboon

Bain 1978 134b

Notes

First location

Q1791:224

Description

Reversed-C-shaped flourish, sprigs emerging on both sides; a balding naked man lies against it holding a bow in one hand, an arrow in the other.

Size

31 X 36 mm

Other keywords**Context**

The Stoat

Later locations

Q1792:224 - The Stoat

Q1800:185 - The Hippopotamus

FBLB1800:99b

Q1807:185 - The Hippopotamus

Q1811:185 - The Hippopotamus

Notes

First location

Q1791:236

Description

A snow scene. Three children crouch in panniers on the back of a donkey. The donkey, its lead trailing, feeds on a bundle of hay on which a dog lifts its leg. Beyond a closed gate, a farm yard, with a ladder against a partly used haystack, two cottages (one half-timbered with a smoking chimney) and a besom on a pole. A hedge and fence and trees. Dark cloud. An enigmatic structure slopes up from the farm track to a snowy bank, possibly a log blocking the track.

Size

44 X 81 mm

Other keywords

Ass,

Context

Between The Sable and The Ichneumon

Later locations

Q1792:386 – Between the Beaver and The Mouse

Q1800:21 – The Ass

Q1807:21 – The Ass

Q1811:21 – The Ass

Q1820:21 – The Ass

Q1824:21 – The Ass

Reynolds Stone 1953:147

Cirker 1962 112:1

Bain 1978 26a

IKON 2009 181a

Notes

The besom denotes an inn. Is the parent of the children there?

Attributed to TB's *Mature Phase* by Bain (1978 p25).

First location

Q1791:250

Description

A man smokes a clay pipe as he defecates partly hidden between some bushes and a fragment of wall. Beyond on the left a woman carrying a basket holds her nose; the pipe smoke and, on the right, the smoke from a lime kiln blow towards her. A dog with the woman and a distant horse reaching over a fence to a haystack seem to play no part. Beyond are a wood and some distant flying birds. The hay stack is covered in canvas and tethered.

Size

36 X 83 mm

Other keywords**Context**

Between The Ratal (which the text says it is 'also called the Stinking Badger') and The Coati, or Brazilian Weasel (Q1791).

The Genet, (Q1800 etc) 'is as much distinguished for the agreeable perfume which it yields, as those we have just described [The Skunk and related species] are for the rankest and most disagreeable odour in nature.' The Civet's perfume is 'of a stronger quality'.

Later locations

Q1792:250 – The Ratal

Q1800:269 – Between the Genet and the Civet

Q1807:269 – Between the Genet and the Civet

Q1811:269 – Between the Genet and the Civet

Q1820:269 – Between the Genet and the Civet

Q1824:269 – Between the Genet and the Civet

Reynolds Stone 1953:161

Bewick to Dovaston 1968 p. 87

Bain 1978 150a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributes both the engraving and the pencil transfer sketch (at Newcastle City Library, Pease 174, 38b) to Bewick.

First location

Q1791:332

Description

A boy sits on a three-legged table in a garden with a decorative masonry wall, tall trees beyond. He holds out a tidbit for a dog that sits up and begs. On the ground are the boy's hat, penknife, top and top-whip or top-scourge.

Size

37 X 64 mm

Other keywords**Context**

Between The Comforter [dog] and The Turnspit; but soon after The Springer, or Cocker which the dog more closely resembles.

Later locations

Q1792:332 - The Comforter

Q1800:364 - The Comforter

Q1807:364 - The Comforter

Q1811:364 - The Comforter

Q1820:364 - The Comforter

Cirker 1962 127:3

Notes

A preliminary pencil sketch is at 30b in Pease 174.

A pretty good copy is in Boyd 1886 pt2, no.179.

First location

Q1791:419

Description

Stallion, ears back and eyes rolling, in a field; a child in petticoats pulls its tail. Beyond the mother hurries over a stile; a cottage beyond a hedge; two lovers in the hedge; two horses mutually grooming.

Size

44 X 83 mm

Other keywords**Context**

The Baboon. In later editions between the end of the section on Horses and The Mule

Later locations

Q1792:16 – The Mule

Q1800:15 – The Improved Cart Horse

Q1807:15 – The Improved Cart Horse

Q1811:15 – The Improved Cart Horse

Q1820:15 – The Improved Cart Horse

Q1824:15 – The Improved Cart Horse

Dobson 1899 120

Reynolds Stone 1953:146

Cirker 1962 170:1

Memoir 1975:163

Bain 1978 25a.

IKON 2009 161a

Notes

“The careless nursemaid is with her lover in the hedgerow. The child’s distraught mother at the stile sees its hand about to pull the stallion’s tail.” (Bain, 1979).

Attributed to TB’s *Mature Phase* by Bain (1978 p25).

A very preliminary and faint pencil sketch (not reversed) is at 40b in Pease 174. A preliminary pencil sketch, of the pair of horses only, is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.416).

The mutual grooming of a dark and grey horse is shown in a similar way by John Bewick in *The Looking Glass for the Mind* (1792), at page 121 in the 1800 edition, but in a very different context for there the emaciated dark horse is dying, as is signalled by horse bones scattered on the ground. This theme was developed further in a striking version in Buffon (1814) vol. 2, p.57 where again a horse ‘waiting for death’ is affectionately nuzzled by a young and healthy companion, while a man looks on from a distant stable.

First location

Q1791:440

Description

Flourish – T-shaped, surmounted by two doves on a curved comb figure.

Size

21 X 35 mm

Other keywords**Context**

The Marikina [monkey]

Later locations

Q1792:440 – The Marikina [monkey]

Q1800:434 – The Phalanger

Q1807:140 – The Corsican Stag

Q1811:140 – The Corsican Stag

Q1820:140 – The Corsican Stag

Q1824:140 – The Corsican Stag

Notes

First location

Q1791:443

Description

Two monkeys sit on a pole balanced on a barrel as a see-saw; one has a bottle, the other drinks from a wine-glass. Beyond a large weighing balance hangs from a tripod.

Size

30 X 57 mm

Other keywords**Context**

Between The Mico, or Fair Monkey and The Porcupine (ie ends the section on monkeys)

Later locations

Q1792:443 – The Mico, or Fair Monkey

Q1800:479 – The Mico, or Fair Monkey

Q1807:478 – The Mico, or Fair Monkey

Q1811:481 – The Porcupine

Q1820:484 – The Porcupine

Q1824:484 – The Porcupine

Cirker 1962 32:9

Bain 1978 132b

IKON 2009 55b

Notes

The transfer pencil sketch is at 32a in Pease 174.

First location

Q1791:445

Description

Flourish, bracket-like, on a base, supporting an ovoid with three-part tuft.

Size

37 X 22 mm

Other keywords**Context**

The Porcupine

Later locations

Q1792:445 – The Porcupine

Q1800:492 – The Sea-Otter

Q1807:490 – The Sea-Otter

Q1811:492 – The Sea-Otter

Q1820:495 – The Sea-Otter

Q1824:495 – The Sea-Otter

Notes

First location

Q1791:471

Description

Four small icebergs in a calm sea, the nearest with four seals upon it. White gulls show against a cloudy sky.

Size

41 X 81 mm

Other keywords**Context**

Between The Hooded Seal and The Ursine Seal, or Sea-Bear

Later locations

Q1792:471 – The Hooded Seal

Q1800:507 – The Hooded Seal

Q1807:507 – The Hooded Seal

Q1811:507 – The Hooded Seal

Q1820:510 – The Hooded Seal

Q1824:510 – The Hooded Seal

Cirker 1962 30:6

Bain 1978 130a

Notes

The transfer pencil sketch is at page 31 in Pease 174.

First location

Q1792:192

Description

A leopard crouches behind bushes, under a palm tree, as an antelope runs by unawares. More palms and bushes in the distance.

Size

45 X 76 mm

Other keywords**Context**

Between The Panther and The Leopard

Later locations

Q1792:192 - The Panther

Q1800:211 - The Tiger

Q1807:211 - The Tiger

Q1811:211 - The Tiger

Q1820:211 The Tiger

Q1824:211 The Tiger

Bain 1978 101a

Notes

Bain (1981) attributes both the engraving and the pencil transfer sketch (at Newcastle City Library, Pease 174, 37a) to Bewick.

First location

Q1792:194

Description

A child or cherub, naked but for a drape on his lap, sits on the ground playing a lute, a shrub behind him.

Size

23 X 39 mm

Other keywords

Bush

Context

The Leopard

Later locations

Q1800:220 - The Cougar

FBLB1800:88b

Q1807:220 - The Cougar

Q1811:220 - The Cougar

Q1820:220 - The Cougar

Q1824:220 - The Cougar

Notes

First location

Q1792:236

Description

In the foreground a ruined chapel with three lancet windows, a tree growing within. Beyond, a ruined house or castle with a high tower. Woods beyond that.

Size

37 X 67 mm

Other keywords**Context**

The Sable

Later locations

Q1800:283 - The Badger

Q1807:283 - The Badger

Q1811:283 - The Badger

Q1820:283 - The Badger

Q1824:283 - The Badger

Notes

Preliminary pencil sketch (not reversed), at 28b in Pease 174.

First location

Q1792:344

Description

In the foreground a large hawk or eagle grasps a rabbit or hare with beak and talons. Beyond is a rocky bank with bushes above. The bird has a short crest.

Size

37 X 64 mm

Other keywords**Context**

Between The Domestic Rabbit and The Guinea-Pig, or Restless Cavy

Later locations

Q1800:373 – Between The Alpine Hare and The Rabbit

Q1807:373 – The Alpine Hare

Q1811:373 – The Alpine Hare

Boyd 1886 pt2, no.19

Bain 1978 134a

Notes

Compare with the closely similar figure in SF1820 133 (reproduced in Cirker 68:4) and the more complex version in FA1818:229. The similar figure of a crested hawk in SF1820:221 illustrates 'The Kite and the Pigeons', and a comparable bird is in the vignette SF1820:172 and the phoenix in SF1820

First location

Q1792:357 (First version)

Description

A polecat has killed a white cockerel under a broken tree trunk with two leafy branches whose bare roots enclose a rock. Bracken, grasses and other plants are behind the tree and in the distance, on the right, is a cottage or farm with three haystacks. A magpie flies overhead, calling. The polecat and magpie face towards the left.

Size

36 X 51 mm

Other keywords

Stoat, ferns, chicken, bird, dead rooster, stump

Context

The Ground-Squirrel

Later locations

Q1800:378 – The Guinea-Pig, or Restless Cavy

Q1807:378 – The Guinea-Pig, or Restless Cavy

Q1811:378 – The Guinea-Pig, or Restless Cavy

Boyd 1886 part 2 no.122

Bain 1978:137b

Notes

A later version, reversed, is in FJG1797:64 and :214, where the identity of the magpie is less clear; and a third one (with no magpie) is at Q1820:272 and Q1824:272.

A transfer pencil sketch for one of the two earlier versions is at 32b in Pease 174 but the upright position of the polecat is different. The initials 'TB' have been added to this in ink, perhaps by Jane Bewick. A slight preliminary pencil sketch, initialed 'T.B.' is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.525), in this the polecat is as in the engravings, facing to the right.

First location

Q1820:272 (Third version)

Description

A polecat has killed a white cockerel under a broken and widely split tree trunk. A dense background of bracken, grasses and other plants are around the tree. There is no distant cottage or farm and no magpie overhead. The polecat faces towards the left.

Size

36 X 51 mm

Other keywords

Stoat, ferns, chicken, bird, dead rooster, stump

Context

The Civet

Later locations

Q1824:272 – The Civet

Notes

Possibly by Isaac Nicholson

One of few instances where Q1820 differs from Q1811.

Earlier versions, are in Q1792:357 (and editions till 1811) and FJG1797:64 and :214.

First location

Q1792:391

Description

A well dressed boy pulls another in a toy chariot, on open ground. Beyond on the left a farmyard with haystacks and a farm cart. On the right a walled estate with specimen trees.

Size

30 X 69 mm

Other keywords**Context**

Between the Dwarf Mouse and The Mole

Later locations

Q1800:401 – The Marmot

Q1807:401 – The Marmot

Q1811:401 – The Marmot

Q1820:401 – The Marmot

Q1824:401 – The Marmot

Bain 1978 133a

IKON 2009 73a

Notes

First location

Q1800:34

Description

A snow scene. A distant man with stick and pack, and a dog, cross a field to reach a road. Beyond a farmyard on the right and a watermill on the left, both with haystacks; between them cattle beneath tall trees. Stylised rocks in foreground.

Size

33 x 70 mm

Other keywords**Context**

The Long-horned, or Lancashire Breed

Later locations

Q1800:34 – The Long-horned, or Lancashire Breed

Q1807:34 – The Long-horned, or Lancashire Breed

Q1811:34 – The Long-horned, or Lancashire Breed

Q1820:34 – The Long-horned, or Lancashire Breed

Q1824:34 – The Long-horned, or Lancashire Breed

Reynolds Stone 1953:149

Bain 1978 141a

Notes

Are the rocks a separate block?

Attributed to TB's *Mature Phase* by Bain (1978 p25).

Compare with vignettes in *Quadrupeds* – Q1790:339 and a more complex one reproduced in Bain (1981, vol 2 page 200).

A small pencil sketch, perhaps preliminary, is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.462).

First location

Q1800:140

Description

Flourish surmounted by a non-specific small bird with outstretched wings

Size

18 X 40 mm

Other keywords

Dove

Context

The Corsican Stag

Later locations

FBLB1800:86b

Q1807:263 - The Ichneumon

Q1811:263 - The Ichneumon

Q1820:263 - The Ichneumon

Q1824:263 - The Ichneumon

Notes

First location

Q1800:171

Description

A traveller leans on his stick, looking up at a sign post, rocks and bushes on both sides of the road. A hill in the distance. Two distant birds in the sky.

Size

30 X 47 mm

Other keywords

Signpost

Context

The Peccary, or Mexican Hog

Later locations

Q1807:171 - The Peccary, or Mexican Hog

Q1811:171 - The Peccary, or Mexican Hog

Q1820:171 - The Peccary, or Mexican Hog

Q1824:171 - The Peccary, or Mexican Hog

Bain 1978 104b

Notes

First location

Q1800:173 – State 1

Q1820:173 – State 2

Description

A crow stands looking down at a frog. Woods beyond (Q1807). Completely re-engraved for Q1820 with improved images of the crow and frog and thicker, closer bushes behind, and vegetation around the frog.

Size

27 X 45 mm (State 2)

Other keywords**Context**

The Babiroussa

Later locations

Q1807:173 – The Babiroussa – State 1

Q1811:173 – The Babiroussa – State 1

Q1820:173 – The Babiroussa – State 2

Q1824:173 – The Babiroussa – State 2

Boyd 1886 pt2, no.10 – State 1

Bain 1978 101b – State 2

Notes

State 1 seems to be apprentice work and State 2 probably TB's.

First location

Q1800:464

Description

A man wearing a broad brimmed hat sits cross-legged, smoking a clay pipe, on a rock among bushes. A long walking stick leans on his leg.

Size

11 X 25 mm

Other keywords**Context**

The Patas, or Red Monkey

Later locations

FBLB1800:73b

Q1807:213 - The Panther

Q1811:213 - The Panther

Q1820:213 - The Panther

Q1824:213 - The Panther

Notes

Roscoe (page 59) states that this vignette appeared for the first time in FBLB but this was published in December 1800 while the 1800 Quadrupeds appeared in February.

First location

Q1807:37

Description

An old man leans on his spade, talking to a younger man digging in open ground. Beyond a thatched cottage, a paling, gate and fence, with distant trees and hill.

Size

31 X 69 mm

Other keywords**Context**

The Kyloe Ox

Later locations

Q1811:37 – The Kyloe Ox

Q1820:37 – The Kyloe Ox

Q1824:37 – The Kyloe Ox

Bain 1978 139b

Bewick Studies 2003:108

IKON 2009 75b

Notes

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25). Jackson and Chatto (1861, p.487n) attribute it to H. White (apprenticed 1804-1807).

Graham Carlisle (in *Bewick Studies*, 2003) reports that the woodblock for this engraving was donated to the Smithsonian Institution by Col. R.S. George in 1995.

First location

Q1807:65

Description

A man with pack and stick, and his dog, walk against the wind; rain and grass blown towards the left. In the distance a farm, hills and clouds.

Size

34 x 70 mm

Other keywords**Context**

The Leicestershire Improved Breed [of sheep]

Later locations

Q1811:65 – The Leicestershire Improved Breed

Q1820:65 – The Leicestershire Improved Breed

Q1824:65 – The Leicestershire Improved Breed

Bain 1978 138a

Notes

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25).

A very similar watercolour (not reversed), attributed to Thomas Bewick, was acquired by the National Trust, Cherryburn in 2012.

Compare also with Q1807:525 and SF1820:158.

First location

Q1807:142

Description

A white stag or hart. Detailed background of rocks and bushes.

Size

52 x 77 mm

Other keywords**Context**

Between The Axis, or Ganges Stag and The Fallow-Deer

Later locations

Q1811:142 – The Axis, or Ganges Stag

Q1820:142 – The Axis, or Ganges Stag

Q1824:142 – The Axis, or Ganges Stag

Reynolds Stone 1953:156

Bain 1978 149a

Notes

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25).

An early version of the image was engraved as a bookplate for Robert Scott of Wallsend in 1798 (Tattersfield, 1999; p.210) and a yet earlier (but small and inexact) version in another bookplate for Joseph Green before 1789 (*ibid* p.130).

A later smaller version in SF1820:260 (reproduced at Cirker 1962 25:6 and there wrongly attributed to FA) is probably by Isaac Nicholson, who was in the second year of his apprenticeship when Q1807 was published.

Simpler versions were issued by the workshop as billheads for several “White Hart” inns. See Cirker 1962 25:7 and Hugo (1870) number 1787; and Hugo (1870) numbers 1742 and 1743.

First location

Q1807:225

Description

A young man sits on the ground, bareheaded, his elbows on his knees, his hat and stick and a heavy sack beside him.

Size

21 X 24 mm

Other keywords**Context**

The Margay

Later locations

Q1811:225 - The Margay

Q1820:225 - The Margay

Q1824:225 - The Margay

Notes

First location

Q1807:251

Description

A coach, decorated with two stars, and drawn at the gallop by four grey horses, passes a thicket of bushes. The coachman flourishes his whip, the guard blows his horn. The passenger is seen inside. The spokes are shown as concentric rings to indicate speed.

Size

35 X 38 mm

Other keywords**Context**

The Ferret

Later locations

Q1811:251 – The Ferret

Q1820:251 – The Ferret

Q1824:251 – The Ferret

Cirker 1962 195:1

Bain 1978 151b

IKON 2009 81b

Notes

Attributed to Henry White (Bain 1978 page 25).

A copy with the stars modified in shape, the foliage slightly different and an engraved attribution 'T. Bewick [?fecit] Newcastle', but otherwise almost the same is on the coaching inn billhead of Sam.¹ Beardsley, Ferryhill (date unknown).

A simplified copy is at Cirker 1962 197:7 wrongly attributed to *Quadrupeds*.

First location

Q1807:403

Description

An emaciated man in prison, sits on straw wearing once fine clothes. A broken chain is fixed to the masonry wall. Light shines through a small gap in the wall. A broken chamber pot and an enigmatic large ring (or ? a hat) lie on the straw.

Size

27 X 49 mm

Other keywords

convict prisoner gaol dungeon cell

Context

The Quebec Marmot

Later locations

Q1811:403 – The Quebec Marmot

Q1820:403 – The Quebec Marmot

Q1824:403 – The Quebec Marmot

Reynolds Stone 1953:169

Cirker 1962 162:7

Bain 1978 129a

Notes

First location

Q1807:433

Description

An angler stands in shallow water by the bank of a wide river, fingering his line; his rod leaning on his arm. Behind him rocks and bushes. A tower in the distance.

Size

30 X 50 mm

Other keywords**Context**

The Mexican Opossum

Later locations

Q1811:433 - The Mexican Opossum

Q1820:436 - The Mexican Opossum

Q1824:436 - The Mexican Opossum

Bain 1978 135a

Notes

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25).

An approximate copy is at Cirker 1962 137:8

First location

Q1807:434

Description

By a small stream, a simple fishing rod is held in place with two stones; the line under tension. A bush on the bank beyond.

Size

17 X 24 mm

Other keywords

taut fixed

Context

The Phalanger

Later locations

Q1811:434 - The Phalanger

Q1820:440 - The Opossum of Van Dieman's Land

Q1824:440 - The Opossum of Van Dieman's Land

Notes

First location

WB1804:213

Description

A man rides a horse past a large leaning cross on a plinth. In the misty distance a tower.

Size

19 X 30 mm

Other keywords

buttercross market

Context

Black-backed Gull

Later locations

Q1807:464 – The Patas, or Red Monkey

Q1811:464 – The Patas, or Red Monkey

Q1820:467 – The Patas, or Red Monkey

Q1824:467 – The Patas, or Red Monkey

Notes

First location

Q1807:521

Description

Four fishes, probably a salmon, a pike, an eel and a ray, lie against a bed of seaweed, with three peacock feathers above.

Size

39 X 48 mm

Other keywords

Skate

Context

Between the introduction to the Addenda and The Wombach and Amphibious Animal (platypus).

Later locations

Q1811:521 – Addenda

LB1814-16:386 – Finis

Q1820:524 – Addenda

LB1847:208 – The Crested Titmouse

Notes

Could the combination of fish and fowl be an allusion to the platypus that follows after the 'Wombach'?

First location

Q1807:525

Description

A man with a stick and pack, wearing a Tam o'Shanter walks with his dog through mountainous country at dusk, a cottage beyond has a smoking chimney and lighted window.

Size

36 X 76 mm

Other keywords**Context**

An Amphibious Animal [Platypus]

The end of a journey at the end of the book?

Later locations

Q1811:525 - An Amphibious Animal

Q1820:528 - An Amphibious Animal

Q1824:525 - The Wombach

Cirker 1962 118:2

Bain 1978 131b

Notes

Compare with Q1807:65 and SF1820:158.

First location

Q1811:x

Description

A collier brig being loaded with coal at a riverside coal staithe. Two men and two coal wagons on the staithe, one wagon full, one being pulled away empty by a horse. A keel being loaded via a second chute. Two men row off in a skiff. Distant smoking glass kiln and chimney, warehouses and ships' masts.

Size

40 X 66 mm

Other keywords

Sailing ship, barge, boat, waggons, glasshouse

Context

Follows the index

Later locations

LB1814-16:381 – The Golden Plover

WB1826:26 – The Little Bittern

WB1847:53 – The Little Bittern

Bewick Sale catalogue 1884 iv b

Cirker 194:6

Bain 1978 53b

IKON 2009 139b

Notes

The site seems to be the Tyne on the west side of Newcastle.

First location

Q1811:517 (Version 2)

Description

A saw-pit and platform. Two sawyers with a large two-man saw cutting a log. More logs lie waiting. A 'tent' of sawn planks nearby. Beyond, a road passes an inn with an inn-sign; two people sit outside on a bench. Distant trees and a hill. A pig and piglets are evident in the field before the inn, and near them is a tiny figure of a dog on the road. There are no clouds in the sky.

In the less clear impressions of Version 1 (at WB1804:131), the inn-sign is smaller, there are clouds in the sky, and the pig, piglets and dog are mere shapeless objects.

Size

27 X 70 mm

Other keywords**Context**

The Rougette, or Lesser Ternate Bat

Later locations

Q1820:520 – The Rougette, or Lesser Ternate Bat

Bewick Sale catalogue 1884 iv a (Version 2)

Notes

Version 1 attributed to an *unknown apprentice* by Bain (1978 p25).

First location

Q1820:x

Description

Winter. Two greyhounds chase a hare along a riverbank in the foreground. A broken fence and two bare trees separate the background. There a man watches over a gate on the left and on the right is a farm among trees, with haystacks and woods beyond. A bird flies into a tree above.

Size

50 X 78 mm

Other keywords**Context**

After the Index

Later locations

SLB1821:34 – The Grasshopper Warbler

SLB1822:38 – The Grasshopper Warbler

Q1824:xi – Index

Bain 1978 28a

IKON 2009 163a

Notes

Attributed to TB's *Late Phase* by Bain (1978 p25). Jackson and Chatto (1861, p.486n) say that it was drawn on the block by TB but engraved by W.W. Temple (apprenticed 1812-19).

First location

Q1820:69 (in Variant B only – see Roscoe, 1953 p. 32)

Description

Two two-masted brigs, perhaps colliers, under full sail put to sea. Behind them a rivermouth with distant buildings including a fort, a tower (?lighthouse) and a windmill. On the extreme left crowded masts of ships at anchor. On the right two headlands, one capped with a castle and the ruins of a church. Clouds above.

Size

48 X 71 mm

Other keywords

sailing vessels

Context

The Shetland Sheep

Later locations**Notes**

This new image is the defining feature of Variant B of the 7th edition (Roscoe, 1953).

The features match the mouth of the Tyne with ships at South Shields by the south bank and North Shields and Tynemouth to the north.

First location

Q1820:185

Description

Large head of Hippopotamus

Size

69 X 79 mm

Other keywords**Context**

The Hippopotamus

Later locations

Q1824:185

Anderton 1928: 25

Notes

Jackson and Chatto (1861, page 486) state that this vignette was engraved by W.W.Temple (apprenticed 1812-19).

First location

FA1818:14

Title

Bad Company

Description

A woman supping a beverage, and another smoking a pipe, have brought two children into an ale-house and into the company of two evil-looking men. A notice is nailed to the wall. A man warms his back at a fireside. Another raises his glass and the two women listen as they drink, sitting around on stools and benches, while two boys talk. The adults are in outdoor clothes, so this may be an inn. A birdcage hangs by a lattice window. A large pot hangs over the flames. A poster and a pitcher hang on the wall. A dog lies in the foreground gnawing something.

Size

41 X 60 mm

Other keywords

Cauldron, fire, jug, broken wall, toast.

Context

Tail-piece of the Collier and the Fuller

Later locations

Q1820:373 – The Alpine Hare

FA1823:14

Q1824:373 – The Alpine Hare

Bain 1978 143a ‘...a black line ‘fac’”

Notes

Probably reflects the advice of the fable application to avoid bad company.

One of few differences in the vignettes between Q1820 and Q1811.

Engraved in black line style. Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25).

First location

Q1820:378

Description

A man relieves himself against a lean-to pigsty just inside the gate of a fenced yard behind a thatched cottage. He holds onto the fence to steady himself. The cottage chimney smokes and a besom on a pole stands beyond it, denoting an inn from which he may be assumed to have emerged. There are trees beyond.

Size

34 X 50 mm

Other keywords

urinates, urine, public house, pig in shed

Context

The Guinea-Pig, or Restless Cavy

Later locations

Q1824:378 – The Guinea-Pig, or Restless Cavy

Notes

One of few differences between Q1820 and Q1811.

A preliminary pencil sketch is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.365).

Compare with LB1797:42.

First location

Q1820:437

Description

A hen calls four ducklings as three of them swim at a river's edge. Behind them a broken fence and a bush. In the distance a cottage, its chimney smoking. Distant trees.

Size

25 X 43 mm

Other keywords**Context**

The Phalanger

Later locations

Q1824:437 – The Phalanger

Bain 1978 129b

Notes

A later smaller reversed version of LB1797:245 (*qv* for further notes).

An earlier much smaller version is at FJG1797:41, :69, :144, and :203.

The transfer pencil sketch is at 29b in Pease 174. To this the initials 'TB' have been added in ink, perhaps by Jane Bewick.

First location

Q1824:364

Description

A dog (? Cocker Spaniel bitch) crosses a plank bridge over a stream. She catches sight of two drowned puppies in the shallows under the bank. Grasses swept to the right. Trees beyond.

Size

39 X 63 mm

Other keywords**Context**

Between The Comforter and The Turnspit

Later locations

WB1826:364 – The Bimaculated Duck

Bain 1978 36b

Notes

First location

LB1797:74

Description

Two cows graze in a marshy field. A magpie pecks at the back of one; another flies above. Beyond a rock outcrop topped with trees. Fences and gate.

In most impressions, but not in Q1800, two crows or ravens, a sparrowhawk and another magpie swoop down from the upper left.

Size

38 X 74 mm

53 X 80 mm including flying birds

Other keywords

Cattle

Context

Between the Jackdaw and the Magpie

Later locations

Q1800:37 – The Kyle Ox

LB1826:96 – The Jay

Cirker 13: 12

Bain 1978 121a

Notes

Are the pursuing birds in the sky printed from a separate block?

Attributed to TB's *mature phase* by Bain (1978 p 25).

Atkinson MS 1830. '... how intelligibly he shews you the two crows and magpies buffeting the hawk: there are but few men, whose birds in motion you can recognise, but Bewicks can not be mistaken ...'.

‘Tale-pieces’ in the head pieces of *Quadrupeds*

- The Arabian Horse. Grooms exercise horses in stable yard. Turret; round window; iron gates. Bird vermin hanging on stable wall.
- The Race-Horse Horse race. Crowd. Coach. Town Moor. St Nicholas Church. ‘TBewick del & sculp’ signature.
- The Hunter Fox hunt, hounds. Woven fence; gate. ‘TBewick del & sculp’ signature. But see also Cirker 141:8 and Bain 1978 79b.
- The Old English Road Horse Rider on road. Sign-post. ‘TB’ signature.
- The Black Horse Mansion [with strong resemblance to Wallington Hall]. Herd of horses and ponies. ‘TBewick Newcastle [upon] Tyne’ signature.
- The Common Cart Horse Horse & cart, sleeping carter. Lady rides, her horse’s tail docked. Cottage. ‘TB del & scul’ signature.
- The Improved Cart-Horse Loaded two-horse cart fords river. Couple riding pillion on horse follow. ‘TB’ signature.
- The Mule Man with pack & stick walks. Rider on mule gallops with two dogs. Milestone. ‘TB’ signature.
- The Ass Man rides ass with panniers. Woman with stick walks carrying child, another boy walks. Dog. Distant inn with besom on pole. ‘TB del & scul’ signature. Donkey.
- The Holstein, or Dutch Breed [In first edition The Common Bull and Cow] [Bull] Man runs from charging bull, loses hat and wig. Distant fence and gate. [Cow] Milkmaid carrying pail on head, leaves with dog. Windmill, fence, cottage. ‘TB’ and ‘TB del & scul’ signatures. A similar scene of a bull charging is in a tailpiece in Buffon (1814) vol. 1, p.299.
- The Improved Holstein, or Dutch Breed. [Bull] ‘TB’ signature. [Cow] Two reapers with scythes and a dog walk on road to gate. Fence. ‘TB’ signature.
- The Long-horned, or Lancashire Breed Distant farm cottages enclosure of field by hedge. Far hills.
- The Lancashire Ox Man ploughs with two oxen, led by donkey. Herd of oxen and dog. Distant farm, haystacks.
- The Kyloe Ox Scot in kilt, plaid and Tam o’Shanter with a dog drives a herd of cattle on a road, approaching a cottage and gate. Ahead another Scot on horse.
- Wild Cattle Woods. [Bull] ‘TB’ signature. [Cow] A horseman with a gun gallops away from a charging herd of cattle. One beast falls, apparently shot by him. ‘TB’ signature.
- The Black-faced, or Heath Ram [In early editions The Common Ram]. Three ewes and many lambs, one suckling. Distant farm.

The Heath Ram of the Improved Breed Moorland. Windswept grass. 'TB' signature.

The Cheviot Ram Flock on distant hills. Inscription 'Woodhall 10 April 1798' and 'TB' signature.

Tees-Water Old or Unimproved Breed Woven fence detail. Wattle fence.

Tees-Water Improved Breed Bushes. Inscription 'Barmton July 1798' [?Barmpton, 3m NE of Darlington].

The Leicestershire Improved Breed Paling fence. Distant farm, haystacks. Inscription 'Sandhoe 22 Dec 1788' 'TB' signature.

The Common Goat. Goats on cliffs. Flock of non-specific birds fly below. 'TB' signature.

The Bonti-Bok, or Pied Goat. Distant native hunter in necklace and loin-cloth, with spear.

The Hart-Beest Distant lion, elephant and palm tree

The Gnu. Kraal & palm trees.

The Cameleopard Two distant giraffes. Two native hunters with spears, one with a shield.

The American Elk A stag runs towards three hunters concealed in shadow, two with guns, one descending cliff, carrying baggage including a ? yoke; or hanging onto a tree root.

The Camel Distant pyramids and other buildings. [cf The Ichneumon.]

The Arabian Camel, or Dromedary Crowded caravan of camels, some laden, in featureless desert.

The Common Boar Pigs feed at trough, others run to join them. Farm. 'TB' signature.

The Sow of the Improved Breed. Pig-sty trough and overturned pail. 'TB' signature.

The Chinese Kind. Paling fence.

The Peccary, or Mexican Hog. Live snake underfoot. Palm trees.

The Hippopotamus. Two others by river, one diving in.

The Elephant Shed and native huts. Kraal. Palm trees.

The Lion. Male lion leaps, attacking fleeing antelope. Palm trees. 'TB' signature.

The Domestic Cat Window seat and curtain. 'TB' signature.

The Weasel. Distant two-storey farmhouse and haystacks.

The Stoat. With a dead bird. Fern. Tree roots one rock.

The Fournal.	Snow scene. Eel in its mouth. Distant watermill.
The Ichneumon	Another beyond grasps a large snake by the throat. Distant pyramids and other buildings arranged very like those in The Camel.
The Ratel.	Honeycomb underfoot.
The Sand-Bear	In captivity. Image framed.
Untitled animal [Sloth Bear]	In captivity. Chained.
The Spotted Hyena	[Early editions including Q1792] Broken bone on ground. Palm trees. [Later editions, from Q1800, new block] Two native hunters, one with a spear.
The Greyhound Fox.	With a dead lamb. 'TB' signature above fox's tail.
The Cur Fox.	With dead cock. Distant cottage.
The Shepherd's Dog.	Distant shepherd and dog drive flock down hillside. Nearer, a Scot in kilt and plaid walk by towards a house under the hill.
The Cur Dog.	Man with stick drives cattle, his dog at the heels of a laggard. Beyond a farm with haystacks and hens.
The Greenland Dog.	Snow scene. Three or ? four Huskies pull a sledge containing a driver in warm clothing, sitting on the sledge, and a passenger lying in a fur rug.
The Bull-Dog	Two men with sticks, one holding the leash of a bull-dog, chase a running bull, its tether broken or loose. Two other bull-dogs ahead, one holding the bull by the snout. Village with church with a steeple beyond a gate.
The Mastiff.	On open ground, houses and haystacks beyond, sixteen dogs of many breeds follow, watch and sniff at a mastiff towering above them. 'TB' signature.
The Ban-Dog	A big farm with four chimneys. A haystack, three dogs, pig-sty, sow and piglets, hens and a gate and distant tower.
The Dalmation, or Coach Dog	From behind a bush, wide carriage tracks lead to double five-barred gates in a neat white fence. 'TB' signature.
The Greyhound.	A man in white knickerbockers and black boots, with a stick, runs after two greyhounds chasing a hare. Another watches over a fence and hedge. 'TB' signature.
The Lurcher.	With a dead rabbit.
The Terrier	Two dogs hold a badger at bay under a rock, another runs up and two men follow, with a spear and a sack.
The Harrier	A pack of harriers start on a hunt with two men on foot with sticks, and two horsemen. The principal figure is branded 'GC' and wears a collar inscribed

'Colpitts' chained to the unbuckled collar of its missing pair. [GC is George Culley].

The Newfoundland Dog Four well-dressed men cross a stone bridge over a stream. Five dogs, one a Newfoundland, run ahead of them. The men are identified by initials below 'P.V.B.TB'. [Preston, Vint, Baillie, T Bewick] and an inscription reads 'TB Eslington 1789'.

The Large Rough Water-Dog A man in a sailing dinghy in a sea inlet reaches out to a Water-Dog in the water. A tower and crenellated sea wall in the distance.

The Large Water-Spaniel A man and dog stroll in the distance. Fenced wood beyond a gate. 'TB'signature.

The Comforter Framed in an interior, empty except for a quill pen in an ink-well.

The Turnspit It stands over an platter, empty but for a fork and bone. Near the bone a ?marble.

The Rabbit A distant man with a gun looks over a gate.

The Domestic Rabbit Feeding from a dish

The Spotted Cavy Stands over a turnip.

The Capibara Stands over a dead fish

The Opossum Both the Saragoy and Murine Opossums show very small young in their marsupial pouches.

The Oran-Outang, or Wild Man of the Woods. Sits on a bench holding a walking cane

'TB' signature is also on

A Wedder of Mr Culley's Breed

The Dunky, or Dwarf Sheep

The Tartarian Sheep

The Nyl-Ghau

The Rein-Deer

The Tiger [initials deleted in Q1791 and later editions]

The Badger [initials deleted in Q1791 and later editions]

The Fox-Hound

The Old English Hound

The Spanish Pointer

The English Setter

The Small Water-Spaniel

The Springer, or Cocker

The Short-tailed Field-Mouse

The Shrew-Mouse

The Baboon

The Small Ribbed-Nose Baboon

The Varied Monkey, or Mona

Palm trees to indicate tropics also on

The Zebra

The Zebu

The Buffalo

The Mouflon, or Musmon

The Syrian Goat

The African Wild-Boar, or Wood Swine

The Long-nosed Tapiir

The Rhinoceros

The Two-horned Rhinoceros

The Long-armed Ape

The Great Manis [Pangolin]

Vignettes in *The Florist's Companion*

First location

FC1794:21

Description

Basket of round fruits (oranges or apples) within wide rectangular border of sprigs

Size

15 X 28 mm

Other keywords

Context

End of chapter on Polyanthus

Later locations

Notes

A very similar vignette, but larger and more complex, is on the title page of John Wilson's *A Synopsis of British Plants in Mr Ray's method ...* (Newcastle upon Tyne, printed by John Gooding on the Side, 1744). The motifs used as a border in that book are also of a similar style to those in the borders of *The Florist's Companion* and in FC1794:46. It may be therefore that those vignettes in *The Florist's Companion* that are not known elsewhere as Bewick's are from the printer's stock, perhaps obtained earlier from Gooding's workshop.

The 'editor' of Hudson's book was probably Bewick's friend, the printer William Preston, who in 1794 was the foreman or manager of Solomon Hodgson's *Newcastle Chronicle* office, where, or elsewhere, he may have printed *The Florist's Companion*.

First location

FC1794:26

Description

Diagram of planting of hyacinths; a grid of uppercase Rs, Bs and Ws surrounded by a simple border of dots and arrowheads.

Size

43 X 73 mm

Other keywords**Context**

Within the text of the chapter on Hyacinth

Later locations**Notes**

The letters represent red, blue and white flowers.

First location

FC1794:46

Description

Rectangular pattern of two sickle-shaped forms, the stapwork 'handles' opposed at the centre, the 'blades' transformed into sprigs

Size

7 X 16 mm

Other keywords**Context**

End of chapter on narcissus

Later locations**Notes**

Vignettes in *History of British Birds*

First location

LB1797:tp

Description

A tidestone, leaning to the right, with a shield emblazoned with arms of three castles; a separate castle above. Behind it a bush with a bird (?blackbird) on a branch. Beyond a river, the Tyne, with ten keels, five laden, under sail moving left, others, empty, rowed to right and one hauled by three men on the near bank. On the far bank, on the left a loading shed and a horse and wagon on the hillside, three windmills beyond; on the right four men and a boy walk downstream, beyond a distant colliery, its chimney smoking, with two wagons descending. Hillside fields enclosed by hedges.

Size

40 X 84 mm

Other keywords

Barges, coal mine, keelmen, tide stone, tide-stone, waggons

Context

Title page

Later locations

LB1798:tp

FBLB1800:tp

LB1805:tp

LB1809:tp

LB1814-16:tp

LB1816:tp

LB1821:tp

LB1826:tp

LB1832:tp

LB1847:tp

Reynolds Stone 1953:180

Cirker 1962 226:8

Memoir 1975:43

Bain 1978 2a

Bewick Studies 2003:tp

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the preliminary pencil drawing dated 1790 (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.381) to Bewick. In the same collection is a simpler pencil sketch (*idem* H67.383).

Jane Bewick (A)* notes "the Newcastle arms and crest", "a fleet of keels – the blackfleet as they used to be called", "the staith is visible behind the sailing keels close to the river Tyne. above on the horizon [are] the windmill-hills on the south side of the Tyne" – "steam has laid the windmills off – a colliery in full work & smoke – two waggons on the incline on their way to the staith where the keels were loaded from the spouts", "or rather I believe one waggon goes down ... full, while the other is at the same time drawn up empty", the keels "in full sail are going against the tide: laden

with coals”, “in two others the men are obliged to propel their keels with the ponwy [*sic*, a pole – for “ponying”] – three of the keelmen walk briskly to the front of the vessel – one after the other, and at the same moment each puts the ponwy over the side pushing the keel onward with their united strength and with the precision of soldiers under arms. before they have got step by step to the stern they each place their pony [*sic*] against their breasts – and are by degrees bent double as seen in the cut on the left ... on the right is seen a keel going against the tide – three men go on shore & drag it forward by a rope – sometimes a sweep oar at the stern is used the man going across the keel - & lifting his leg in the manner shewn. – Three men & a boy manned a keel – these shewn are all empty and going up the Tyne to load. Coals are now differently loaded, & the keelmen – powerful strong men they were – have nearly disappeared.”, “There was always a boy to each keel, who fed out of the mens basket, they eat the fattest mutton, the cabin was called the Ruddick”, “the blackbird is appropriate to coaly Tyne”.

* Jane wrote two versions of her account of the title-page vignette, on the flyleaf and on a blank opposite page 46. The extracts here are chosen from both and combined.

First location

LB1797:iii

Description

A nest containing two eggs in the severed leafy branches of a tree or bush.

Size

31 X 59 mm

Other keywords**Context**

Head of Preface

Later locations

LB1798:iii – Head of Preface

FBLB1800:1a

LB1805:iii – Head of Preface

LB1809:iii – Head of Preface

LB1814-16:iii – Head of Preface

LB1816:iii – Head of Preface

LB1821:iii – Head of Preface

LB1826:vii – Head of Original Preface

LB1832:iii – Head of Preface

LB1847:iii – Head of Preface

Cirker 1962 103:1

Bain 1978 3b

IKON 2009 53b

Notes

Attributed to Charlton Nesbit by Jackson and Chatto (1839) and Bain (1978 page 25).

The nest is perhaps a chaffinch's.

Jane Bewick (A) 'One never tires at this most lovely cut. Why is it placed at the Preface? – reader answer this for yourself.'

First location

LB1797:vi

Description

An elderly man in a plaid sits with his dog, a shepherd's stick and a sack against the angle of a ruined stone wall. A sportsman with a gun and knapsack stands talking to him and pointing. In the distance hills and a tower, perhaps a castle or peel.

Size

36 X 79 mm

Other keywords**Context**

End of Preface

Later locations

LB1798:vi – End of Preface

FBLB1800:2b

LB1805:vi – End of Preface

LB1809:vi – End of Preface

LB1814-16:vi – End of Preface

LB1816:vi – End of Preface

WB1821:vi – End of Preface

WB1826:vi – End of The Preface

WB1832:vi – End of Preface

WB1847:vi – End of Preface

Reynolds Stone 1953:236

Cirker 1962 171:6

Bain 1978 44a

Notes

The wall has up to five courses of even stones suggestive of Roman work, perhaps a milecastle on Hadrian's Wall.

Jane Bewick (A). 'Figure & dress of T. Bewick – enquiring of an old Shepherd – the attitude of the dog is excellent, just raising itself on the appearance of a stalwart stranger. Old man is resting on the lown side of a wall sheltered by a Bush.'

Jane Bewick (B). 'Old shepherd attended by his Collie dog seated by the lown side of a wall. The sportsman with his Gun & empty game bag, ...' A possible peel tower on the left. 'Rimside Moor [north of Rothbury] & Cheviot hill behind – the spatter dashes tell me who the enquirer is [implying that he is her father] – he does not disdain to gather his information from men of observation, whoever they may be & this fellow & the young one are no "Garret Naturalists" – this cut is appropriate'.

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto and Bain (1981) attribute the preliminary design to Robert Johnson, though this is disputed (Donald 2013), and the engraving to Bewick.

First location

LB1797:vii

Description

A farmyard in autumn, with woods beyond, some trees bare showing a deserted rookery, others still with leaves. A skein of geese in the sky. A woman pours sifted grain onto a canvas; a man carries a sack to a barn. Abundant detail includes the central thatched barn with vermin nailed to the wall (a heron, a raven and a bird of prey, probably a harrier) a shed with a ladder against it, its shadow prominent, a dovecote, a farmhouse and haystacks, a paling, stone-wall, woven hurdle gate, dunghill, pond, baskets and sacks. Doves, a cat, a dog on the dunghill, a sow and piglets, and poultry including turkeys, chickens, ducks (white, and tamed mallards), geese, with sparrows, a wagtail and other small birds.

Size

52 X 83 mm or

72 X 83 mm including the birds in the sky

Other keywords

wattle

Context

Head of the Introduction

Later locations

LB1798:vii – Head of Introduction

FBLB1800:1b

LB1805:vii – Head of Introduction

LB1809:vii – Head of Introduction

LB1814-16: vii – Head of Introduction

LB1816:vii – Head of Introduction [not seen; page missing]

LB1821:vii – Head of Introduction

LB1826:xi – Head of Introduction

LB1832:vii – Head of Introduction

LB1847:vii – Head of Introduction

Dobson 1899 111

Reynolds Stone 1953:181

Cirker 1962 165:7

Bain 1978 5a

IKON 2009 177a

Notes

Jane Bewick (A) ‘There is nothing wanting in this farm yard – the flock of wild geese tell the time of year.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25).

At least 16 species are identifiable. The dovecote is identical to the one illustrated in Q1790:456.

First location

LB1797:xxvi

Description

A blind man and a barefoot boy approach marshy ground. He is balding, smoking a pipe, carrying a basket and stick, with his left hand on the boy's shoulder. Beyond them is a rock covered in bushes, and, unseen, inscribed 'KEEP ON THIS SIDE'. Only the man's dog is taking the right route over stepping stones. A heron flies off.

Size

49 X 82 mm

Other keywords**Context**

End of Introduction

Later locations

LB1798:xxvi – End of Introduction

FBLB1800:2a

LB1805: xxxviii – End of Contents

WB1809:211 – The Skua Gull

WB1816:212 – The Skua Gull

WB1821:214 – The Skua Gull

LB1826:340 – The Black Grouse

LB1832:350 – The Black Grouse

LB1847:349 – The Black Grouse

Reynolds Stone 1953:224

Cirker 1962 148:3

Memoir 1975:142

Bain 1978 52a

IKON 2009 147a

Notes

The blind man resembles the man in Q1790:320, so he may be modelled on a real person.

Jane Bewick (B). 'The old man cannot see, and the boy leading him – cannot read, the little dog knows the way instinctively.'

Jane Bewick (A). 'The man cannot see, the lad cannot read – the instinct of the Dog not attended to. J.B. – It seems almost to say, this is the only way, why do you not follow over the stepping stones.'

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributes the watercolour transfer drawing (at the Natural History Society of Northumbria, NEWHM:1997.H67.492) to Robert Johnson, but a pencil study in the same collection and the engraving to Bewick. There is also a preliminary pencil sketch, reversed, in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.457).

First location

LB1797:xxvii

Description

A pedlar or soldier in uniform carries a long-pack or large chest covered in canvas and strapped on his back, holding a stick. A milestone shows V miles passed, X miles ahead. Moorland, fern, grass & distant hills.

Size

30 X 60 mm

Other keywords**Context**

Head of The Contents list

Later locations

LB1798:xxvii – Head of Contents

FBLB1800:3b

LB1805:xxxv – Head of Contents

LB1809:xxxv – Head of Contents

LB1814-16:xxxv – Head of Contents

LB1816:xxxv – Head of Contents

LB1821: xxxvii – Head of Contents

LB1826:xli – Head of Contents

LB1832:xxxvii – Head of Contents

LB1847:xxxvi – Head of Contents

Reynolds Stone 1953:183

Cirker 1962 117:8

Bain 1978 9a

Notes

Jane Bewick (A). ‘The pedlar and his box seems very appropriately placed at the beginning of the “Table of Contents”. He has travelled many a weary mile. The cocked hat & spatter-dashes are no longer in fashion tho’ commonly worn 70 or 80 years ago.’

First location

LB1797:xxx

Description

A traveller with pack and stick sits back against a rock and drinks from the flipes of his hat. Water flows over a rock covered with bushes and inscribed with 'Grata sume' and a heart.

Size

44 X 72 mm

Other keywords

Brim, rim, jet, stream, spring, man,

Context

End of Contents list

Later locations

LB1797:177 – Between Of the Lark and The Skylark

LB1798:xxx – End of Contents

LB1798:177 – Of the Lark

FBLB1800:3a

LB1805:182 – Of the Skylark

LB1809:80 – The Merlin

LB1814-16:131 – The Roller

LB1816:81 – The Merlin

LB1821:81 – The Merlin

LB1826:49 – The Merlin

LB1832:49 – The Merlin

LB1847:28 – The White-tailed Eagle immature

Dobson 1899 125

Reynolds Stone 1953:192

Cirker 1962 148:5

Memoir 1975:213

Bain 1978 12a and tp

IKON 2009 172a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the pencil transfer drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.449) to Bewick.

Said to be a self-portrait of TB but not allowed as such by Jane Bewick (A) who writes 'Grata sume. Drink and be thankful. This is a beautiful cut – but the man is not a portrait of any person as far as I know – his look bespeaks temperance, he is drinking of the pure spring, from the flipes of his hat'. Thought by William Chatto to relate to TB's excursion to Scotland (in Jackson 1839 p 565). However, a similar scene where a boy drinks from his hat at a trough supplied by a pipe was engraved earlier by John Bewick or the Bewick workshop for *The Blossoms of Morality* 1796 (at page 32). A simplified version of the John Bewick version is in *The Fisher's Garland* for April 1855 as reproduced in Joseph Crawhall's *A Collection of Right Merry Garlands for North Country Anglers* of 1864 at page 246.

First location

LB1797:4

Description

A juvenile Golden Eagle, wings outstretched, pecks at the eye of a lamb, grasping it with its talons. They are on a rock inscribed 'Aquila non capit muscas'.

Size

37 X 61 mm

Other keywords**Context**

Between The Falcon Tribe and The Golden Eagle

Later locations

LB1798:4 – The Falcon Tribe

FBLB1800:13b

LB1805:2 – Between Birds of Prey and The Falcon Tribe

LB1809:44 – Birds of Prey

LB1814-16:40 – Birds of Prey

LB1816:44 – Birds of Prey

LB1821: 44 – Birds of Prey

LB1826:2 – Birds of Prey

LB1832:2 – Birds of Prey

LB1847:2 – Between Birds of Prey and Alpine Vulture

Cirker 1962 64:6

Bain 1978 6a

Notes

Note the plumage similarity to The Ringtailed Eagle at LB1797:7, identifiable a juvenile Golden Eagle

First location

LB1797:8

Description

On a rock, a juvenile Golden Eagle, wings outstretched, grasps a large snake with its talons.

Size

41 X 68 mm

Other keywords

serpent

Context

Between The Ringtailed Eagle and The White-tailed Eagle

Later locations

LB1798:8 – The Ringtailed Eagle

FBLB1800:14b

LB1805:8 – Between The Ring-tailed Eagle and The White-tailed Eagle

LB1809:50 – The Ringtailed Eagle

LB1814-16:46 – The Ringtailed Eagle

LB1816:50 – The Ringtailed Eagle

LB1821:50 – The Ringtailed Eagle

LB1826:8 – The Ringtailed Eagle

LB1832:8 – The Ringtailed Eagle

LB1847:24 – The Golden Eagle Immature

Cirker 1962 66:4

Bain 1978 7a

Notes

Note the plumage similarity to The Ringtailed Eagle at LB1797:7, identifiable a juvenile Golden Eagle.

Jane Bewick (A). 'The Eagle's wings are too short, the outline in ink was added by T Bewick – and renders the drawing perfect, he added it while I was looking on. Jane Bewick.' Indeed, in the V.& A. copy of LB1821 at page 50 both wings have been extended in ink by 12mm.

A closely similar but not identical version is in *Poems by the Rev. Josiah Relph* (1798) pp. xxiv and 70.

First location

LB1797:18

Description

A dog, perhaps a spaniel, stands before a bush, facing right, tail between its legs, howling.

Size

18 X 22 mm

Other keywords

howls

Context

The Honey Buzzard

Later locations

LB1798:18 – The Honey Buzzard

FBLB1800:9b

LB1805:19 – The Honey Buzzard

LB1809:54 – The Sea Eagle

LB1814-16:62 – Between Moor Buzzard and The Kite

LB1816:54 – The Sea Eagle

LB1821:54 – The Sea Eagle

LB1826:51 – Between Of the Owl and The Eagle-Owl

LB1832:55 – Of the Owl

LB1847:92 – The Chatterer

Bain 1978 11b

Notes

Jane Bewick (A). ‘Dog howling’.

Note the similarity to Q1790:309; and to FA1818:130 (where the dog is howling at the moon).

Is it possible that TB is punning howl and owl in the later editions?

A perhaps earlier version is in the British Museum Bewick collection (see Tattersfield, 2011, vol. 2, p. 927).

First location

LB1797:20

Description

A lyre and an artist's palette with four brushes lie on a wreath

Size

20 x 38 mm

Other keywords**Context**

The Moor Buzzard

Later locations

LB1798:20 – The Moor Buzzard

FBLB1800:10b

LB1805:21 – The Moor Buzzard

LB1809:87 – The Short-eared Owl

LB1814-16:101 – Great Ash-coloured Shrike

LB1816:88 – The Short-eared Owl

LB1821:88 – The Short-eared Owl

LB1826:151 – Between Of the Passerine Order and Of the Grosbeak

LB1832:155 – Of the Passerine Order

LB1847:105 – Insectivorous Birds

Bain 1978 96b

IKON 2009 97b

Notes

Is the association with the Passerine Order a reference to the colour and music of songbirds?

Jane Bewick (B) 'Music, poetry and painting'

First location

LB1797:22

Description

Flourish composed of a pitcher, a blunt arrow, a short quiver and strap, and a bunch of grapes with two vine leaves. Pitcher nearly horizontal, spout downward.

Size

16 X 33 mm

Other keywords

Jug ewer ribbon

Context

The Kite

Later locations

Rotated in LB1798:22 – The Kite – Pitcher vertical, spout to right

FBLB1800:11b – spout down

Rotated in LB1805:23 – The Kite – Pitcher vertical, spout to right

Inverted in LB1809:214 – The Nightingale – spout upwards

Inverted in LB1814-16:283 – The Stonechat – spout upwards

Inverted in LB1814-16:344 – The Peacock – spout upwards

Inverted in LB1816:216 – The Nightingale – spout upwards

LB1821:252 – The Long-tailed Titmouse – spout down

LB1826:76 – The Woodchat – spout down

LB1832:147 – The Nuthatch – spout down

LB1847:116 – Of the Flycatchers – spout down

Notes

First location

LB1797:26

Description

A man breaks stones piled on a road, using a mallet, beside him a crowbar, pickaxe and broad spade. Beyond on a rock, under a blasted oak, are a bottle and, on his coat, his dog, curled up asleep. A bird is perched on a high dead branch. Nearby, a sign post at a corner of the road, and in the distance beyond woods a windmill on a hill.

Size

66 X 79 mm

Other keywords

stonebreaker shovel

Context

The Goshawk

Later locations

LB1798:26 – The Goshawk

FBLB1800:48b

LB1805:31 – The Jer-Falcon

LB1809:xxviii – End of Introduction

LB1814-16:xxviii – End of Introduction

LB1816:xxviii – End of Introduction

LB1821:xxviii – End of Introduction

LB1826:43 – The Hobby

LB1832:43 – The Hobby

LB1847:14 – The Hobby

Cirker 1962 164:4

Bain 1978 10a

IKON 2009 170a

Notes

Jane Bewick (A). ‘An old man breaking stones – the dog asleep upon his coat with one eye open to watch the dinner poke and bottle of milk on the bank at the foot of the tree – a bird on the extreme branch. the mill on the hill-top – is now one of the things gone by for ever.’

Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald 2013), and the engraving to Bewick. The watercolour drawing (not reversed) is in the British Museum.

First location

LB1797:28

Description

A sparrowhawk perched on a broken branch of an oak tree. A rock and woods beyond.

Size

30 X 46 mm

Other keywords**Context**

Between The Sparrowhawk and The Jer-Falcon

Later locations

LB1798:28 – The Sparrowhawk

FBLB1800:8b

LB1805:27 – Between The Goshawk and The Sparrowhawk

LB1809:73 – Between The Hen-Harrier and The Ringtail

LB1814-16:65 – Between The Goshawk and The Sparrowhawk

LB1816:74 – The Hen Harrier

LB1821:74 – The Hen Harrier

LB1826:35 – The Hen Harrier

LB1832:47 – Stone Falcon

LB1847:16 – The Merlin

Bain 1978 16b

IKON 2009 167b

Notes

First location

LB1797:32

Description

Beside a bush, with a large castle in the distance two men struggle with a large rock. One levers with a long bending pole using a smaller rock as a fulcrum. The other puts his weight on a spike in the rock. Their purpose is unclear. Some very distant birds in the sky.

Size

21 X 46 mm

Other keywords**Context**

The Lanner [Falcon]

Later locations

LB1798:32 - The Lanner

FBLB1800:12b

LB1805:37 - The Lanner

LB1809:46 - The Falcon Tribe

LB1814-16:271 - The Willow Wren

LB1816:46 - The Falcon Tribe

LB1821:46 - The Falcon Tribe

LB1826:14 - The Osprey

LB1832:14 - The Osprey

LB1847:30 - The Osprey

Bain 1978 9b

Notes

Jane Bewick (A). 'The power of the lever.'

First location

LB1797:34

Description

A simple flying eagle with a branch in its beak.

Size

10 x 38 mm

Other keywords**Context**

Between the Hen-Harrier and The Ringtail

Later locations

LB1798:34 – The Hen Harrier

FBLB1800:18b

LB1805:35 – The Hen Harrier

LB1809:58 – Between The Common Buzzard and The Honey Buzzard

LB1809:252 – The Bearded Titmouse

LB1814-16:48 – Between The White-tailed Eagle and The Sea Eagle

LB1816:58 – The Common Buzzard

LB1821:58 – The Common Buzzard

LB1826:12 – Between The Sea Eagle and The Osprey

LB1832:12 – The Sea Eagle

LB1847:17 – The Female Merlin

Bain 1978 5b

IKON 2009 177b

Notes

A close but not identical version is in Relph's Poems 1798 p 27.

First location

LB1797:38

Description

A leaning gravestone, illegibly inscribed, with a bush behind it.

Size

13 x 15 mm

Other keywords**Context**

The Female Kestrel

Later locations

LB1798:38 – The Female Kestrel

FBLB1800:23b

LB1805:33 – The Gentil Falcon

LB1809:88 – The Female Horned Owl

LB1814-16:217 – The Linnet

LB1816:88 – The Female Horned Owl

LB1821:142 – The Green Woodpecker

LB1826:143 – The Nuthatch

LB1832:238 – The Nightingale

LB1847:145 – The Nightingale

Cirker 1962 164:3

Notes

TB's note (in National Art Library RC.N2) 'Great as was the man in his day nobody now knows who he was. TB.'

First location

LB1797:40

Description

A pair of stilts lie on a riverside next to one end of a weir made of stakes and woven brushwood. Bushes and trees on the bank.

Size

28 x 44 mm

Other keywords

wattle

Context

Between The Hobby and The Merlin

Later locations

LB1798:40 – The Hobby

FBLB1800:15b

LB1805:42 – The Hobby

LB1809:48 – The Golden Eagle

LB1814-16:61 – The Kite

LB1816: 48 – The Golden Eagle

LB1821: 48 – The Golden Eagle

LB1826:6 – The Golden Eagle

LB1832:6 – The Golden Eagle

LB1847:22 – The Golden Eagle

Reynolds Stone 1953:184

Bain 1978 6b

Notes

The weir may indicate a ford as in WB1804:98.

Jane Bewick (A). ‘Many of the vignettes are descriptive of boyish pranks – T. Bewick used to hide a pair of stilts by the water side for the purpose of wading the Tyne, in preference to crossing by the Boat, on his way to and from Ovingham School – when guilty of such pranks, he generally slept in the Hay-loft to escape a beating.’

A preliminary pencil sketch is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.464).

First location

LB1797:42

Description

A man relieves himself against a ruined wall of finished stones, his shadow on the wall. His sack is on the ground beside him; his stick hanging on a branch above. His stockings have slipped down to his ankles. A pool on the right; on the left a woven wattle fence with a very primitive stile. Trees beyond.

Size

44 x 82 mm

Other keywords

urinates, urine, relief, knapsack, bag

Context

Between The Merlin and The Owl

Later locations

LB1798:42 – The Merlin

LB1805:44 – The Merlin

LB1809:56 – The Osprey

LB1814-16:55 – The Common Buzzard

LB1816:56 – The Osprey

LB1821:56 – The Osprey

Reynolds Stone 1953:336

Memoir 1975:162

Bain 1978 152a

Notes

A stile formed of a forked bough with steps fitted between the branches, barely recognisable here, is shown most clearly in WB1847:336, but also in SWB1821:38, FA1818:22 and FA1823:22, and possibly in WB1804:267. Also in MTB1862:61.

It has been suggested that the wall may be a fragment of Hadrian's wall, but there is nothing in the vignette to substantiate this.

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the pencil transfer drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.450) to Bewick.

Compare with Q1820:378.

First location

LB1797:47

Description

A man in a cellar, his right hand on a barrel, his left holding a jug, spilling the contents. The barrel has a leak and the bung is out, so two jets of fluid flow past the man, who in turn is vomiting and urinating. The barrel is on a stand, a candlestick stands on it. A cat is on a bench behind.

Size

23 x 39 mm

Other keywords

Hogshead

Context

The Long-eared Owl

Later locations

LB1798:47 – The Long-eared Owl

FBLB1800:16b

LB1805:49 – The Long-eared Owl

LB1809:52 – Between The White-tailed Eagle and The Sea Eagle

LB1814-16:77 – Between The Lanner and The Kestrel

LB1816:52 – The White-tailed Eagle

LB1821:52 – The White-tailed Eagle

LB1826:10 – The White-tailed Eagle

LB1832:10 – The White-tailed Eagle

LB1847:26 – The White-tailed Eagle

Reynolds Stone 1953:185

Cirker 1962 132:1

Bain 1978 8b

IKON 2009 175b

Notes

Jane Bewick (A). 'Many of the vignettes require neither comment nor explanation, this is one that completely tells its own story.'

First location

LB1797:55

Description

A tawny owl perches on a branch in the shadow of a bush or tree.

Size

45 x 56 mm

Other keywords**Context**

Between The Little Owl and Of the Shrike

Later locations

LB1798:55 – The Little Owl

FBLB1800:22b

LB1805:56 – Between The Tawny Owl and The Little Owl

LB1809:90 – Between The White Owl and The Tawny Owl

LB1814-16:96 – Between The Tawny Owl and The Little Owl

LB1816:90 – Between The White Owl and The Tawny Owl

LB1821:93 – Between The Tawny Owl and Of the Shrike

LB1826:64 – The Tawny Owl

LB1832:68 – The Tawny Owl

LB1847:56 – The Tawny Owl

Reynolds Stone 1953:195

Cirker 1962 69:5

Bain 1978 117b

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the preliminary pencil drawing (in the collection of the British Museum) to Bewick.

Jane Bewick (A). 'The owl the foliage and the hollow old oak – is perfection as well as the printing of this cut.'

First location

LB1797:57

Description

A man with a sack over his shoulder and a stick in his hand walks towards the shadow of a rock and bush from the light of a full moon. The bushes form the faces, limbs and horns of monsters. In the distance a gallows.

Size

30 x 55 mm

Other keywords

Moonlight bogle gibbet

Context

Between Of the Shrike and Great Ash-coloured Shrike

Later locations

LB1798:57 – Of the Shrike

FBLB1800:19b

LB1805:59 – Of the Shrike

LB1809:94 – Great Ash-coloured Shrike

LB1814-16:99 – Of the Shrike

LB1816:96 – Great Ash-coloured Shrike

LB1821:175 – Of the Finch

LB1826:70 – Of the Shrike

LB1832:74 – Of the Shrike

LB1847:107 – Of the Shrike

Reynolds Stone 1953:197

Cirker 1962 117:3

Bain 1978 120b

Notes

TB (in National Art Library RC.N2). ‘Fear haunts the guilty mind.’

Jane Bewick (B) comments ‘The Thief and his booty, full moon, the gallows is waiting for him: the boggles are lying in wait’.

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25).

First location

LB1797:59

Description

A memorial stone (inscription not legible) leans into a bush. A man with a pack and stick lies back, propped on one elbow, facing it.

Size

18 x 28 mm

Other keywords**Context**

Great Ash-coloured Shrike

Later locations

LB1798:59 – Great Ash-coloured Shrike

FBLB1800:20

LB1805:61 – Great Ash-coloured Shrike

LB1809:167 – The Black-headed Bunting

LB1814-16:73 – Peregrine Falcon

LB1816:162 – The Black-headed Bunting

LB1821:89 – The Female Horned Owl

LB1826:60 – The Female Short-eared Owl

LB1832:64 – The Female Short-eared Owl

LB1847:62 – The Female Short-eared Owl

Reynolds Stone 1953:194

Bain 1978 119b

IKON 2009 65b

Notes

Jane Bewick (A). 'The tired traveller has here thrown himself down to rest and to try to make out the inscription on the stone.'

First location

LB1797:62

Description

A man falls on his back (his head and his heels off the ground) under a bush. His hat and wig are falling off and his bag lies beside him. A stone nearby is inscribed '4 June 1795'. Beyond the bush a cottage gable shows, with a besom on a pole. In the valley below a river and a village with a church and steeple. Two large birds, possibly kites or ravens, fly high above.

Size

32 x 75 mm

44 x 75 mm including birds in the sky

Other keywords**Context**

The Woodchat [shrike]

Later locations

LB1798:62 – Between The Woodchat and Birds of the Pie Kind

FBLB1800:21b

LB1805:63 – The Red-backed Shrike

LB1809:130 – The Redwing

LB1814-16:71 – Between The Gentil-Falcon and Peregrine Falcon

LB1816:190 – The Linnet

LB1821:191 – The Linnet

LB1826:203 – The Linnet

LB1832:94 – The Jack-daw

LB1847:82 – The Jack-daw

Dobson 1899 115

Reynolds Stone 1953:209

Cirker 1962 158:2

Bain 1978 81a

IKON 2009 111a

Notes

Jane Bewick (A). '4th June 1795. The birthday of George the third. – In those days there were most amusing displays of rampant loyalty, which ended in dining & getting very drunk – over loyal toasts. this old fellow is evidently drest [sic] in his best clothes, Hat & wig. & these last disarranged by his fall in the dyke-back – the pair of Carrion Crows hovering over him, is very significant. he is helplessly drunk. in the distance is seen the church; in one inch of space the river winds round it – high hills still further away.'

Jane Bewick (B) comments 'Ultra loyalty'. Bain adds 'The date on the stone shows that the man, said to be a miller named Reynoldson from Jesmond, had got hopelessly drunk on the King's birthday.' (Bain 1978, p 21.)

Reynoldson does not appear in the 1790 Whitehead or 1801 Mitchell Newcastle Directories. Nor is he in the 1824 anonymous (?Humbles') directory which does however list William Rennoldson, grocer of St Nicholas Square, a near neighbour of the Bewick workshop. Stephen Rennoldson, corn miller of Jesmond does appear in the 1827 Parson and White and (as Stephen Renoldson) in the 1828-9 Pigot's Directory. It seems unlikely that Stephen survived as a habitual drunkard from 1797 when the illustration first appeared to remain in business in 1827.

Attributed to TB's *Mature Phase* by Bain (1978 p25). Chatto (London Library MS.f.25) attributes the watercolour transfer drawing (at the British Museum) to Robert Johnson; Bain (1981) attributes the drawing to Bewick and the colouring possibly to Johnson.

First location

LB1797:65

Description

A crow drops a pebble into a jug from a stock on the ground below. Beyond a rock and bushes and in the distance trees and a castle on a cliff-top.

Size

37 x 68 mm

Other keywords**Context**

Between Birds of the Pie Kind and The Raven

Later locations

LB1798:65 – Birds of the Pie Kind

FBLB1800:32b

LB1805:67 – Birds of the Pie Kind

LB1809:110 – The Magpie

LB1814-16:107 – Birds of the Pie Kind

LB1816:110 – The Magpie

LB1821:104 – Between The Hooded Crow and The Rook

LB1826:84 – The Hooded Crow

LB1832:95 – The Chough

LB1847:75 – The Crow

Bain 1978 116b

IKON 2009 71b

Notes

Both this vignette and that engraved by John Bewick for *The Looking Glass for the Mind* (1792), at page 196 in the 1796 and 1800 editions, clearly derive from TB's head piece for The Crow and the Pitcher in *Select Fables* (SF1784:180; SF1820:119) – and of course from earlier artists' illustrations of the same theme.

First location

LB1797:68

Description

Two crows, one on a branch, examine a skull (probably of a badger) lying below a rock. Trees beyond.

Size

24 x 43 mm

Other keywords**Context**

Between The Carrion Crow and The Hooded Crow

Later locations

LB1798:68 – The Carrion Crow

FBLB1800:29b

LB1805:71 – The Carrion Crow

LB1809:105 – Between The Rook and The Jack-daw

LB1814-16:111 – The Carrion Crow

LB1816:106 – The Rook

LB1821:106 – The Rook

LB1826:87 – The Rook

LB1832:90 – The Hooded Crow

LB1847:90 – The Chough

Reynolds Stone 1953:198

Cirker 1962 103:7

Bain 1978 113b

IKON 2009 69b

Notes

Jane Bewick (A). ‘The crows have picked the Horse’s skull bare. (A pair of Carrion Crows).’ [N.B. Jane’s identification of the skull as a horse’s is wrong and therefore plainly not derived from her father.]

However, in a preliminary pencil sketch in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.504), which shows only one of the crows, the skull does seem to a horse’s.

First location

LB1797:70

Description

A dead dog, drowned, lies under a riverbank, its four legs tied together with string. Human footprints pass in the mud. Two hooded crows approach, another flies down. Grasses on the bank. Five ducks fly past and other birds are in the sky.

Size

34 x 60 mm

Other keywords**Context**

Between The Hooded Crow and The Rook

Later locations

LB1798:70 – The Hooded Crow

FBLB1800:28b

LB1805:73 – The Hooded Crow

LB1809:103 – The Hooded Crow

LB1814-16:113 – The Hooded Crow

LB1816:104 – The Hooded Crow

LB1821:111 – The Magpie

LB1826:93 – The Magpie

LB1832:88 – The Crow

LB1847:77 – The Hooded Crow

Bain 1978 114b

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25).

Jane Bewick (A). 'The state of the dead dog may be conjectured by the feet marks on the mud being at so great a distance from it & the various Birds attracted by the scent, hovering over it – a pair of Hooded Crows [written above] Hoodie Crows are busily engaged in surveying the nuisance.'

First location

LB1797:74

Description

Two cows graze in a marshy field. A magpie pecks at the back of one; another flies above. Beyond a rock outcrop topped with trees. Fences and gate.

In most impressions, but not in Q1800, a sparrowhawk, two ravens or crows and another magpie swoop down from the upper left.

Size

38 X 74 mm

53 X 80 mm including flying birds

Other keywords

Cattle

Context

Between the Jack-daw and the Magpie

Later locations

LB1798:74 – The Jack-daw

Q1800:37 – The Kylloe Ox

LB1805:77 – The Jack-daw

LB1809:108 – The Jack-daw

LB1814-16:117 – The Jack-daw

LB1816:108 – The Red-legged Crow

LB1821:121 – The Starling

LB1826:96 – The Jay

LB1832:102 – The Jay

LB1847:87 – The Jay

Reynolds Stone 1953:200

Cirker 1962 13:12

Bain 1978 121a

Notes

Roscoe shows by measurement that the pursuing ravens etc in the sky are on a separate block.

Attributed to TB's *mature phase* by Bain (1978 p 25).

Jane Bewick (A). 'The vignette at page 121 [in LB1821] is misplaced – it belongs to the magpie – that Bird is busy collecting materials for her nest, from the back of the cow, her mate is flying towards the nest pursued by a Hawk which in turn is harassed by two crows & a third magpie.' [N.B. Jane's natural history was here as elsewhere a little shaky. The magpie was more probably finding warble fly larvae or other invertebrate prey on the cow's back, not nesting material.]

First location

LB1797:78

Description

Five boys making a snowman, using spades, hoes and a trowel, one stands on a stool to model, left-handed. The snowman with a clay pipe, coal eyes and a stick. Beyond a farm in a wood, with haystacks and a horse looking over a fence. Rook nests in the trees. To the left, beyond a gate, a field with rig and furrow. Distant woods and hill. Inscribed below 'Esto perpetua'.

Size

46 x 81 mm

Other keywords**Context**

Between The Red-legged Crow [Chough] and The Nutcracker

Later locations

LB1798:78 – The Red-legged Crow

FBLB1800:31b

LB1805:81 – The Red-legged Crow

LB1809:64 – Between The Kite and The Goshawk

LB1814-16:119 – The Red-legged Crow

LB1816:64 – The Kite

LB1821:64 – The Kite

LB1826:33 – The Kite

LB1832:33 – The Kite

LB1847:37 – The Kite

Stephens 1881 24

Dobson 1899 126

Reynolds Stone 1953:189

Cirker 1962 112:2

Memoir 1975:9

Bain 1978 16a

IKON 2009 167a

Notes

Jane Bewick (A). 'A view of Cherryburn – T.B. (mounted on the three-legged stool) & his companions making a snowman, which stood till it became a mass of ice to the great terror of sundry old women one of whom ran back to the house to tell what an "awsome [sic] sight she had seen". Here is the little window at the Bedhead [see *Memoir* page 10] – the stout well dressed boy is Willy Johnson, who lived with his mother Barbara Johnson in the Hamlet below [*ie* Eltringham]. He died a fat good-tempered old man at Prudhoe where he farmed many years – the ragged lad is Joe: Liddell son of Anthony Liddell mentioned in the memoir.'

'Building a snowman at Cherryburn, Bewick's birthplace. Bewick himself is portrayed on the stool.' (Bain 1978 page 17.)

Attributed to TB's *Mature Phase* by Bain (1978 p25). But Chatto (London Library MS.f.25) and Bain 1981 attribute the watercolour transfer drawing (at the British Museum) to Robert Johnson.

See Jenny Uglow *Nature's Engraver* 2006 for a discussion of 'Esto Perpetua' and Diana Donald (2013) for the suggestion that the figure of the snowman may be a caricature of the unpopular William Pitt (in a 2012 draft, in Ch 3 p.18 and notes 120 & 121).

First location

LB1797:82

Description

Four boys ride in a runaway cart, a fifth falls from the back. A dog runs beside barking at the galloping horse. Beyond, a public house with a pan-tiled roof and an inn sign. A man, probably the carter, runs after them, followed by a woman, perhaps the mother. In the distance trees, a fence and stile, and a windmill. The cartwheels shown with circular lines round the spokes to indicate speed.

Size

37 x 81 mm

Other keywords

Harness, postmill, ladder or stile, gallop

Context

Between The Jay and The Chatterer [Waxwing]

Later locations

LB1798:82 – The Jay

FBLB1800:37b

LB1805:86 – The Jay

LB1809:145 – The Nuthatch

LB1814-16:82 – The Hobby

LB1816:146 – The Nuthatch

LB1821:146 – The Nuthatch

LB1826:47 – Stone Falcon

LB1832:45 – The Sparrowhawk

LB1847:35 – The Sparrow-Hawk

Dobson 1899 117

Reynolds Stone 1953:191

Cirker 1962 127:2

Memoir 1975:126

Bain 1978 152b

IKON 2009 169a

Notes

For the same horse, cart, pub and windmill, see also LB1797:110.

Jane Bewick (A). ‘This is the same background depicted at page 126 [*ie* LB1821:126]. One boy is killed & consternation & dismay have taken possession of the four in the cart. the speed the horse is going at may be seen by the wheels – & it has been remarked that this was the first attempt ever made to give motion to the wheels of a vehicle at full speed.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25). Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick. The watercolour transfer drawing is in the British Museum.

First location

LB1797:87

Description

A donkey rubs his rump on a leaning memorial stone in a field. The inscription includes the words '... Battle ... Splendid Victory ... Immortal ...'. In the distance a church tower, a cottage a gate and woods. Two large birds in the sky.

Size

38 x 55 mm

Other keywords

Ass, standing-stone, rubbing, hindquarters

Context

The Roller

Later locations

LB1798:87 – The Roller

FBLB1800:38b

LB1805:91 – The Roller

LB1809:138 – The Wryneck

LB1814-16:134 – The Starling

LB1816:139 – The Wryneck

LB1821:138 – The Wryneck

LB1826:121 – The Blackbird

LB1832:133 – Between The Cuckoo and The Wryneck

LB1847:284 – The Wryneck

Reynolds Stone 1953:202

Memoir 1975:145

Bain 1978 122b

IKON 2009 63b

Notes

Thomas Bewick (National Art Library RC.N2) 'The proper use, at last, of all warlike monuments. T.B.'

Jane Bewick (B) 'A stone, to commemorate a "Battle & Splendid Victory" is giving way – & will soon be prostrate an Ass is rubbing his rump against it – The Castle & the Cottage will still make up the Landscape.' (Bain 1978, p22.)

Attributed to TB's *Mature Phase* by Bain (1978 p25). A pencil transfer sketch, but probably not by T.B., is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.530). It may be for a later apprentice copy.

First location

LB1797:90

Description

A ruined castle keep on a hill; the curtain wall, corner tower and gateway tower below. Trees, rocks and cloud. A flock of distant birds in the sky (birds omitted in 1847 edition).

Size

24 x 51 mm

Other keywords**Context**

Between The Starling and The Rose Coloured Ouzel

Later locations

LB1798:90 – The Starling

FBLB1800:30b

LB1805:94 – The Starling

LB1809:115 – The Chatterer

LB1814-16:89 – The Long-eared Owl

LB1814-16:317 – Between Of the Dove Kind and The Wild Pigeon [Rock Dove]

LB1816:116 – The Chatterer

LB1821:116 – The Chatterer

LB1826:53 – The Eagle-Owl

LB1832:57 – The Eagle Owl

LB1847:65 – The Eagle Owl

IKON 2009 169b

Notes

Some resemblance to Norham castle. Not in Bain 1978.

A preliminary pencil sketch and a pencil transfer drawing are in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.411 and 426)

First location

LB1797:91

Description

A simple wooden cross stands, leaning, on a grassy slope, with a strong shadow.

Size

16 x 33 mm

Other keywords**Context**

The Rose Coloured Ouzel

Later locations

LB1798:91 – The Rose-coloured Ouzel

FBLB1800:24b

LB1805:95 – The Rose-coloured Ouzel

LB1809:113 – The Jay

LB1814-16:75 – The Hen-Harrier

LB1816:114 – The Jay

LB1821:96 – Great Ash-coloured Shrike

LB1826:145 – The Hoopoe

LB1832:149 – The Hoopoe

LB1847:290 – The Hoopoe

Cirker 1962 164:11

Bain 1978 91b

Notes

A rather similar cross is at FA1818:326.

Jane Bewick (A). ‘The divine emblem – the Cross has cast its shadow on the ground – In the last vignette my Father ever cut which is placed at the Conclusion of the “Memoir” – viz. the Funeral from Cherryburn, the Cross is placed in the hedge – it is so small that not one in a hundred will perceive it.’

First location

LB1797:93

Description

A fiddler plays, standing on a three-legged stool. His stick and pack lie on the ground and his dog sits below its lead tied to his belt. Bushes and trees beyond and a bird in the sky.

Size

31 x 37 mm

Other keywords

Violin

Context

The Ring Ouzel

Later locations

LB1798:93 – The Ring Ouzel

FBLB1800:42b

LB1805:97 – The Ring Ouzel

LB1809:120 – The Rose-coloured Ouzel

LB1814-16:245 – Of the Warblers

LB1816:121 – The Rose-coloured Ouzel

LB1821:241 – The Whinchat

LB1826:242 – The Garden Warbler

LB1832:342 – The Pintado

LB1847:338 – The Pintado

Reynolds Stone 1953:213

Cirker 1962 155:2

Bain 1978 99b

IKON 2009 185b

Notes

Jane Bewick (A). ‘What discord! – he is singing as well as fiddling, like many a pretender he cannot be content unless he is placed on an eminence. look at the branch over the head of the dog – and the head of the dog – the touches with the graver may be counted – yet the effect is perfect.’

Jane Bewick (B). ‘Blind Fiddler – sing^g & playing – his dog tied to his waistband. The cracked voice & wretched scraping he has placed himself so as not to be overlooked – like many a pretender one sees.’ However examination of the vignette gives no clear support to the blindness.

First location

LB1797:97

Description

Two horses, one a grey, stand together in a field, their backs to a heavy rain storm. Nearby is a small standing stone. Beyond a fence and gate are trees and a windmill, seen mistily through the rain.

Size

33 x 59 mm

Other keywords**Context**

Missel Thrush

Later locations

LB1798:97 – Missel Thrush

FBLB1800:40b

LB1805:101 – Missel Thrush

LB1809:128 – The Throstle

LB1814-16:141 – Missel Thrush

LB1816:129 – The Throstle

LB1821:157 – The Cross-bill

LB1826:156 – The Cross-bill

LB1832:211 – The Pied Flycatcher

LB1847:120 – The Pied Flycatcher

Dobson 1899 121

Reynolds Stone 1953:206

Bain 1978 96a

IKON 2009 97a

Notes

Jane Bewick (A). ‘A down-pour of rain. Horses in a field never face a shower.’

First location

LB1797:110

Description

A horse leans back on its traces, having drawn its cart almost under a gallows. A noose hangs ready. The carter sits facing backwards, his hair stands on end, as a horned and winged demon holds him by the throat and makes to lash the horse. The carter's hat has fallen to the ground. Beyond are a public house with an inn-sign, trees and a windmill.

Size

27 x 55 mm

Other keywords

Gibbet devil

Context

Between The Cuckoo and The Wryneck

Later locations

LB1798:110 – The Cuckoo

LB1805:114 – The Cuckoo

LB1809:126 – The Fieldfare

LB1814-16:154 – The Cuckoo

LB1816:127 – The Fieldfare

LB1821:126 – The Fieldfare

LB1826:45 – Between The Sparrowhawk and Stone Falcon

LB1832:50 – Between Of the Vulture and The Alpine Vulture

LB1847:50 – Montagu's Harrier

Bain 1978 12b

IKON 2009 172b

Notes

Compare the horse, cart, pub and windmill, and the viewpoint, in LB1797:82.

Thomas Bewick (National Art Library RC.N2) 'this is as it ought ought [*sic*] to be placed before the runaway Cart Horse.' Jane Bewick (A) writes equally incoherently that these words were 'pencilled by T.B. so that this cut could not be intended to that at page 146 [ie LB1821:146]. Are we then to conclude that, had the man been sooner dealt with by the "old gentleman" – the mischief at 146 would not have happened[?]'

Jane Bewick (A) herself comments 'Here is a continuation of the story so admirably depicted at page 146 – the unprofitable servant is about the reap the reward so justly due to him for leaving his Cart & horse & guzzling in the Ale house.'

Despite these comments and the undoubted matching features in the two vignettes a different account of LB1797:110 is given by G.C. Atkinson in *Trans. Nat. Hist. Soc. Northumberland, Durham, and Newcastle upon Tyne* 1: 132-159 (1831) and in his manuscript version (Gardner-Medwin, D. *Cherryburn Times* 5 (no 3):1-16 (2007)). Here the carter is said to be a likeness of a coal merchant who had cheated the Bewick family; T.B. confronted him with this image of himself in the clutches of the devil to make him mend his ways.

First location

LB1797:113

Description

A man sits on a rock, concealed behind a bush, looking through a gap. His gun lies against the rock behind him. Two birds in the sky.

Size

19 x 43 mm

Other keywords

hides hedge

Context

The Wryneck

Later locations

LB1798:113 – The Wryneck

FBLB1800:26b

LB1805:117 – The Wryneck

LB1809:147 – The Hoopoe

LB1814-16:255 – The Redbreast

LB1816:148 – The Hoopoe

LB1821:210 – The Pied Flycatcher (first entry)

LB1826:27 – Between Moor Buzzard and The Goshawk

LB1832:27 – Moor Buzzard

LB1847:45 – The Moor Buzzard

Reynolds Stone 1953:187

Cirker 1962 146:4

Bain 1978 15b

Notes

Thomas Bewick (V.& A. Library REF.). ‘Watching for a meal T.B.’

First location

LB1797:115

Description

A man wades up to his thighs in a river, holding up his coat tails and carrying a rolled pack and a stick. Bushes on the bank beyond, and a stake perhaps marking the ford.

Size

18 x 33 mm

Other keywords**Context**

The Woodpeckers

Later locations

LB1798:115 – The Woodpeckers

FBLB1800:25b

LB1805:119 – The Woodpeckers

LB1809:161 – The Bullfinch

LB1814-16:281 – The Whinchat

LB1816:162 – The Bullfinch

LB1821:163 – The Bullfinch

LB1826:167 – Of the Bunting

LB1832:170 – Of the Bunting

LB1847:215 – Of the Bunting

Bain 1978 94b

IKON 2009 95b

Notes

Jane Bewick (A). 'He cares nothing for wetting his feet and legs!'

First location

LB1797:120

Description

A blasted oak stands on a rock. Below sits a young man resting, his stick or crook on the ground, and his dog curled up beside him. A distant farmstead and hills beyond.

Size

28 x 60 mm

Other keywords**Context**

Lesser Spotted Woodpecker

Later locations

LB1798:120 – Lesser Spotted Woodpecker

FBLB1800:33b

LB1805:123 – Greater Spotted Woodpecker

LB1809:183 – The Goldfinch

LB1814-16:137 – The Ring Ouzel

LB1816:184 – The Goldfinch

LB1821:185 – The Goldfinch

LB1826:40 – The Kestrel

LB1832:40 – The Kestrel

LB1847:19 – The Kestrel

Cirker 1962 168:10

Bain 1978 11a

Notes

Jane Bewick (A). 'A shepherd boy and his collie dog.'

First location

LB1797:122

Description

A broad-brimmed hat and a walking stick lie on a rock.

Size

10 x 20 mm

Other keywords**Context**

The Nuthatch

Later locations

LB1798:122 – The Nuthatch

FBLB1800:27b

LB1805:126 – The Nuthatch

LB1809:185 – The Siskin

LB1814-16:92 – The Female Horned owl

LB1816:186 – The Siskin

LB1821:325 – The Pee-wit [Lapwing]

LB1826:59 – The Short-eared Owl

LB1832:114 – The Young Starling

LB1847:101 – The Young Starling

Notes

First location

LB1797:126

Description

A ladder leans from a rock on a river bank to a bushy rock in midstream. There a boy with a knapsack over his shoulder reaches to a bird's nest on a branch. His dog waits at the foot of the ladder.

Size

31 x 55 mm

Other keywords**Context**

Between The Creeper and Of the Passerine Order

Later locations

LB1798:126 – The Creeper

FBLB1800:41b

LB1805:130 – The Creeper

LB1809:151 – Of the Passerine Order

LB1814-16:159 – The Woodpeckers

LB1816:152 – Of the Passerine Order

LB1821:152 – Of the Passerine Order

LB1826:152 – Of the Grosbeak

LB1832:156 – Of the Grosbeak

LB1847:240 – Of the Finch

Reynolds Stone 1953:205

Memoir 1975:218

Bain 1978 93a

IKON 2009 93a

Notes

Jane Bewick (A) 'The dog wants to follow the boy, but cannot manage to cross the ladder – He has obtained the prize – a bird nest – the satchel shews he is on his way from school.'

A preliminary pencil drawing, not reversed, is in the collection of the Natural History Society of Northumbria (NEWHM:1967.H67.429).

First location

LB1797:129

Description

A horned and winged demon rests on a rock, smoking a clay pipe, and watching a distant execution – a large crowd surrounds a felon hanging on a gallows.

Size

20 x 43 mm

Other keywords

Gibbet criminal devil

Context

Of the Grosbeak

Later locations

LB1798:129 – Of the Grosbeak

FBLB1800:35b

LB1805:133 – Of the Grosbeak

WB1809:333 – The Morillon

WB1816:334 – The Morillon

LB1814-16:277 – The Wren

LB1821:318 – The Little Bustard

LB1826:99 – The Chatterer [Waxwing]

LB1832:105 – The Chatterer

LB1847:103 – The Rose-coloured Starling

Reynolds Stone 1953:201

Bain 1978 123b

Notes

The demon is often mistakenly said to be watching through a spyglass.

Bain (1978, p 22.) quotes Jane Bewick's (B) comment 'The Devil has led his victim to the Gallows, and is smoking his [the victim's] pipe.'

Jane Bewick (A). 'Smoking his pipe after his business is effected it is amusing to see Cloutie – not sitting, but laid up against the side of the rock.'

First location

LB1797:137

Description

A black and white cat 'passant et regardant' on a broken fence. Beyond, a stream with bushes on the far bank.

Size

38 x 63 mm

Other keywords**Context**

Between Green Grosbeak [Greenfinch] and Bullfinch

Later locations

LB1798:137 – Green Grosbeak

FBLB1800:45b

LB1805:141 – Green Grosbeak

LB1809:152 – Of the Grosbeak

LB1814-16:102 – The Red-backed Shrike

LB1816:153 – Of the Grosbeak

LB1821:153 – Of the Grosbeak

LB1826:133 – The Woodpeckers

LB1832:136 – The Wryneck

LB1847:244 – The Green Grosbeak

Bain 1978 91a

Notes

A reversed version is in Boyd 1886 pt2, no.82, copied at Cirker 1962 5:7.

Jane Bewick (A) 'Grimalkin on a bird hunting expedition.'

Attributed to TB's *Mature Phase* by Bain (1978 p25).

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.454). Thomas Bewick's inscription below 'S^r Joshua Reynolds' is unexplained. Perhaps it was the name of the family cat?

First location

LB1797:139

Description

Flourish with a daisy

Size

11 x 30 mm

Other keywords**Context**

Bullfinch

Later locations

LB1798:139 – Bullfinch

FBLB1800:43b

LB1805:143 – Bullfinch

Inverted at LB1809:315 – Of the Plover

Inverted at LB1814-16:166 – The Nuthatch

Inverted at LB1816:317 – Of the Plover

LB1821:148 – The Hoopoe

LB1826:111 – The Rose Coloured Starling, or Thrush

LB1832:116 – The Rose-coloured Starling

LB1847:286 – The Nuthatch

Notes

A mirror image, identical in design but with engraving improved in detail, of Q1790:9 (used in all editions of *Quadrupeds*).

The original of this and some other vignettes is attributed by Jackson and Chatto (1861 p 483) to publications issued at Leipzig in the 1770s, probably engraved by Ungher.

First location

LB1797:140

Description

A dog howls, its left hind leg lifted as if hurt, beside a large cauldron which has fallen off a camp-fire, its contents spilling away. Two forked sticks, perhaps support for the cauldron, have fallen away and a clay pipe lies abandoned. Rocks, a bush, grasses and smoke.

Size

25 x 50 mm

Other keywords

Flames water pot

Context

Of the Bunting

Later locations

LB1798:140 – Of the Bunting

FBLB1800:44b

LB1805:144 – Of the Bunting

LB1809:202 – Of the Wagtail

LB1814-16:157 – The Wryneck

LB1816:203 – Of the Wagtail

LB1821:203 – Of the Wagtail

LB1826:230 – Of the Warblers

LB1832:235 – Of the Warblers

LB1847:137 – Of the Warblers

Bain 1978 106a

Notes

Jane Bewick (A) ‘The dog attracted by the savoury smell has upset the boiling pot, & scalded himself severely – you fancy you can hear him howl. The cook should not have left his post. he has been seated on the stone & has left his cuttypipe. one of the cross sticks is thrown down. In this manner the Faas boil their pot. J.B.’

Jane Bewick (B) comments similarly but briefly (Bain 1978, p 21.)

First location

LB1797:142

Description

A hawthorn leaf

Size

26 x 33 mm

Other keywords**Context**

The Bunting

Later locations

LB1798:142 – The Bunting

FBLB1800:34b

LB1805:146 – The Bunting

LB1826:265 – The Wheatear

LB1832:252 – The Hedge Warbler [Dunnock]

LB1847:346 – The Wood Grouse

Bain 1978 57b

IKON 2009 133b

Notes

First location

LB1797:144

Description

A shallow dish with fruits and sprigs

Size

14 x 29 mm

Other keywords**Context**

Between Yellow Bunting and The Black-headed Bunting

Later locations

LB1798:144 – Yellow Bunting

FBLB1800:36

LB1805:148 – Yellow Bunting

SLB1821:3 – The Ash-coloured Falcon

SLB1822:5 – The Ash-coloured Falcon

LB1826:62 – Between The Yellow Owl and The Tawny Owl

LB1832:66 – The Yellow Owl

LB1847:58 – The Yellow Owl

Cirker 1962 224:12

Notes

A closely similar but not identical version is in *Poems by the Rev. Josiah Relph* (1798) pp. 9 and 92.

First location

LB1797:147

Description

A snow scene of four fields, enclosed with hedges and fences. In the foreground a hunter and his dog wade in deep snow, following a hare seen in the next field. Beyond, a second man, also with a gun, waves to deflect or point out the hare. On the edge of a wood high on the right a third man, also with a gun, watches over a fence as the hare approaches.

Size

43 x 74 mm

Other keywords

Sportsman

Context

Between The Black-headed Bunting and Snow Bunting

Later locations

LB1798:147 – The Black-headed Bunting

FBLB1800:57b

LB1805:151 – The Black-headed Bunting

LB1809:220 – The Redstart

LB1814-16:126 – The Jay

LB1816:222 – The Redstart

LB1821:221 – The Redstart

LB1826:89 – The Jack-daw

LB1832:377 – The Golden Plover

WB1847:13 – The Golden Plover

Thomson 1882 187

Dobson 1899 112

Reynolds Stone 1953:199

Cirker 1962 112:7

Bain 1978 115a

Notes

Jane Bewick (B) comments 'Joe Liddell [TB's boyhood friend] tracing a hare.' (Bain 1978, p 21.)
The second man is reported to be TB himself (see Holmes 2007 item 1e).

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the pencil transfer drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.446) to Bewick.

First location

LB1797:152

Description

A rowing boat afloat, moored to a stake on a riverbank. A pole leans against a hedge beyond.

Size

14 x 29 mm

Other keywords**Context**

Tawny Bunting

Later locations

LB1798:152 – Tawny Bunting

FBLB1800:50b

LB1805:156 – Tawny Bunting

LB1809:196 – The Field Lark

LB1814-16:135 – The Rose-coloured Ouzel

LB1816:197 – The Field Lark

LB1821:130 – The Throstle

LB1826:115 – The Throstle

LB1832:120 – The Throstle

Bain 1978 121b

Notes

First location

LB1797:153

Description

A winged cherub on a cloud draws or writes on a slate (or is he engraving?)

Size

28 x 44 mm

Other keywords**Context**

Between Of The Finch and The House Sparrow

Later locations

LB1798:153 – Of the Finch

FBLB1800:47b

LB1805:157 – Of the Finch

LB1809:241 – The Stonechat

LB1814-16:173 – Of the Grossbeak [*sic*]

LB1816:243 – The Stonechat

LB1821:243 – The Stonechat

LB1826:259 – The Least Willow Wren

LB1832:269 – The Least Willow Wren

LB1847:172 – The Wren

Cirker 1962 217:12

Notes

An approximate copy is in *The Fisher's Garland* for 1847, as reproduced in Joseph Crawhall's *A Collection of Right Merry Garlands for North Country Anglers* of 1864 at page 198.

First location

LB1797:157

Description

Two riders on a galloping horse, a man waving a whip and a woman riding behind sidesaddle. Beyond them a low cliff topped with trees, bushes and a fence. Behind them the road leads through an open gate from a church steeple and trees beyond. Ahead a broken fence and six birds in the sky. The horse's head and the scene immediately ahead are covered with a large black image of a hawthorn leaf [the mirror image of LB1797:142, the same size but with the stalk altered].

Size

29 x 66 mm

Other keywords

Spire may-tree

Context

Between The House Sparrow and The Mountain Sparrow [Tree Sparrow]

Later locations

LB1798:157 – The House Sparrow

FBLB1800:46

LB1805:161 – The House Sparrow

LB1809:189 – The Linnet

LB1814-16:197 – Between Of the Finch and The House Sparrow

LB1816:131 – Between The Redwing and The Cuckoo

LB1821:128 – Between The Redwing and The Thristle

LB1826:119 – Between The Redwing and The Blackbird

LB1832:124 – The Redwing

LB1847:129 – The Redwing

Bain 1978 122a

IKON 2009 63a

Notes

A note possibly by TB himself is on the blank interleaf opposite this vignette in National Art Library RC.N2. Though initialled 'TB' some doubt must remain whether the comment is his or his daughter Jane's. TB's comments were usually written on the same page as the vignette. 'Gallop[ing] with the Howdy. in his haste he has set off in his Shirt sleeve [*sic*], what she may bring forth is hidden as yet, from the knowledge of the world. TB'

Jane Bewick (B) comments 'riding for the Howdie [midwife]'. (Bain 1978, p 21.) Bain adds 'The leaf puts a discreet curtain across the scene which is to follow her arrival'.

The same function of the leaf would apply equally if this were an elopement scene that Jane's sense of propriety evaded; and the connection with the House Sparrow would become potentially significant.

Attributed to TB's *Mature Phase* by Bain (1978 p25).

First location

LB1797:159

Description

A fox sits looking up at a chicken hanging and swinging on a string suspended from a dead branch. Beyond a stream or pond, a man sits behind a rock in dense bushes, looking out and apparently holding the other end of the string.

Size

45 x 70 mm

Other keywords**Context**

Between The Mountain Sparrow and The Chaffinch

Later locations

LB1798:159 – The Mountain Sparrow

FBLB1800:49b

LB1805:163 – The Mountain Sparrow

LB1809:173 – Of the Finch

LB1814-16:110 – The Raven

LB1816:174 – Of the Finch

LB1821:140 – The Woodpeckers

LB1826:123 – The Ring Ouzel

LB1832:128 – The Ring Ouzel

LB1847:131 – The Ring Ouzel

Reynolds Stone 1953:203

Cirker 1962 147:9

Bain 1978 90a

Bewick Studies 2003:8

Notes

Jane Bewick (B). ‘Reynard is dead set at the Cock which is lowered by the old man, who is keeping a sharp look out from behind the rock. What the upshot is to be who can tell?’

Jane Bewick (A). ‘Is he fishing for Reynard? is there a hook inside? or is he only tantalising the Fox? The man’s face resembles exactly that of R.R. Wingate. The foliage here is perfect as well as the rock, the water & the reeds.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25). Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick.

First location

LB1797:162

Description

A snow scene. In the centre a cottage, its chimney smoking, icicles on the eaves, surrounded by fields and neglected rail fences. A partly used haystack, a few bare trees and a distant hill. A shovel at the cottage door, by a lean-to, and there, watching a little group of birds around a trap ('geldard') to which their footprints lead, a boy with arms folded and a man holding out his hands, perhaps holding strings to work the trap.

Size

41 x 82 mm

Other keywords

spade, hayrick, gate

Context

Between The Chaffinch and The Mountain Finch [Brambling]. [Two likely species in such a winter flock.]

Later locations

LB1798:162 – The Chaffinch

FBLB1800:61b

LB1805:166 – The Chaffinch

LB1809:158 – The Pine Grosbeak

LB1814-16:123 – The Nutcracker

LB1816:159 – The Pine Grosbeak

LB1821:160 – The Pine Grosbeak

LB1826:74 – Between The Red-backed Shrike and The Woodchat

LB1832:78 – The Red-backed Shrike

LB1847:113 – The Red-backed Shrike

Thomson 1882 10

Cirker 1962 112:6

Bain 1978 114a

Notes

Compare with WB1804:198.

Attributed to TB's *Mature Phase* by Bain (1978 p25). Chatto (London Library MS.f.25) and Bain (1981) attribute the watercolour transfer drawing (at the Natural History Society of Northumbria) to Robert Johnson and the engraving to Bewick.

Jane Bewick (A). 'This is a beautiful cut. The lads are going out during a snow storm to look after the birds caught in the springes. the footsteps in the snow shew that they are keeping a close watch. This cut is clearly printed here, but is in several editions too hard pulled. The snow is a little melted nearest the chimney. The icicles are a great length. the trees are just beginning to put forth their buds – the cut stack shews that the winter is far spent.' Jane Bewick evidently thought the birds were being caught in nooses rather than a trap. She comments on the headpiece of the Tawny Bunting (winter plumage Snow Bunting) at LB1821:170, where nooses are shown close-up, 'Here is a springe with a few oats scattered'.

First location

LB1797:175

Description

A fingerprint hides most of a rural scene leaving only a cottage and fence on the right, the back end of a horse and rider on the left, with treetops above.

Size

16 x 40 mm

Other keywords**Context**

Lesser Redpole

Later locations

LB1798:175 – Lesser Redpole

FBLB1800:51b

LB1805:180 – Lesser Redpole

LB1809:190 – The Greater Redpole

LB1814-16:79 – The Kestrel

LB1816:191 – The Greater Redpole

LB1826:225 – Of the Wagtail

LB1832:230 – Of the Wagtail

LB1847:181 – Of the Wagtail

Bain 1978 108b

IKON 2009 87b

Notes

Bain comments 'The thumb print may be serving the same purpose as the leaf in the cut of the midwife (122a): a curtain on the scene to follow on the horseman's arrival at the cottage' (Bain 1978, p 21).

First location

LB1797:182

Description

A forked stick lies under a fern, grass and ?heather

Size

16 x 28 mm

Other keywords**Context**

Between The Grasshopper Lark [*sic - ie* Grasshopper Warbler] and The Woodlark

Later locations

LB1798:182 - The Grasshopper Lark

FBLB1800:55b

LB1805:226 - Between The Black-cap and The White-throat

SLB1821:25 - The Mountain Linnet [Twite]

SLB1822:29 - The Mountain Linnet

LB1826:193 - Between The Goldfinch and The Siskin

LB1832:196 - The Goldfinch

LB1847:193 - Granivorous Birds

Bain 1978 82b

IKON 2009 109b

Notes

Is this implement the same as that carried by the fuller in the headpiece for 'The Collier and the Fuller' SF1820 p.205 or is that a huge ladle?

First location

LB1797:184

Description

A cat, consistent with a wildcat, with a dead bird in its mouth, on the sloping broken bough of a tree.

Size

30 x 43 mm

Other keywords**Context**

Between The Woodlark and The Titlark [Meadow Pipit]

Later locations

LB1798:184 – The Woodlark

FBLB1800:53b

LB1805:190 – The Woodlark

LB1809:199 – The Woodlark

LB1814-16:232 – The Titlark

LB1816:200 – The Woodlark

LB1821:200 – The Woodlark

LB1826:221 – The Titlark

LB1832:226 – The Titlark

LB1847:190 – The Titlark

Reynolds Stone 1953:210

Cirker 1962 5:9

Bain 1978 107a

Notes

Jane Bewick (A). ‘Cruel puss – what pretty bird have you in your talons?’

First location

LB1797:186

Description

A hunter with his gun lies on a rock, his feet on brushwood, looking through a gap in the long grass or reeds.

Size

23 x 36 mm

Other keywords**Context**

Between The Titlark [Meadow Pipit] and Of the Wagtail

Later locations

LB1798:186 – The Titlark

FBLB1800:52b

LB1805:192 – The Titlark

LB1809:271 – Between The Wild Pigeon and The Ring Dove

LB1814-16:196 – The Tawny Bunting [Snow Bunting]

LB1816:275 – The Ring Dove

LB1821:109 – The Red-legged Crow [Chough]

LB1826:147 – The Bee Eater

LB1832:151 – The Bee Eater

LB1847:292 – The Bee Eater

Bain 1978 89b

Notes

Jane Bewick (A). 'He is watching his game through a small opening. He appears to have thrown some branches of trees over the bog, to rest his feet upon.'

First location

LB1797:189 [Version 1]

FA1818:8 [Version 2]

Description

A mosquito. In Version 1 the insect faces right and the wings are delicately veined. Version 2 is inferior and the insect faces left.

Size

14 x 11 mm

Other keywords**Context**

Between The Pied Wagtail and The Grey Wagtail

Later locations

LB1798:189 – Between The Pied Wagtail and The Gray Wagtail [sic] [Version 1]

FBLB1800:56b – [Version 1]

LB1805:195 – The Pied Wagtail [Version 1]

FA1818:8 [Version 2]

SWB1821:12 – The Pigmy Sandpiper [Version 1]

SWB1822:19 – The Pigmy Sandpiper [Version 2]

FA1823:8 [Version 2]

Notes

The text describes the wagtail feeding on insects.

First location

LB1797:192

Description

Four eggs lie in a nest built on the ground under a bush, in full view

Size

26 x 43 mm

Other keywords**Context**

Between The Yellow Wagtail and Of The Flycatchers

Later locations

LB1798:192 – The Yellow Wagtail

FBLB1800:54b

LB1805:197 – Between The Grey Wagtail and The Yellow Wagtail

LB1809:204 – Between The Pied Wagtail and The Grey Wagtail

LB1814-16:230 – The Woodlark

LB1816:205 – The Pied Wagtail

LB1821:205 – The Pied Wagtail

LB1826:227 – The Pied Wagtail

LB1832:232 – The Pied Wagtail

LB1847:183 – The Pied Wagtail

Bain 1978 107b

Notes

Jane Bewick (A). 'What a lovely little nest is here.'

A rather unrealistic vignette derived from this one, where the nest is large out of proportion to the eggs, is in Burns Poems (PWRB1808a:1.171) and in Buffon (1814) vol. 2, p.242.

First location

LB1797:194

Description

A bearded elderly man with a long stick or crook stands on a high bushy rock, watching a cat hanged by the neck from a string slung over a dead branch. He seems to hold the other end of the string. A bag slung round his neck hangs open in front of him. In the distance, beyond a lake or river, is a church with a tower amongst trees.

Size

32 x 56 mm

Other keywords**Context**

Between Of The Flycatchers and The Pied Flycatcher

Later locations

LB1798:194 – Of the Flycatchers

FBLB1800:59b

LB1805:200 – Of the Flycatchers

LB1809:192 – Between The Lesser Redpole and Of the Lark

LB1814-16:170 – The Creeper

LB1816:193 – The Lesser Redpole

LB1821:193 – The Lesser Redpole

LB1826:201 – The Lesser Redpole

LB1832:204 – The Lesser Redpole

LB1847:260 – The Lesser Redpole

Reynolds Stone 1953:208

Bain 1978 82a

IKON 2009 109a

Notes

Jane Bewick (A). ‘The cat has no doubt made free with the contents of the creel. no, it is not a creel, but a bag in which there appears to be still something left. the long hooked stick has been used to slip the cord over the distant branch.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25).

Bain (pers. com. Dec. 2009) suggests the title “Rivals for the catch”.

First location

LB1797:197

Description

Flourish, cross-shaped, with a stemmed vase at the top containing a sprig of leaves (second version).

Size

25 x 21 mm

Other keywords**Context**

Spotted Flycatcher

Later locations

LB1798:197 – Spotted Flycatcher

FBLB1800:60b

LB1805:249 – The Blue Titmouse

Notes

A close mirror-image copy of Q1790:234 used in every edition of *Quadrupeds*

First location

LB1797:198

Description

A magpie stands on a snow-covered rock in a wide river, examining a corked bottle as it floats past. A dead branch in the river, and trees, a fence and gate on the distant shore.

Size

16 x 66 mm

Other keywords

Curious

Context

Of the Warblers

Later locations

LB1798:198 – Of the Warblers

FBLB1800:63b

LB1805:205 – Of the Warblers

LB1809:223 – The Lesser Fauvette

LB1814-16:264 – The Reed Fauvette

LB1816:225 – The Lesser Fauvette

LB1821:224 – The Lesser Fauvette

LB1826:233 – The Nightingale

LB1832:99 – The Magpie

LB1847:84 – The Magpie

Bain 1978 105b

IKON 2009 85b

Notes

Jane Bewick (A). ‘Magpie attracted by the bottle.’

First location

LB1797:202

Description

An old man leans on his stick reading a stone inscribed 'Vanitas vanitatum omnia vanitas'. A little boy runs by, driving his hoop. Beyond, a ruined church with lancet windows and a Norman doorway; and a house and grounds with fine trees enclosed in a high wall, perhaps the vicarage.

Size

36 x 81 mm

Other keywords

chapel gravestone memorial

Context

Between The Nightingale and The Dartford Warbler

Later locations

LB1798:202 – The Nightingale

FBLB1800:62b

LB1805:209 – The Nightingale

WB1809:114 – The Dunlin

LB1814-16:309 – The Martin [House Martin]

WB1816:114 – The Dunlin

WB1821:116 – The Dunlin

LB1826:238 – The Redbreast

LB1832:243 – The Redbreast

LB1847:158 – The Redbreast

Reynolds Stone 1953:212

Cirker 1962 164:12

Memoir 1975:212

Bain 1978 108a

IKON 2009 87a

Notes

Compare the old man with TB's portrait of the local poet John Cunningham.

The church has features of St Edmund's Chapel, Gateshead, but the likeness is not exact.

Jane Bewick (B) comments 'The back ground to the left is a view of the ruins of the Chapel (Roman Catholic) once belonging it is said to the Riddells – ... – the Chapel was set fire to, by the mob – when Butcher Willy [Cumberland] led his Troops thro' Newcastle to Culloden. The Chapel now repaired – (standing in High Street Gateshead) is used as a Protestant place of worship ...'.

Jane Bewick (A). 'This is a view of the ruins of Catholic Chapel in Gateshead – it was burnt by the mob – when the Duke of Cumberland pass'd through Ncastle on his way to Culloden – I believe it belonged to the Riddells who then had a mansion near to it in Gateshead – it was restored and is now used as a Protestant Chapel – Trinity Chapel – we subscribed three guineas to its restoration. R.E.B. [Robert Elliot Bewick] made a very pretty watercolour drawing of it – as it was. The modern house the ruined chapel, the dead twig on it – the little boy thoughtlessly amusing himself with his hoop – the venerable old man with clasped hands – reading the ancient sublime quotation from the Bible, which has outlived, & will outlive all, all – oh what more can be said.'

Chatto (London Library MS.f.25) attributes the watercolour drawing (at the British Museum) to Robert Johnson (it is not reversed); but Bain (1981) regards the drawing as Bewick's and the colouring possibly Johnson's. Another preliminary watercolour is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.469).

First location

LB1797:207

Description

A bunch of grapes with vine leaves, on a stemmed dish

Size

22 x 33 mm

Other keywords**Context**

The Redbreast

Later locations

LB1798:207 – The Redbreast

FBLB1800:58b

LB1805:215 – The Redbreast

LB1809:243 – Of the Titmouse

LB1814-16:242 – The Pied Flycatcher

LB1816:245 – Of the Titmouse

LB1821:245 – Of the Titmouse

LB1826:269 – The Stonechat

LB1832:279 – The Stonechat

LB1847:178 – The Stonechat

Cirker 1962 223:8

Notes

A new and improved version of Q1790:133 used in many editions of *Quadrupeds*.

First location

LB1797:211

Description

Flourish surmounted by a decorative basket containing a star-shaped corsage or nosegay [second version].

Size

30 x 37 mm

Other keywords**Context**

The Fauvette

Later locations

LB1798:211 – The Fauvette

FBLB1800:79b

LB1805:217 – The Redstart

LB1809:228 – The Black-cap

LB1814-16:251 – The Dartford Warbler

LB1816:230 – The Black-cap

Boyd 1886 pt2, no.155

Notes

A mirror-image, newly made but not improved, of Q1790:140 used in all editions of *Quadrupeds*.

Boyd (1886 pt 2 page 85), quoting Jackson and Chatto *A Treatise on Wood Engraving*, suggests that this illustration is a facsimile of the work of Ungher in Leipzig in the 1770s.

First location

LB1797:216

Description

An angler sits, facing left, under a bush-topped rock in a stream, his rod resting over his shoulder, and the line looped over it; his creel on his back.

Size

31 x 47 mm

Other keywords**Context**

Between The Reed Fauvette [Sedge Warbler] and The Black-cap

Later locations

LB1798:216 – The Reed Fauvette

FBLB1800:77b

LB1805:224 – The Reed Fauvette

LB1809:187 – The Canary Finch

LB1814-16:184 – Of the Bunting

LB1816:188 – The Canary Finch

SWB1821:22 – The Black Tern

SWB1822:27 – The Black Tern

LB1826:281 – The Long-tailed Titmouse

LB1832:294 – The Bearded Titmouse

LB1847:214 – The Bearded Titmouse

Reynolds Stone 1953:217

Cirker 1962 137:7

Memoir 1975:141

Bain 1978 87b

Bewick Studies, 2003:160

IKON 2009 103b

Notes

Bain (1981) attributed the engraving and the preliminary unreversed pencil drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.386) to Bewick. The drawing, but not the engraving, has a heron flying overhead.

First location

LB1797:218

Description

A flagon, a hat and a walking stick lie on the ground under a bushy rock

Size

16 x 35 mm

Other keywords

Jar

Context

The Black-cap

Later locations

LB1798:218 – The Black-cap

FBLB1800:76b

LB1805:306 – The Pintado

LB1809:300 – Red Grouse

LB1814-16:272 – The Least Willow Wren

LB1816:302 – Red Grouse

LB1821:311 – The Quail

LB1826:304 – Between The Night-jar and Of the Dove Kind

LB1832:314 – The Night-jar

LB1847:313 – The Night-jar

Notes

First location

LB1797:221

Description

A hunter wades across a pool or stream surrounded by bushes and trees, a crooked stick in his right hand, holding his gun and his coat tails with his left.

Size

30 x 46 mm

Other keywords

wading

Context

Between The Yellow Willow Wren and The Willow Wren [Wood Warbler and Willow Warbler]

Later locations

LB1798:221 – The Yellow Willow Wren

FBLB1800:78b

LB1805:241 – Between The Whinchat and The Stonechat

LB1809:210 – Between The Spotted Flycatcher and Of the Warblers

LB1814-16:181 – The Green Grosbeak

LB1816:210 – The Pied Flycatcher

LB1821:212 – Of the Warblers

LB1826:117 – The Fieldfare

LB1832:122 – The Fieldfare

LB1847:125 – The Fieldfare

Cirker 1962 146:8

Bain 1978 124b

Notes

Thomas Bewick (National Art Library RC.N2). ‘no Bog stops the keen sportsman. T.B.’

A pencil transfer drawing (but not reversed, so perhaps used for a later copy) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.459).

First location

LB1797:226

Description

A farmyard, a paling fence, thatched cottage and barn with haystacks and trees beyond. A pair of cartwheels and poles without a cart. In the foreground a dog, tail between its legs and in a submissive pose snarls at a threatening hen protecting her seven chicks and their dish of food. A trough beyond.

Size

38 x 70 mm

Other keywords

growls

Context

The Golden-crested Wren [Goldcrest]

Later locations

LB1798:226 – The Golden-crested Wren

FBLB1800:111b

LB1805:235 – The Golden-crested Wren

LB1809:282 – Between The Domestic Cock and The Pheasant

LB1814-16:352 – The Black Grouse

LB1816:284 – The Domestic Cock

LB1821:285 – The Domestic Cock

LB1826:333 – The Pintado

LB1832:330 – The Cock

LB1847:329 – The Cock

Reynolds Stone 1953:223

Bain 1978 79a

Notes

Jane Bewick (A). 'The hen will attack any thing in defence of her chicks. The dog has the worst of it. She has given him a nip.'

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto and Bain (1981) attribute both the watercolour transfer drawing (at the British Museum) and the engraving to Bewick, but Bain suggests the colouring of the drawing may be by Robert Johnson.

Another ink wash and watercolour transfer sketch is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.481).

First location

LB1797:228

Description

A cock threatens its reflection in an oval dressing-table mirror

Size

19 x 35 mm

Other keywords**Context**

Between The Wren and The White-rump [Wheatear]

Later locations

LB1798:228 – The Wren

FBLB1800:98b

LB1805:237 – The Wren

LB1809:273 – The Ring Dove [Wood Pigeon]

LB1814-16:188 – The Yellow Bunting

LB1816:254 – The Bearded Titmouse

LB1821:255 – The Bearded Titmouse

LB1826:273 – The Titmouse

WB1832:14 – The Night Heron

LB1847:180 – The Hedge Warbler [Dunnock]

Bain 1978 85b

IKON 2009 101b

Notes

Thomas Bewick (National Art Library RC.N2). 'Keen of [*sic*] finding out an Enemy T.B.'

First location

LB1797:232 [Version 1]

LB1814-16:362 [Version 2]

Description

A man with a pack and stick stands on a rock apparently watching a distant flock of birds in the sky above a wood.

In version 2 the scene is re-engraved with better definition, more birds and the addition of a hedge and stile in the middle distance; and a dog here disappears behind the rock.

Size

32 x 48 mm

Other keywords**Context**

Between The Whinchat and The Stonechat [Version 1]

Between The Quail and The Corn-Crake [Version 2]

Later locations

LB1798:232 – The Whinchat [Version 1]

FBLB1800:85b [Version 1]

LB1805:231 – The Willow Wren [Version 1]

LB1809:169 – The Snow Bunting [Version 1]

LB1814-16:222 – Of the Lark [Version 1]

LB1814-16:362 – The Quail [Version 2]

LB1816:170 – The Snow Bunting [Version 1]

LB1821:171 – The Snow Bunting [Version 2]

LB1826:180 – The Snow Bunting [Version 1]

LB1826:267 – The Whinchat [Version 2]

LB1832:183 – The Snow Bunting [Version 2]

LB1832:277 – The Whinchat [Version 1]

Boyd 1886 pt2, no.13 [Version 1]

Boyd 1886 pt2, no.185 [Version 2]

Bain 1978 86b [Version 2]

Notes

Thomas Bewick (National Art Library RC.N2). ‘What birds can they be? the shepherd knows not T.B.’

Version 2 attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25).

First location

LB1797:234

Description

A broad-brimmed hat lies on the ground with two stones or small rocks behind

Size

12 x 25 mm

Other keywords**Context**

Between The Stonechat and Of The Titmouse

Later locations

LB1798:234 – The Stonechat

FBLB1800:84b

LB1805:243 – The Stonechat

LB1809:259 – The Chimney Swallow

SWB1821:35 – The Castaneous Duck

SWB1822:46 – The Castaneous Duck

LB1826:137 – The Green Woodpecker

LB1832:141 – The Green Woodpecker

Boyd 1886 pt1, p. xv

Notes

First location

LB1797:240

Description

A snow scene. A cottage, fence, two haystacks and a wood, all beyond a field.

Size

12 x 30 mm

Other keywords**Context**

Between The Blue Titmouse and The Cole Titmouse

Later locations

LB1797:333 – The Dotterel

LB1798:240 – The Blue Titmouse

LB1798:333 – The Dotterel

FBLB1800:115b

LB1805:256 – The Bearded Titmouse

LB1809:260 – The Sand Martin

LB1814-16:183 – The Bullfinch

LB1816:262 – The Sand Martin

LB1821:169 – The Black-headed Bunting [Reed Bunting]

LB1826:177 – The Black-headed Bunting

LB1826:205 – The Mountain Linnet

LB1832:180 – The Black-headed Bunting

LB1847:221 – The Black-headed Bunting

Notes

A similar scene, but clearly a separate block, is at FA1823:194 and FA1818:358.

First location

LB1797:245

Description

A hen on the water's edge calls to four ducklings, three of them swimming. Behind her a fence, wall and bush, and in the distance a farm with thatched cottage, haystacks and paling, distant trees. A swallow flies low.

Size

34 x 71 mm

Other keywords

Hayricks

Context

The Long-tailed Titmouse

Later locations

LB1798:245 – The Long-tailed Titmouse

FBLB1800:100b

LB1805:269 – Between The Martin and The Swift

LB1809:286 – Between The Pheasant and The Turkey

LB1814-16:201 – The House Sparrow

LB1816:288 – The Pheasant

LB1821:289 – The Pheasant

LB1826:306 – Of the Dove Kind

LB1832:316 – Of the Dove Kind

LB1847:320 – Rock Dove

Reynolds Stone 1953:218

Cirker 1962 166:8

Bain 1978 85a

IKON 2009 101a

Notes

Note the later smaller version in *Quadrupeds* at Q1820:437 and an earlier much smaller one at FJG1797:41, :69, :144, and :203 (and SF1820 114). See also a different version at SF1820 120. John Bewick also engraved a version in *The Looking Glass for the Mind* (1792), at page 234 in the 1800 edition; and the same theme is included as part of his headpiece for 'What's Bred in the Bone will never Out of the Flesh' in his *Proverbs Exemplified* (1790).

Jane Bewick (A). 'It seems cruel to set a Hen with Duck eggs. when the ducklings take to the water she appears to suffer greatly. A cuckoo flying in the distance.' The suggestion of a cuckoo is interesting, as an allusion to the substitution of another species' egg in a nest. But this vignette is in no edition placed near the account of the cuckoo, and the tiny image looks more like a swallow.

Jane Bewick (B). 'The Hen has brought out four Ducklings. The old proverb says, "If you put another mans child in your bosom, it will creep out at your sleeve"! ...' Jane went on to say 'my mother's mother had taught her this' and that her grandmother Elliot 'took an infant whose mother had died and nursed it with her own baby. When the Father came to take it away he abused her roundly. This happened at Woodgate [Ovingham], where my dear mother was born and brought up.'

Attributed to TB's *Mature Phase* by Bain (1978 p25). There is a watercolour transfer drawing in the British Museum that Bain (1981) provisionally attributes to Bewick.

First location

LB1797:254

Description

A grey horse, tethered by its bridle to a fencepost, tries to drink but cannot reach the water's edge. A net is placed to catch its droppings. Its tail is docked. Dense bushes beyond, and in the sky numerous swallows and swifts.

Size

40 x 63 mm

Other keywords**Context**

Between The Chimney Swallow and The Martin

Later locations

LB1798:254 – The Chimney Swallow

FBLB1800:93b – shares page with The Chimney Swallow

LB1805:265 – Between The Chimney Swallow and The Sand Martin

LB1809:239 – The Whinchat

LB1814-16:305 – The Chimney Swallow

LB1816:241 – The Whinchat

LB1821:234 – The Least Willow Wren

LB1826:286 – Of the Swallow

LB1832:296 – Of the Swallow

LB1847:298 – Of the Swallow

Bain 1978 86a

Notes

Evidently to indicate the cruelty of imposed thirst and irritation by heat and insects.

Jane Bewick (A). 'The net may be supposed to have been put in to prevent the trespass from being known/discovered. The horse is tethered so tightly that he can hardly reach the pool to drink – how admirably the foliage, & shade is managed, as a background to the white horse. 12 swallows fly aloft.'

Attributed to TB's *Mature Phase* by Bain (1978 p25).

A pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.391) – in this the tether is not taut and the horse is simply grazing.

First location

LB1797:257

Description

A boat laden with sacks, with a man in the stern (no visible tiller), is propelled by windmill sails apparently geared to paddlewheels. A wide river with a rocky far shore, woods and a church (or house) with a tower and a cottage.

Size

22 x 47 mm

Other keywords**Context**

Between The Martin [House Martin] and The Sand Martin

Later locations

LB1798:257 – The Martin

FBLB1800:69b

LB1805:344 – Between The Dotterel and The Ring Dotterel

LB1809:325 – The Dotterel

LB1814-16:289 – The Blue Titmouse

LB1816:327 – The Dotterel

SWB1821:27 – The Little Gull

WB1826:261 – The Smew

WB1832:232 – The Glaucous Gull

WB1847:192 – The Glaucous Gull

Bain 1978 39b

IKON 2009 153b

Notes

An inventive fantasy. As foolish as the Dotterel? A hybrid (cf free-martin)?

Jane Bewick (A), writing of WB1821:53 (the flight to the moon), wrote ‘who knows whether this may not be effected. – vignette at page [blank] Vol [blank] was published long before anyone thought of paddle wheels.’ No doubt she means to refer to this vignette (Volume 2, Supplement page 27).

First location

LB1797:266

Description

A pig, on its hind legs with its snout and forelegs in a bucket; a hen looks on. A mop lies on the ground.

Size

15 x 48 mm

Other keywords**Context**

Between Of The Dove Kind and The Wild Pigeon [Rock Dove]

Later locations

LB1798:266 – Of the Dove Kind

FBLB1800:71b

LB1805:253 – The Long-tailed Titmouse

LB1809:245 – The Greater Titmouse

LB1814-16:186 – The Bunting

LB1816:247 – The Greater Titmouse

LB1821:247 – The Greater Titmouse

LB1826:131 – The Wryneck

LB1832:275 – The Wheatear

LB1847:174 – The Wheatear

Bain 1978 92b

IKON 2009 99b

Notes

First location

LB1797:275

Description

A hen clucks beneath a bank or hedge where she has laid a clutch of nine eggs.

Size

26 x 46 mm

Other keywords**Context**

Between Of the Gallinaceous Kind and The Domestic Cock

Later locations

LB1798:275 – Of the Gallinaceous Kind

FBLB1800:97b

LB1805:286 – Of the Gallinaceous Kind

LB1809:275 – Between The Turtle Dove and Of the Gallinaceous Kind

LB1814-16:326 – Of the Gallinaceous Kind

LB1816:277 – The Turtle Dove

LB1821:306 – The White Grouse

LB1826:324 – The Pheasant

LB1832:334 – The Pheasant

LB1847:342 – The Pheasant

Reynolds Stone 1953:220

Bain 1978 80b

Notes

Jane Bewick (B) ‘Dame Partlett has laid away & a sweet spot she has chosen ...’

(A) ‘Hens prefer to lay their eggs amongst the nettles. Her cackling may lead to the nest being discovered. she will bring all her birds out much better than in the usual nest.’

First location

LB1797:281

Description

A farmyard with thatched barn and cottage, haystacks, a lean-to hen house, a wall, a fence and a midden. Two cocks threaten each other. Five hens on the midden, doves on the barn. Trees beyond.

Size

40 x 80 mm

Other keywords

Poultry cockerel rooster

Context

Between The Domestic Cock and The Pheasant

Later locations

LB1798:281 – The Domestic Cock

FBLB1800:105b

LB1805:292 – The Domestic Cock

LB1809:277 – Of the Gallinaceous Kind

LB1814-16:332 – The Domestic Cock

LB1816:279 – Of the Gallinaceous Kind

LB1821:280 – Of the Gallinaceous Kind

LB1826:315 – Of the Gallinaceous Kind

LB1832:325 – Of the Gallinaceous Kind

LB1847:324 – Of the Gallinaceous Kind

Reynolds Stone 1953:219

Cirker 1962 166:4

Bain 1978 80a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto attribute both the engraving and watercolour transfer drawing to Bewick but Bain (1981) suggests that the drawing (at the Natural History Society of Northumbria, NEWHM:1997.H67.487) may be coloured by Robert Johnson.

Clearly based on the very closely similar figures not only of the cocks but of all the chickens in 'The Fighting Cocks' SF1820:225 (ie from SF1784).

Jane Bewick (A). 'Two pigeons – alight^s on the barn. The game cock has the best of it. The hens take no part in these fights.'

First location

LB1797:285 (State 1)

LB1805:297 (State 2)

Description

A timber netty backing onto a midden. A man in hat and coat with bare buttocks defecates. A sow walks by under a wall, hens peck at the midden where a broken bottle, broken plate, old shoe, bones and a chicken head lie. Another hen stands clucking on the roof of the netty. A dog looks down over a board fence. Beyond a paling fence is a smart public house, with round gable window, tiled roof and inn-sign, amongst trees. In the distance to the right, crossed boards mounted on a pole – is this another inn sign? In State 2 two sloping planks are added to conceal the buttocks.

Size

40 x 73 mm

Other keywords

Dung heap muck rubbish pig chickens privy toilet lavatory

Context

Between The Pheasant and The Turkey

Later locations

LB1798:285 – The Pheasant (State 1)

FBLB1800:[134] (on final blank page; State 1) [Both states are said to occur in this work (Roscoe p 61)]

LB1805:297 – Between The Pheasant and The Turkey (State 2)

LB1809:296 – The Wood Grouse [Capercaillie]

LB1814-16:340 – The Turkey

LB1816:298 – The Wood Grouse

LB1821:300 – The Wood Grouse

WB1826:160 – The Dusky Grebe

WB1832:168 – The Dusky Grebe

WB1847:161 – The Red Phalarope winter plumage

Reynolds Stone 1953:253

Cirker 1962 165:3

Bain 1978 64a

IKON 2009 127a

Notes

Detailed examination suggests that state 1 in LB1797:285 and ‘state 2’ in WB1847:161 are printed from the same block and that any trivial differences can be explained by differences in the inking and the paper. However, ‘state 1’ in FBLB1800:[134] (Pease 99) actually looks like a re-engraved version – ie a new block (as compared with LB1814-16:340 Pease 80).

Bain comments ‘Ignored by Jane Bewick in her notes, but clearly the subject of a family dispute ... here in its altered state after the surface [of the block] had been scraped down to engrave a discreet curtain of planks in place of the man’s bare behind. Edward Willis claimed that in July 1798 he drilled a plug into the block to make the alteration – the original block survives and has no such plug (Bain 1978, p [18]; Bain, 1981).

Attributed to TB’s *Mature Phase* by Bain (1978 p25). Bain (1981) attributed a pencil study (at the Natural History Society of Northumbria, NEWHM:1997.H67.455) and the engraving to Bewick and a watercolour drawing in his own collection to Robert Johnson, but Chatto (London Library MS.f.25^v) gave no attribution.

The watercolour drawing, instead of the public house, has a view of Newcastle in the background, with the frequently used image of St Nicholas's Church. Uniquely it also shows the tower of St John's Church where Bewick and his wife were married and where all his children were baptized; it seems strange that either he or Johnson should have chosen this image for his illustration of this church for which Bewick must have had special affection.

Jane Bewick (A) makes no comment, but in her annotated copy of LB1821 a flap of paper is glued so as to conceal the image unless deliberately lifted.

First location

LB1797:288

Description

A grass-topped rock with bushes behind it.

Size

21 x 39 mm

Other keywords**Context**

The Turkey

Later locations

LB1798:288 – The Turkey

FBLB1800:70b

Notes

First location

LB1797:294

Description

A spade stands alone in a partly dug field. Trees and a fence beyond.

Size

12 x 26 mm

Other keywords**Context**

The Pintado

Later locations

LB1798:294 – The Pintado

FBLB1800:101b

LB1805:304 – The Peacock

WB1809:67 – Of the Snipe

WB1816:67 – Of the Snipe

WB1821:68 – Of the Snipe

WB1826:15 – The Night Heron

WB1832:7 – The Stork

WB1847:109 – The Greenshank

Notes

First location

LB1797:300

Description

A man walks along a track carrying a pitch fork, trident fork and large basket. A milestone indicates II miles. A fence and bushes beyond, and in the sky a flock of homing birds, perhaps rooks. TB's note (below) suggests that he has been collecting manure.

Size

27 x 55 mm

Other keywords

Farm labourer harvest homeward evening forks

Context

The Black Grouse

Later locations

LB1798:300 – The Black Grouse

FBLB1800:103b

LB1805:277 – Between Of the Dove Kind and The Wild Pigeon [Stock Dove]

LB1809:155 – The Cross-bill

LB1814-16:206 – The Chaffinch

LB1816:156 – The Cross-bill

LB1821:197 – The Skylark

LB1826:219 – Between The Tree Lark [Tree Pipit] and The Titlark

LB1832:224 – The Tree Lark

Boyd 1886 pt2, no.191

Cirker 1962 170:5

Notes

Thomas Bewick (National Art LibraryRC.N2) 'muck Willy T.B.'

First location

LB1797:313

Description

A sportsman with a gun stands in a marshy edge of a field, his gaze following that of his two pointer dogs. Beyond the rig and furrow a man stands at a gate in a woven fence leading to a wood. To the left a bush and beyond a rooftop with four haystacks.

Size

44 x 82 mm

Other keywords

Pointing pointers indicating farm wattle hunter hayricks

Context

Between The Corn-Crake and Great Bustard

Later locations

LB1798:313 – The Corn-Crake

FBLB1800:116b

LB1805:325 – The Corn-Crake

LB1809:321 – The Lapwing

LB1814-16:365 – The Corn-Crake

LB1816:323 – The Pee-wit

WB1821:30 – The Water Rail

LB1826:66 – Between The Ash-coloured Shrike and The Red-backed Shrike

LB1832:76 – The Ash-coloured Shrike

LB1847:109 – The Ash-coloured Shrike

Cirker 1962 144:5

Bain 1978 118a

IKON 2009 67a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25).

Note the similarity of the landscape to WB1804:82.

Thomas Bewick (National Art Library RC.N3). 'my friend Harry Gibson Esq.' This is written on the page beside the vignette, but is not initialled by TB. Jane Bewick (A) made no comment on the interleaf opposite.

Jane Bewick (B). 'Major Henry Gibson (a portrait); many a bird he shot for T.B.' In *Waterbirds* (1804, page 204) Lieutenant Henry Forster Gibson of the 4th Dragoons is acknowledged for his contribution of many birds collected from the Farne Islands.

Atkinson MS 1830. 'The sportsman with his two, evidently good dogs, is a delightful thing; and is so probable, and natural, that it must be interesting to all who can handle a gun, or delight in the behaviour of a couple of fine bred dogs.'

First location

LB1797:317

Description

The severed head of a male Great Bustard, removed with the air sac [gular pouch] described in the text as a 'reservoir'.

Size

41 x 21 mm

Other keywords

Anatomy gizzard [incorrectly]

Context

Between The Great Bustard and The Little Bustard

Later locations

LB1798:317 – The Great Bustard

FBLB1800:114b – Shares a page with Little Bustard (following the Great Bustard occupying all of page 113)

LB1805:329 – The Great Bustard

LB1809:314 – The Little Bustard

LB1814-16:369 – The Great Bustard

LB1826:358 – The Great Bustard

LB1832:367 – The Great Bustard

LB1847:370 – The Great Bustard

Boyd 1886 pt 2, page 100.

Notes

First location

LB1797:323

Description

A man runs with a cart-wheel, using it like a hoop by spinning the hub

Size

21 x 39 mm

Other keywords

cartwheel

Context

The Great Plover [Stone Curlew]

Later locations

LB1798:323 – The Great Plover

FBLB1800:109b

LB1805:335 – The Great Plover

LB1814-16:375 – The Great Plover

LB1826:166 – The Bullfinch

LB1832:169 – The Bullfinch

LB1847:252 – The Mountain Finch [Brambling]

Cirker 1962 176:8

Bain 1978 95b

Notes

First location

LB1797:328

Description

A reaper cutting a corn field with a scythe has exposed a nest of eleven eggs and killed the sitting bird, probably a partridge or corncrake. The distant hillside landscape of enclosed fields, haystacks, and a church with a tower lies beyond a hedge, repaired with a woven fence, and a gate. Trees in the hedge. A whetstone is attached to the scythe.

Size

36 x 82 mm

Other keywords

wattle

Context

Between The Pee-wit and The Golden Plover

Later locations

LB1798:328 – The Pee-wit

FBLB1800:110b – Shares the page with The Partridge

LB1805:xxviii – End of Introduction

LB1809:307 – Between The Quail and The Corn-crake

LB1814-16:249 – The Nightingale

LB1816:309 – Between The Quail and The Corn-crake

LB1821:328 – The Dotterel

LB1826:350 – Between The Partridge and The Quail

LB1847:360 – The Partridge

LB1847:359 – The Partridge

Reynolds Stone 1953:226

Cirker 1962 167:1

Memoir 1975:21

Bain 1978 50a

Bewick Studies, 2003:130

IKON 2009 145a

Notes

Jane Bewick (A). ‘He has done for the poor bird sitting on its eggs – in the meadow.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25), but Bain (1981) attributes the watercolour transfer drawing (at the British Museum) to Robert Johnson and the engraving to Bewick.

First location

LB1797:330

Description

A shallow pool under background bushes with two herons; the water supplied by an elaborate fountain – the statue of a woman sitting on a scrolled seat on a plinth inscribed ‘Aqua vitae’, pours from two large jars held on her lap.

Size

34 x 59 mm

Other keywords

urn

Context

Between The Golden Plover and The Gray Plover [*sic*]

Later locations

LB1798:330 – The Golden Plover

FBLB1800:117b

LB1805:341 – The Golden Plover

LB1809:302 – White Grouse

LB1814-16:236 – The Grey Wagtail

LB1816:304 – White Grouse

WB1821:175 – The Lesser Imber

WB1826:194 – The Brown Tern

WB1832:216 – The Brown Tern

WB1847:213 – The Little Gull

Boyd 1886 pt2, no.128

Bain 1978 65b

Notes

Jackson and Chatto (1861, pages 483-4) state that this image is a copy of one designed by Virgil Solis, illustrating Ovid’s *Metamorphosis* (Frankfurt, 1569). Bewick owned a copy of this edition of Ovid (*Provisional Catalogue* number 94).

Jane Bewick (A). ‘Nature and art nicely blended here.’

First location

LB1797:335

Description

A feather, probably of a Ringed Plover.

Size

22 x 44 mm as arranged diagonally

Block perhaps 12 x 48 mm

Other keywords**Context**

Between The Ring Dotterel and the end of the book.

Later locations

LB1798:335 – The Ring Dotterel

FBLB1800:119b – Shares the page with The Ring Dotterel

LB1805:346 – The Ring Dotterel

WB1826:111 – The Turnstone [with no caption]

Inverted in WB1832:119 – The Turnstone [with no caption] (tip to right)

WB1847:28 – The Turnstone winter plumage [with no caption]

Notes

First location

FBLB1800:64b

Description

An overshot waterwheel and mill stand by a waterfall on a stream near its confluence with a larger river. Woods and hillside beyond. Two parallel artificial shallow weirs in the river. A ventilator on the mill roof.

Size

35 x 56 mm

Other keywords**Context**

Shares the page with Lesser Redpole

Later locations

LB1805:xxxiv – End of Explanation of the Technical Terms

LB1809:xxxiv – End of Explanation of the Technical Terms

LB1814-16:xxxiv – End of Explanation of the Technical Terms

LB1816:xxxiv – End of Explanation of the Technical Terms

LB1821:xxxiv – End of Explanation of the Technical Terms

LB1826:254 – The Lesser White-throat

LB1832:263 – The Lesser White-throat

LB1847:153 – The Lesser White-throat

Reynolds Stone 1953:216

Bain 1978 100a

Notes

Compare with a small cruder version at FBLB1800:106b.

The mill (and many others in TB's engravings) resembles the one in the headpiece for 'The Collier and the Fuller' (SF1820 205) where it is clearly a fulling mill.

Jane Bewick (B). 'The full light of the summer sun, shines on this miller's pretty cot'.

First location
FBLB1800:65b

Description
A sloping memorial or gravestone half hidden under a bush at the water's edge

Size
27 x 29 mm

Other keywords

Context
(Shares the page with The Skylark)

Later locations
LB1805:322 - The Quail
LB1826:171 - The Green-headed Bunting
LB1832:172 - The Bunting
LB1847:219 - The Bunting

Notes

First location

FBLB1800:66b

Description

A square stone-built pillar with a domed top and a possible tiny cross at the top; and a trough at its foot. Perhaps a font but with no spout or water. It stands enigmatically below a bush in a field, with a hedge and stile beyond. In the distance beyond the stile, a steeple on a hilltop.

Size

34 x 53 mm

Other keywords

Fountain

Context

(Shares the page with The Titlark)

Later locations

LB1805:204 – Between Spotted Flycatcher and Of the Warblers

Notes

First location

FBLB1800:67b

Description

Under bushes, perhaps of holly and oak with dead branches beyond, lie a pruning hook or stout sickle, a cudgel, a thick left-hand glove and a flagon, the implements of a hedger.

Size

34 x 40 mm

Other keywords**Context**

(Shares the page with The Woodlark)

Later locations

The Charms of Literature (1802- title page) – as illustrated in Tattersfield (2011) vol 2, page 140.

Boyd 1886 pt2, no.34

Notes

First location

FBLB1800:68b

Description

An elaborate pant stands unnecessarily on the edge of a pond or river. The rectangular base has a flowing spout formed of the mouth of a horned man's face, surrounded by an oval border. Above stands a slightly tilted two-handled covered urn decorated with swags. The bushes on the water's edge are growing over the base.

Size

34 x 33 mm

Other keywords**Context**

Shares page with The Pied Wagtail

Later locations

Not found elsewhere

Notes

First location

FBLB1800:102b

Description

A rider sits, holding his stick with arms folded, on packhorse laden with sacks. His dog trots ahead. On the roadside behind them a cottage, trees and a fence.

Size

23 x 45 mm

Other keywords**Context**

Shares the page with The Pheasant

Later locations

LB1805:300 – The Turkey

LB1826:173 – The Yellow Bunting

LB1832:176 – The Yellow Bunting

LB1847:217 – The Yellow Bunting

Cirker 1962 149:14

Notes

First location

FBLB1800:106b

Description

A mill with a water-wheel stands on a stream as it joins a much larger river. High trees beyond.

Size

25 x 35 mm

Other keywords**Context**

Shares a page with The Wood Grouse

Later locations**Notes**

Compare with the similar but larger and more sophisticated version at FBLB1800:64b

First location

FBLB1800:107b

Description

A pump (or pant) stands on a riverbank beside a dead tree trunk with rocks below and trees beyond. Formed of a stone-built pillar capped by a squared dome with a spout flowing into a trough. On the far side is an apparent pump handle, but no-one is working it, unless hidden behind the tree.

Size

29 x 50 mm

Other keywords**Context**

Shares the page with The Black Grouse

Later locations**Notes**

Not found elsewhere

An ink & wash sketch of a similar pant, but with a woman pumping water into a bucket in the trough, is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.482).

First location

FBLB1800:108b

Description

A corner fragment of a ruined wall, overgrown with bushes

Size

33 x 39 mm

Other keywords**Context**

Shares the page with Red Grouse

Later locations**Notes**

Not found elsewhere

First location

FBLB1800:112b

Description

A tawny owl stands in a ruin overgrown with vines, on a little platform, perhaps a pillar-top, in the shelter of wall and a bush or branch.

Size

39 x 28 mm

Other keywords**Context**

Shares a page with The Corn-crake

Later locations**Notes**

Not found elsewhere

First location

FBLB1800:118b

Description

A waterfall with a large rock in the middle flows into a lake or larger river. Trees on the banks and woods beyond.

Size

28 x 46 mm

Other keywords**Context**

Shares a page with The Dotterel

Later locations

SWB1821:2 - The Olivaceous Gallinule

SWB1822:4 - The Olivaceous Gallinule

WB1826:238 - Of the Petrel

Boyd 1886 pt2, no.188

Notes

First location

WB1804:tp

Description

Four boys sit on riverside rocks and sail model ships and boats; another sits slightly apart. A bushy mound and fence beyond. On the horizon on the left the Newcastle Castle Keep, St Nicholas' Church, the City Wall and a cottage; on the right a colliery.

Size

41 x 85 mm

Other keywords**Context**

Title page

Later locations

WB1804:tp

WB1809:tp

WB1816:tp

WB1821:tp

WB1826:tp

WB1832:tp

WB1847:tp

Reynolds Stone 1953:234

Cirker 1962 123:2

Memoir 1975:77

Bain 1978 42a

IKON 2009 191a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributes the watercolour transfer drawing (at the British Museum) to Robert Johnson, but two preliminary pencil sketches (at the Natural History Society of Northumbria, NEWHM:1997.H67.439 and 441) and the engraving to Bewick.

Jane Bewick (A). 'The poor lad on the right hand has neither shirt hat nor stockings – neither has he a boat like the rest.' This boy is by some regarded as an image of Thomas Bewick himself (Holmes, J., 2007, *Trans. Nat. Hist. Soc. Northumbria* 65:135). He is similar to the boy in LB1826:382 and to some of the early portraits of T.B. published by Holmes. However there is no contemporary documentary support for the identification in these vignettes.

First location

WB1804:iii

Description

A balding man sits saying grace over his meal, his eyes closed. A cat on the table makes to eat from his bowl. A spoon and cup on the table, a hat on a chair beyond, a few books on a shelf, an empty candle shelf, an equestrian portrait and a framed text make up the furniture.

Size

40 x 52 mm

Other keywords**Context**

Head of Advertisement [ie Preface]

Later locations

WB1804:iii – Head of Preface
WB1809:iii – Head of The Preface
WB1816:iii – Head of The Preface
WB1821:iii – Head of The Preface
WB1826:iii – Head of The Preface
WB1832:iii – Head of Preface
WB1847:iii – Head of Preface

Dobson 1899 107

Reynolds Stone 1953:235

Cirker 1962 131:7

Bain 1978 40a

Notes

Jane Bewick (A). (On interleaf opposite page xxii) ‘The preface. A grace, & a preface ought not to be too long.’ (On verso of the flyleaf) ‘Preface – His grace is too long: it is to be hoped it is not so with the preface to the volume.’

Chatto (London Library MS.f.25) and Bain (1981) attribute the preliminary watercolour transfer drawing (coll. Iain Bain) to Robert Johnson, though this is disputed (Donald, 2013) and the engraving to Luke Clennell. There is also a pencil study in the British Museum.

Tattersfield (1999, p.99 and note 4) records that this vignette may have been regarded by the Revd Henry Cotes as profane, and may have led to the coolness between Cotes and Bewick that followed publication of *Water Birds*. Cotes had helped Bewick with the wording of the text, at least of the Introduction (Gardner-Medwin, 2007). It is possible that, profanity apart, Bewick was making a gentle dig at the relation between Cotes and himself, for his edited version of Bewick’s Introduction had shortened (and improved) it considerably.

First location

WB1804:iv

Description

A dog sits on stonework beside the smoking fire-door of a lime-burning kiln. A stoking shovel and some wooden stakes, ?fuel, stand nearby.

Size

25 x 38 mm

Other keywords**Context**

End of The Advertisement

Later locations

LB1826:xliv – End of Contents

LB1832:xl – End of Contents

Notes

First location

WB1804:v

Description

Two old soldiers in the same uniform shake hands. One, with a wooden leg, arrives carrying a pack and walking stick. The other is working as a house-builder, wearing a working hat and carrying a hod with, beside him, a spade, a pile of cement and a bucket. Beyond an old ruined wall is a two-storey house with ladder and scaffolding in place, and two men beginning to build a roof. In the distance is a church with a small cupola and an apparent dovecote high on its wall. A few distant trees.

Size

40 x 82 mm

Other keywords

veterans handshake

Context

Head of The Introduction

Later locations

WB1804:vii – Head of Introduction

WB1809:vii – Head of Introduction

WB1816:vii – Head of Introduction

WB1821:vii – Head of Introduction

WB1826:vii – Head of Introduction

WB1832:vii – Head of Introduction

WB1847:vii – Head of Introduction

Reynolds Stone 1953:237

Cirker 1962 160:5

Memoir 1975:22

Bain 1978 43a

IKON 2009 151a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto and Bain (1981) attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013). They agree that the engraving is by Bewick.

Jane Bewick (A). 'Introduction. Very appropriate cut. two old soldiers meeting after many years.'
(B) 'Here we are shaking hands again with our public. Our house of two stories is still unroofed. What in the world is that ornament above the Dovecote – the trees are wintry the walls are delapidated – a great deal remains to be done,'

First location

WB1804:xvi

Description

A blind man with a walking stick and muddy boots carries a man in cleaner clothes across muddy ground. The blind man's dog drags its lead across the mud. Behind them is a stile over a paling fence. There a crutch has been left on the ground and it seems the passenger can see well but has only one leg. By the fence a bush and a tree, and in the distance a church steeple on a wooded hill.

Size

37 x 75 mm

Other keywords

lame

Context

End of The Introduction

Later locations

WB1809:vi – End of Preface

WB1816:vi – End of Preface

LB1821:vi – End of Preface

LB1826:263 – The Wren

LB1832:273 – The Wren

LB1847:176 – The The Whinchat

Cirker 1962 115:9

Bain 1978 99a

IKON 2009 185a

Notes

Jane Bewick (B). 'mutual assistance – the blind man and the lame' (Bain 1978, p 21).

Jane Bewick (A). 'The blind man and the lame – the latter has thrown away his crutch after passing the stile; the former has cast his dog loose – Ryton spire – the lamester looks as if he was very well content, & will keep his hold – the other tho' a strong fellow seems to be aware of the wt of his burthen. he had better have trusted to his faithful dog. and his own guidance.' Ryton church on the south side of the Tyne valley was a prominent landmark on TB's walk from Newcastle to Cherryburn.

Attributed to Luke Clennell by Bain (1978, p.25). Chatto (London Library MS.f.25) and Bain (1981) attribute the watercolour transfer drawing (at the British Museum) to Robert Johnson and the engraving to Clennell.

Clearly based upon the headpiece for 'The Blind Man and the Lame' in SF1784:47, and SF1820:179. SF1776 (Part 1 page 40) has a yet simpler version in which there is no dog but this is not in the Select Fables in *Moral Instructions* (Pease 2).

First location

WB1804:xvii

Description

A horse stands still having climbed a steep slope on a mountain road, a rocky hill and dark clouds lie beyond, and rain is blowing in its face. Its balding rider has just broken his walking stick by striking the horse and his hat has blown off. A pannier seems to contain poultry, and the rider carries a covered basket and a rolled pack. A signpost is tied to a tree trunk or thick pole, but has tilted again.

Size

45 x 74 mm

Other keywords**Context**

Head of the Contents

Later locations

WB1804:xix – Head of Contents

WB1809:xix – Head of Contents

WB1821:xix – Head of Contents

WB1826:xix – Head of Contents

WB1832:xix – Head of Contents

WB1847:xix – Head of Contents

Reynolds Stone 1953:238

Cirker 1962 150:8

Bain 1978 41a

Notes

Jane Bewick (A). 'The old man has broken his stick with beating his restive horse, that he may be in time for market with the contents of his pannier & Basket full of Birds. he has lost his hat, but not his patience. Tho' the weather is sadly against him. The guide post is very rickety but he has the birds themselves in his possession.'

First location

WB1804:xx

Description

Two high sea stacks. Beyond, two caves under a cliff show how they were formed. Waves below and many distant birds in the sky. Six men are on the tops, two more are scaling the landward stack with a rope. Ladders or poles bridge the gap between the stacks and one man is crossing on a basket. Are they collecting gulls' eggs?

Size

43 x 66 mm

Other keywords

scales seabirds

Context

End of Contents

Later locations

WB1804:xxii – End of Contents

WB1809:188 – Between The Brown Tern and Of the Gull

WB1816:189 – The Brown Tern

WB1821:191 – The Brown Tern

WB1826:401 – Between The Razor-bill and The Black-billed Auk

WB1832:178 – The Razor-bill

WB1847:377 – The Gannet

Reynolds Stone 1953:294

Cirker 1962 110:8

Bain 1978 19a

Notes

Engraved by Luke Clennell, in the opinion of Reynolds Stone (1953) and attributed to him by Bain (1978, p.25).

Jane Bewick (A). 'A description of this method of taking sea birds & their eggs is given at page [blank].'

First location

WB1804:3

Description

A man clambers across a river on a mossy bough, from a high rock to a sandy beach. He has thrown his pack and stick across first. His dog hesitates on the rock. Rocks and woods beyond.

Size

41 x 76 mm

Other keywords

crawls climbs

Context

Sanderling

Later locations

WB1804:3 – Sanderling

WB1809:62 – Of the Curlew

WB1816:62 – Of the Curlew

WB1821:63 – Of the Curlew

WB1826:82 – The Lapwing

WB1832:86 – The Lapwing

WB1847:24 – The Lapwing

Reynolds Stone 1953:247

Cirker 1962 111:4

Bain 1978 74a

IKON 2009 119a

Notes

Attributed to Luke Clennell by Bain (1978, p.25) but not by Reynolds Stone. Jackson and Chatto and Bain (1981) attributed the watercolour transfer drawing (at the Natural History Society of Northumbria) to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Clennell. There is also a preliminary pencil drawing, reversed, is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.436).

Jane Bewick (A). ‘Crossing the river – how will the dog get over. The water beneath is very deep – the man has thrown over his bundle and stick. If the tree should give way he will cling to it.’

First location

WB1804:5

Description

A man with a gun strapped on his back wades a river on four stilts, one for each limb. Another with similar stilts rests against a tree, awaiting his turn. A dog swims across, another waits on the bank. A gate and wheel tracks show this to be a ford. A stake and brushwood weir runs alongside upstream. Beyond are rocks and woods.

Size

47 x 77 mm

Other keywords**Context**

Between Long-legged Plover [Black-winged Stilt] and Of The Oyster-Catcher

Later locations

WB1804:5 – Long-legged Plover
WB1809:22 – The Long-legged Plover
WB1816:22 – The Long-legged Plover
WB1821:22 – The Long-legged Plover
LB1826:366 – The Long-legged Plover
LB1832:375 – The Long-legged Plover
WB1847:7 – The Long-legged Plover

Reynolds Stone 1953:229

Cirker 1962 146:3

Memoir 1975:tp

Bain 1978 51a

IKON 2009 143a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the preliminary (unreversed) pencil drawing (in the collection of the Newberry Library, Chicago) to Bewick. The drawing includes a heron flying overhead which does not appear in the engraving.

Jane Bewick (A). 'A capital ~~invention~~ plan for wading a river.' (B). '... the sportsman ... has improvised a pair of stilts which he has fastened to his waist ... his hands at liberty to guide his crutches ...'

A letter from the eleven-year-old Robert Elliot Bewick to his sister Jane on 9 July 1799 describes an experience that must surely have inspired his father's engraving of this vignette on 28 September that year (workshop records):

Since I saw you last I have been at Ovingham and Eltringham Where I met with the finest fun that Ever I had in my life[.] I have learned to walk upon stilts and can almost cross the Tyne upon them[.] I expect a pair at the Forth soon Where I expect plenty of plodging with them when wet weather comes.

[Reproduced in the *Memorial Edition of Thomas Bewick's Works* Vol V, page 381. Newcastle: printed by R. Ward and Sons for Quaritch, London, 1887.]

However, see an earlier illustration of crossing a river on stilts, well before Robert's letter, at Q1790:337.

First location

WB1804:6

Description

Two women, one barefooted, carrying broad shallow baskets perhaps for shell-fish, stand talking on a rocky shore. Birds fly over distant cliffs and a boat sails out to sea.

Size

42 x 84 mm

Other keywords

Shellfish

Context

Between the prologue Of the Oyster-catcher and The Oyster-catcher

Later locations

WB1804:6 – Of the Oyster-catcher

WB1809:37 – Of the Spoonbill

WB1816:37 – Of the Spoonbill

WB1821:90 – The Lesser Godwit

WB1826:66 – The Lesser Godwit

WB1832:184 – Between The Puffin and The Little Auk

WB1847:172 – The Slavonian Grebe winter plumage

Bain 1978 75a

Notes

Chatto (London Library MS.f.25) and Bain (1981) attributed the watercolour transfer drawing (in the British Museum) to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Luke Clennell.

First location

WB1804:9

Description

A man riding across a river on a packhorse with panniers has his hat caught in the string of a kite being flown by three boys on the river bank. Beyond, rocks and woods behind a woven fence.

Size

45 x 79 mm

Other keywords

Kite string wattle ford bank

Context

Oyster-catcher

Later locations

WB1804:9 – Oyster-catcher

WB1809:283 – Between The Eider Duck and The Musk Duck

WB1816:284 – The Eider Duck

WB1821:286 – The Eider Duck

WB1826:309 – The Eider Duck

WB1832:326 – The Eider Duck

WB1847:326 – The King Duck [King Eider]

Dobson 1899 118

Reynolds Stone 1953:271

Cirker 1962 125:12

Bewick to Dovaston 1968 p. 61

Memoir 1975:34

Bain 1978 30a

IKON 2009 159a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributes the engraving to Bewick. Of the three reversed watercolour drawings at the British Museum he attributes two to Robert Johnson and the third possibly to Luke Clennell.

Jane Bewick (A). 'It is blowing a perfect Hurricane which prevents the man hearing the lads who are shouting at him to stop that the kite may be disentangled.'

First location

WB1804:12

Description

A feather [scapular feather of Spotted Crake]
tip to left

Size

23 x 75 mm

Other keywords**Context**

Between the Water Crake [Spotted Crake] and Water Rail

Later locations

WB1804:12 – Water Crake

WB1809:27 – The Water Crake

WB1816:27 – The Water Crake

WB1821:27 – The Spotted Rail, or Spotted Gallinule

WB1826:135 – The Little Gallinule [*caption 'Scapular feather of the Spotted Rail'*]

WB1832:143 – The Little Gallinule [*caption 'Scapular Feather of the Spotted Gallinule'*]

WB1847:146 – The Little Gallinule [*caption 'Scapular Feather of the Spotted Gallinule'*]

Thomson 1882 x

Dobson 1899 121

Notes

Engraving attributed by Chatto (London Library MS.f.29) and by Bain (1981) to Henry Hole; and Bain attributes the watercolour transfer drawing (at the British Museum) to Bewick.

First location

WB1804:15

Description

A dog reaches over a table-top and eats food from a dish. An angry woman attacks it with a metal pot stand.

Size

20 x 33 mm

Other keywords

steal paw griddle girdle trivet pot-stand

Context

Water Rail

Later locations

WB1804:15 – Water Rail

WB1809:51 – The Heron

WB1816:51 – The Heron

WB1821:52 – The Heron

WB1826:5 – The Crane

WB1832:93 – The Knot

WB1847:46 – The Great White Heron

Reynolds Stone 1953:239

Cirker 1962 131:3

Bain 1978 43b

IKON 2009 151b

Notes

First location

WB1804:18

Description

A river flows around two corners between rocky wooded banks and over rapids. There on a rock is a dipper. Two large birds (perhaps buzzards) in the sky.

Size

41 x 78 mm

Other keywords

Trees bushes

Context

Between Water Ouzel [Dipper] and Kingfisher

Later locations

WB1804:18 – Water Ouzel

WB1809:32 – The Water Ouzel

WB1816:32 – The Water Ouzel

WB1821:33 – The Water Ouzel

WB1826:120 – The Water Ouzel

WB1832:128 – The Water Ouzel

LB1847:136 – The Water Ouzel

Reynolds Stone 1953:251

Cirker 1962 111:5

Bain 1978 46a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25).

Note possibly by Thomas Bewick (National Art Library RC.N3) on page 33 beside the vignette, but not initialed: 'The water ouzel barely visible'.

Jane Bewick (A). 'The glancing water illumines its sparkles on its sparkles on its braes' and (B) 'The water ouzel, I have very seldom seen a good impression of this cut. It has been too hard pulled.'

A pencil sketch of a dipper on rocks in a stream is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.376). It may be a preparatory sketch for this vignette.

First location

WB1804:23

Description

A fisherman in thigh-boots, with a leister (forked fishing spear) wades in a river. Ahead is the ruined pier of a bridge, a bushy rock, and above a castle keep. In the distance a church tower and another building with high windows, perhaps a chapel. Beyond, woods and hills.

Size

40 x 81 mm

Other keywords**Context**

Between Kingfisher and Of The Spoonbill

Later locations

WB1804:23 – Kingfisher

WB1809:36 – The Kingfisher

WB1816:36 – The Kingfisher

WB1821:38 – Of the Spoonbill

WB1826:32 – Of the Ibis

WB1832:34 – Of the Ibis

WB1847:64 – Of the Ibis

Bain 1978 56a

Notes

Attributed to an unidentified apprentice, possibly Luke Clennell (Bain 1978 page 25). Jackson and Chatto and Bain (1981) attribute the watercolour transfer drawing (at the Natural History Society of Northumbria, NEWHM:1997.H67.494) to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Clennell. The NHSN has a second watercolour and a pencil drawing (NEWHM:1997.H67.407 and .427) which may be by Clennell.

Bain comments ‘Salmon fishing with a leister on the Tyne near Bywell Castle’ (Bain 1978, p 18). If Bywell it is (and the topography makes it likely), the ruined pier must be the remains of the Roman bridge, recorded to survive in the 18th century, but now totally lost. Three similar ruined piers and the distant church tower appear in a watercolour painting of Bywell from a similar viewpoint by Clennell (at the Laing Art Gallery, Newcastle; reproduced in Uglow 2006 opposite page 124).

Jane Bewick (A). ‘Bywell Castle, & ruins of the old old bridge – the remains of the pillar was blown up when the present beautiful stone bridge was built, by T.W. Beaumont Esq^r. M.P. – Tradition says that there was once a drawbridge between the pillar and another long swept away, This was with the view of preventing the incursions of one of the marauding parties, but whether of the Borderers or the English I know not. When Eltringham Common was divided, a great many stones were dug up on the “Stob Cross Hill” – which was said to have been a place for a look-out during the border wars. It overlooked the ford at Eltringham. The pillar before named was a great ornament and the lime & stones were so hard run together that it was very difficult to effect its destruction. – a man was killed in the attempt.’

First location

WB1804:24

Description

A kingfisher alights on a dead branch in mid river.

Size

11 x 40 mm

Other keywords**Context**

Between the prologue Of The Spoonbill and Spoonbill. The Kingfisher ends on the previous page.

Later locations

WB1804:24 – Of the Spoonbill

WB1809:205 – La petite Mouette grise [a gull]

WB1816:206 – La petite Mouette grise

WB1821:145 – The Red-necked Grebe

WB1826:49 – The Great Snipe

WB1832:52 – The Solitary Snipe

WB1847:76 – The Dunlin

Notes

First location

WB1804:27

Description

A man with a wooden leg, his hat on his lap and his pack and stick beside him, sits under a roadside bush, gnawing a bone. He looks anxiously at a dog sitting waiting for it. Beyond is the open gateway in an estate wall. A peacock stands on the wall. Beyond specimen trees are two triple chimneys of a great house.

Size

42 x 81 mm

Other keywords**Context**

Spoonbill

Later locations

WB1804:27 – The Spoonbill

LB1809:327 – The Ring Dotterel

LB1816:329 – The Ring Dotterel

LB1821:330 – The Ring Dotterel

LB1826:331 – Between The Peacock and The Pintado

LB183:341 – The Peacock

LB1847:336 – The Peacock

Reynolds Stone 1953:222

Cirker 1962 117:1

Memoir 1975:154

Bain 1978 77a

IKON 2009 113a

Notes

Jane Bewick (B). ‘The old soldier is very hungry, his friend the dog still more so – he has lost a leg in fighting the Battles of his Country.^x His one shoe must be very uneasy to walk in, it is too large.

^x I would not say “in the service of his Country” for that is very problematical.’

Jane Bewick (A). ‘He is eating broken victuals out of his hat – he knaws [*sic*] the bone very greedily – he is very hungry. – the poor dog is waiting eagerly for the reversion.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25). Jackson and Chatto attribute both the engraving and watercolour transfer drawing to Bewick but Bain (1981) attributes the drawing (at the Natural History Society of Northumbria, NEWHM:1997.H67.493) to Robert Johnson.

Clearly based upon the headpiece illustration for *Select Fables* (“The Beggar and his Dog”) in SF1784:61 and SF1820:65. The equivalent headpiece in SF1776:53 is quite different.

First location

WB1804:31

Description

A man clings to a dead branch as they fall into a river. Above the broken stump is a bird's nest he was evidently climbing to rob. His coat lies below the tree. Several rapids, rocky river banks, and woods above.

Size

59 x 82 mm

Other keywords

Falls, falling

Context

Crane

Later locations

WB1804:31 – The Crane

WB1809:40 – The Spoonbill

WB1816:40 – The Spoonbill

WB1821:41 – The Spoonbill

WB1826:31 – The Spoonbill

WB1832:33 – The Spoonbill

WB1847:63 – The Spoonbill

Reynolds Stone 1953:242

Memoir 1975:225

Bain 1978 54a

IKON 2009 137a

Notes

Compare the site to LB1805:70, WB1804:269 and WB1826:409.

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto and Bain (1981) attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick.

Jane Bewick (A). 'He has put off his coat that he may more easily climb the tree to rob the nest. the first branch of the oak tree he lays hold of is rotten and he is being precipitated into the water – will the branch float and be a means of saving him from drowning – the water is very deep.'

Atkinson MS 1830. '... the unfortunate plunderer of nests: oh how natural that his hair should stand on end, & that he should throw up his legs in no longer dependence of the faithless bough, which nevertheless, he clings to with the characteristic inconsistency of mankind.'

A much earlier and less sophisticated version of the same event is in PE1781:22 as headpiece to 'The taking of the bird's nest. By Master Avis'.

First location

WB1804:35

Description

A man in a winged chariot holds the reins of thirteen herons flying towards the distant moon.

Size

Presumably two blocks 39 x 53 mm and 12 x 36 mm

Other keywords**Context**

Between Stork and Of the Heron

Later locations

WB1804:35 – The Stork

WB1809:52 – Between The Great White Heron and The Night Heron

WB1816:52 – The Great White Heron

WB1821:53 – The Great White Heron

WB1826:2 – Of the Heron

WB1832:4 – Between The Crane and The Stork

WB1847:31 – The Crane

Bain 1978 42b

IKON 2009 191b

Notes

Jane Bewick (B). 'Flight to the moon – strange things happen' (Bain 1978, p 17).

Jane Bewick (A), 'Flight to the moon – who knows whether this may not be effected. – vignette at page [blank] Vol [blank] was published long before anyone thought of paddle wheels.' No doubt the blanks refer to the vignette at SWB1821:27 (Volume 2, Supplement page 27).

First location

WB1804:36

Description

A dog leaps up as a heron flies off from marshy ground by a reed bed

Size

22 x 42 mm

Other keywords

spaniel

Context

Between the prologue Of the Heron and Heron

Later locations

WB1804:36 – Of the Heron

WB1809:41 – Of the Crane

WB1816:41 – Of the Crane

WB1821:55 – The Night Heron

WB1826:12 – The Heron

WB1832:11 – Of the Heron

WB1847:35 – Of the Heron

Reynolds Stone 1953:240

Cirker 1962 4:9

Memoir 1975:191

Bain 1978 44b

Bewick Studies 2003:50

Notes

Jane Bewick (A). ‘The feet thrown behind the Heron in its flight – no doubt serve as a rudder.’

Two approximate copies, not reversed, are in Hugo (1870) no.s 699 and 700, acquired from a printer’s office.

First location

WB1804:41

Description

A fisherman stands huddled under a blasted oak on a riverbank, sheltering from wind and rain. Three fixed line rods are in place before him and he prepares another. Under the tree is his creel and behind it a stake and wattle fence. Across the river a ruined castle keep stands among trees.

Size

47 x 76 mm

Other keywords

Angler

Context

Between Heron and Great White Heron

Later locations

WB1804:41 – The Heron

WB1809:47 – Of the Heron

WB1816:47 – Of the Heron

WB1821:48 – Of the Heron

WB1826:60 – The Godwit

WB1832:65 – The Godwit

WB1847:116 – The Godwit

Reynolds Stone 1953:245

Cirker 1962 139:3

Memoir 1975:181

Bain 1978 73a

IKON 2009 115a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto and Bain (1981) attributed the preliminary design (a pen and ink wash drawing at the Natural History Society of Northumbria) to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick.

Jane Bewick (A). 'An angler sheltering himself from the pelting shower behind the old oak tree – he is watching his set gads.' (B). '... his set gads are properly placed – his creel is ready for whatever comes to hand.'

Bain (1981) suggests that the castle may be reminiscent of Warkworth, but Bywell Castle is a possible alternative – both Johnson and Bewick had lived near Bywell, Johnson at Ovingham and Bewick at Cherryburn.

First location

WB1804:42

Description

A man carrying a basket on his head approaches the far side of a stile. A fence and bush, trees beyond.

Size

23 x 38 mm

Other keywords**Context**

Great White Heron

Later locations

WB1804:42 - The Great White Heron

WB1809:54 - The Night Heron

WB1816:54 - The Night Heron

WB1821:138 - The Great-Crested Grebe

WB1826:125 - Of the Rail

WB1832:133 - Of the Rail

WB1847:136 - Of the Rail

Bain 1978 71b

Notes

First location

WB1804:46

Description

An angler stands up to his thighs in the middle of a river between high wooded banks, his coat tails tucked into his breeches. His rod is bent and the line taut. A bridge of two arches is beyond.

Size

47 x 81 mm

Other keywords

wades waders

Context

Between Egret and Bittern

Later locations

WB1804:46 - The Egret

WB1809:56 - The Egret

WB1816:56 - The Egret

WB1821:57 - The Egret

WB1826:33 - The Little Egret

WB1832:19 - The Little Egret

WB1847:44 - The Little Egret

Reynolds Stone 1953:241

Cirker 1962 137:1

Memoir 1975:10

Bain 1978 55a

Notes

Engraved in part by Luke Clennell (Bain 1978, p.25). Jackson and Chatto also attribute the engraving to Clennell. Bain (1981) suggests that the watercolour transfer drawing (at the Natural History Society of Northumbria, NEWHM:1997.H67.491) may also be by Clennell.

Thomas Bewick (National Art Library RC.N3). 'By his patience & perseverance he got his pockets well filled. T.B.'

Note the similarity of the site to WB1804:370, possibly the River Allen at Cupola Bridge.

First location

WB1804:50

Description

An angler sits on a rock under bushes on a riverbank, his footprints in the mud beside him. His rod rests against his thigh and elbow as he fastens a fly or bait to the line. A variety of plants includes umbels on the right.

Size

52 x 75 mm

Other keywords

lure cast

Context

Between Bittern and Little Bittern

Later locations

WB1804:50 – The Bittern

WB1809:95 – The Redshank

WB1816:95 – The Redshank

WB1821:97 – The Redshank

WB1826:73 – The Redshank

WB1832:77 – The Redshank

WB1847:98 – The Redshank

Cirker 1962 139:1

Bain 1978 76a

IKON 2009 117a

Notes

Thomas Bewick (National Art Library RC.N3). 'He had sad sets that windy day. T.B.'

Jane Bewick (A). 'Sets is a provincialism meaning great difficulties.' A rare instance of Jane writing on the page with the vignette rather than on an interleaf.

Attributed to Luke Clennell by Bain (1978, p.25) and by Jackson and Clennell.

A copy, probably by Isaac Nicholson, is at SF1820:42. A reversed copy is at Boyd 1886 pt 2, no.134; she states (pt2 page 83) that her block was used to illustrate the order form of the prospectus for her book.

First location

WB1804:52

Description

An angler faces us, standing in mid-river below a rapid, but his shadow is clear in the still water. His line is carried loosely under a rock on the near bank. On the far side are high rocks topped by trees.

Size

55 x 86 mm

Other keywords**Context**

Between Little Bittern and Of the Curlew

Later locations

WB1809:61 – The Little Bittern

WB1816:61 – The Little Bittern

WB1821:62 – The Little Bittern

WB1826:193 – The Roseate Tern

WB1832:215 – The Roseate Tern

WB1847:180 – The Roseate Tern

Thomson 1882 33

Reynolds Stone 1953:254

Memoir 1975:1

Bain 1978 68a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Chatto (London Library MS.f.29) attributed the watercolour drawing (not reversed) in the British Museum to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick. Bain (1981) concurred but suggested that that Johnson's colouring might have been on a pencil base by Bewick.

The figure of the angler seems based upon the headpiece of 'The Trouts and the Gudgeon' in *Select Fables* at SF1784:58 and SF1820:185.

Atkinson MS 1830. '... we come to one of the most beautiful in the book: a flyfishing scene: never was flyline more lightly and expertly maintained on the water, than the one of this oldfashioned looking fisherman seems to be, and the sweet combination of rock and wood, with the element of his affections, explain to the uninitiated one of the great charms of the fishermans vocation, the delightful scenery with which it never fails to bring you in contact.'

Jane Bewick (A). 'I cannot quite assert that this cut is inimitable. for Willy Garret, Charnley's man, got Isaac Nicholson to copy it – He afterwards sold this cut to Mr. Matthew Bigg of the District Bank, for Bewick's identical cut, here printed – Freeman a clerk in the bank asked me one day, if we had the cut. I s^d yes, certainly and I soon convinced him by a comparison of the two impressions that Garret had cheated Mr. Bigg – 1862 July. I saw at the book binders – Waters's shop an Elephant copied in the same way – my F^r engraved Charnley a lion, & he got Nicholson to engrave an elephant, a zebra & tiger to make out the set, which was sold as genuine – the book in which I saw the Elephant mounted belonged to Mr. B. Harding – a very great many trashy copies of cuts &c were pasted into these books. Jane Bewick.'

A copy was indeed engraved by Isaac Nicholson for the title page vignette of Emerson Charnley's *The Fisher's Garland* for 1826 and another inferior copy was issued by William Garret for *The Fisher's Garland* of 1844 (both published in the compendium *A Collection of Right Merrie Garlands for North Country Anglers*, Newcastle: Emerson Charnley, 1845). Thomas Bewick vigorously protested to Charnley about the Nicholson copy (D.C. Thomson's *The Life and Works of Thomas Bewick*, London: The Art Journal Office, 1882, pages 228-229).

Subsequently this has been one of the most widely reproduced of all Bewick's engravings.

First location

WB1804:53

Description

A rapid burn in hill country with rocks and a broken fence

Size

13 x 41 mm

Other keywords

stream

Context

Between the prologue Of The Curlew and Curlew

Later locations

WB1804:53 – Of the Curlew

WB1809:83 – Of the Godwit

WB1816:83 – Of the Godwit

SWB1821:5 – The Little White Heron

SWB1822:7 – The Little White Heron

WB1826:129 – Of the Gallinule

WB1832:137 – Of the Gallinule

WB1847:140 – Of the Gallinule

Notes

First location

WB1804:56

Description

A town scene: a distant large church with three towers has similarities to Durham cathedral. Three town houses (one with a shop window), a smaller church tower, and a few trees. Three boys, one with a hoop, chase a dog; one throws a stone. A blackened saucepan has been tied to the dog's tail. Behind them is an empty kennel and beyond that a distant gallows. A man wearing a long apron stands aside arms folded, watching the dog, his mouth open as if laughing or yawning.

Size

50 x 83 mm

Other keywords

gibbet

Context

Between Curlew and Whimbrel

Later locations

WB1804:56 – The Curlew

LB1809:149 – The Creeper

LB1816:150 – The Creeper

LB1821:150 – The Creeper

LB1826:135 – The Black Woodpecker

LB1832:139 – The Black Woodpecker

LB1847:275 – The Black Woodpecker

Dobson 1899 119

Reynolds Stone 1953:204

Cirker 1962 127:4

Bain 1978 92a (and Introd. p13.)

IKON 2009 99a

Notes

Compare with Bewick's definite image of Durham Cathedral, seen from the same direction, in FA1818:269 (headpiece of 'The Ant and the Fly'). The costume of the man indicates a tanner, and perhaps for this reason the scene has been attributed to Hexham, known for its tanning industry, but the Abbey there is not similar.

Thomas Bewick (National Art Library RC.N2). The Tanner & not a smith T.B.?

Jane Bewick (A). 'Three idle lads, and a wicked ignorant fellow, a Tanner have tied a tin kettle to the tail of the poor dog, is in the utmost terror – this in a cathedral City. – This cut was a long time unfinished. In our early morning walks we often passed a Tannery at the Westgate – (it is there still) – and my F^r watched to see how the *leather*, was placed on the mans ancles – before he w^d finish the Cut – .' (Bain 1978, p 19-20).

Jane Bewick (A). 'I recollect this cut was unfinished for a long while till my Father could see a Tanner with his leathers on the front of his feet. we often passed a Tannery at the West-gate in our summer morning walks, & had long to watch for a sight of the man, with his ancles cased with leather, as here shewn. A Cathedral Town it is not – JB. The lesson here given is obvious.'

Attributed to TB's *Mature Phase* by Bain (1978 p25). Chatto (London Library MS.f.25) attributed the watercolour transfer drawing (coll. Iain Bain) to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick. Bain (1981) suggests that the drawing and engraving were both by Bewick but that the colouring of the drawing may be Johnson's.

First location

WB1804:58

Description

A man reloads his gun while his spaniel retrieves a magpie he has shot. Over his shoulder he sees a snipe or woodcock fly off. The terrain has ponds, rushes, sedges and bushes, and perhaps a riverbank. Beyond a woven fence is a wood.

Size

44 x 71 mm

Other keywords

Trees, marsh dog wattle stake

Context

Between Whimbrel and Of The Snipe

Later locations

WB1804:58 – The Whimbrel

WB1809:66 – The Whimbrel

WB1816:66 – The Whimbrel

WB1821:67 – The Whimbrel

WB1826:39 – The Whimbrel

WB1832:41 – The Whimbrel

WB1847:117 – Of the Snipe

Reynolds Stone 1953:243

Cirker 1962 143:8

Bain 1978 53a

IKON 2009 139a

Notes

Thomas Bewick (National Art Library RC.N3). ‘my Witch. T. Bewick’ (with a line drawn towards the dog).

Jane Bewick (B). ‘The Sportsman has missed a snipe & shot a magpie ...’

Jane Bewick (A). ‘Witch accompanied my Father in his pedestrian tour of the Highlands. I have a portrait of her in pencil by T. Bewick. J. Bewick [This drawing is now in the collection of the Natural History Society of Northumbria.] The sportsman has missed the woodcock and shot a magpie. The cut is perfection. if I examine it for a week I shall still discover new beauty. Look at the management of the lights and shadows and the sportsman’s countenance.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25).

While a woodcock would be a more desirable quarry, thus reinforcing the point of the tale-piece, the identification as a snipe is strengthened by the almost identical figures in ‘The Snipe Shooter’ SF1820 213 and the snipe vignette at SF1820 262.

First location

WB1804:66

Description

A scapular feather of a woodcock

Size

21 x 54 mm

Other keywords**Context**

Between Woodcock and Great Snipe

Later locations

WB1804:66 – The Woodcock

WB1809:73 – The Woodcock

WB1816:73 – The Woodcock

WB1821:74 – The Woodcock

WB1826:74 – Of the Sandpiper (with the caption ‘Scapular feather of the Woodcock’).

WB1832:78 – Of the Sandpiper (with no caption)

WB1847:123 – The Woodcock (above the snirp on the same page).

Reynolds Stone 1953:246

Bain 1978 76b

IKON 2009 117b

Notes

First location

WB1804:72 (1)

Description

A curved feather – a snipe's

Above (2) and with tip to right in WB1804:72 (1)

Size

20 x 59 mm

Other keywords**Context**

Between Snipe and Judcock [Jack Snipe]

Later locations

WB1804:72 – The Common Snipe [above (2) tip to right]

WB1809:78 – The Common Snipe [above (2) tip to right]

WB1816:78 – The Common Snipe [above (2) tip to right]

WB1821:79 – The Common Snipe [above (2) tip to right]

WB1826:53 – The Snipe [Below (2), tip to right]

WB1832:58 – The Snipe [Below (2), tip to right]

WB1847:131 – The Snipe [Below (2), tip to right]

Cirker 1962 103:11 [(1) without (2)]

Notes

The two feathers WB1804:72 (1) and (2) are printed from different blocks, being set in differing order and at varying orientations and separations in different editions

Engraving attributed by Chatto (London Library MS.f.29) and by Bain (1981) to Henry Hole; and Bain attributes the watercolour transfer drawing (at the British Museum) to Bewick.

First location

WB1804:72 (2)

Description

A feather – a snipe's

Below (1) and tip to left in WB1804:72

Size

12 x 59 mm

Other keywords**Context**

Between Snipe and Judcock

Later locations

WB1804:72 – The Common Snipe [Below (1) tip to left]

WB1809:78 – The Common Snipe [Below (1) tip to left]

WB1816:78 – The Common Snipe [Below (1) tip to left]

WB1821:79 – The Common Snipe [Below (1) tip to left]

WB1826:53 – The Snipe [Above (1), tip to right]

WB1832:58 – The Snipe [Above (1), tip to right]

WB1847:131 – The Snipe [Above (1), tip to right]

Notes

The two feathers WB1804:72 (1) and (2) are printed from different blocks, being set in differing order and at varying orientations and separations in different editions

An inaccurate simplified version, probably by Joseph Crawhall II, is in *The Fisher's Garland* for April 1844 as reproduced in his *A Collection of Right Merry Garlands for North Country Anglers* of 1864 at page 176.

First location

WB1804:74

Description

A feather - ? Jack snipe's. Tip to right

Size

16 x 66 mm

Other keywords**Context**

Between Judcock and Knot

Later locations

WB1804:74 - The Judcock

WB1809:80 - The Judcock

WB1816:80 - The Judcock

WB1821:81 - The Judcock

WB1826:55 - The Judcock

WB1832:60 - The Judcock

WB1847:133 - The Judcock

Notes

First location

WB1804:79

Description

A snare or snirp, set in a runnel in a reed bed, trees beyond. A springy stick will tighten a noose if its stop is disturbed.

Size

33 x 59 mm

Other keywords

Springe

Context

Between Godwit and Red Godwit

Later locations

WB1804:76 – The Godwit

WB1809:74 – Between The Great Snipe and The Common Snipe

WB1816:74 – The Great Snipe

LB1821: xxxv – Head of A Method of Dating Dead Game

WB1826:48 – Between The Woodcock and The Great Snipe

WB1832:50 – The Woodcock

WB1847:123 – The Woodcock (below the scapular feather on the same page).

Cirker 1962 147:11

Bain 1978 54b

IKON 2009 137b

Notes

See also the head piece for The Cock and the Fox in FA1818:359 for a comparable springe.

Jane Bewick (A). ‘A springe to catch woodcocks my f [father] once explained this to me but I have quite forgotten it – I do not know if it was his own invention.’

Atkinson MS 1830. ‘Bewick’s illustration of the Snirp for snipes and woodcocks is far more intelligible than a page of letterpress on the subject.’

First location

WB1804:82

Description

A sportsman fires at a bird in flight, his gun flashing and smoking, the bird falls and a dog runs to retrieve it. In the foreground, water, then a fence and foliage, beyond that rig and furrow, and then a wood. In the distance on the left a farm house and two haystacks.

Size

44 x 80 mm

Other keywords

hunter

Context

Between Red Godwit and Cinereous Godwit

Later locations

WB1804:82 – The Red Godwit

WB1809:103 – The Ash-coloured Sandpiper

WB1816:103 – The Ash-coloured Sandpiper

WB1821:105 – The Ash-coloured Sandpiper

WB1826:92 – The Ash-coloured Sandpiper

WB1832:98 – The Ash-coloured Sandpiper

WB1847:127 – Sabine's Snipe

Reynolds Stone 1953:248

Cirker 1962 143:1

Bain 1978 45a

Notes

Attributed to Luke Clennell by Bain (1978, p.25). Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Clennell.

Note the similarity of the landscape to LB1797:313.

Jane Bewick (B). 'Lieut: Henry Forster Gibson – many a bird he shot for Thomas Bewick – His Brother was a Banker in N Castle. His father Town Clerk –'

First location

WB1804:83

Description

A man with a stick, on a rock beyond water, watches the sunrise or sunset

Size

12 x 25 mm

Other keywords**Context**

Cinereous Godwit

Later locations

WB1804:83 – The Cinereous Godwit

WB1809:202 – The Black-headed Gull

WB1816:203 – The Black-headed Gull

WB1821:136 – Of the Grebes

WB1826:42 – Of the Snipe

WB1832:44 – Of the Snipe

WB1847:166 – The Great Crested Grebe winter plumage

Notes

Jane Bewick (A). ‘How strange it w^d seem to paint a sunset – & a man viewing it – on an inch of canvas.’

First location

WB1804:84

Description

A man has dropped his pack to the ground and holds his walking stick in both hands to fend off a dog (?mastiff) leaping at him with open jaws. Beyond is a smart two storey house with a tiled roof, behind a high masonry wall and open gate. Beyond are woods. A door in a lean-to and a paling fence on the left. (The pack is a canvas roll with shoulder straps, fastened with three integral straps and buckles.)

Size

51 x 83 mm

Other keywords**Context**

Cambridge Godwit

Later locations

WB1804:84 – The Cambridge Godwit

LB1809:201 – The Titlark

LB1816:202 – The Titlark

LB1821:202 – The Titlark

LB1826:223 – The Woodlark

LB1832:228 – The Woodlark

LB1847:199 – The Woodlark

Stephens 1881 (fp of Catalogue)

Reynolds Stone 1953:211

Memoir 1975:219

Bain 1978 105a

IKON 2009 85a

Notes

Thomas Bewick (National Art Library RC.N2). ‘he fears no dog T.B.’

Jane Bewick (A). ‘This shows the bright sun-rise of a summer morning; the chimneys are not yet smoking, & the man prowling about the premises having entered at the open Gate has thrown down a portmanteau which from his dress & appearance cannot be supposed to to have been honestly come by. – he knows how to set the dog at defiance – by placing his stick across before him & holding it by the ends – no dog can do him any harm.’

Jane Bewick (B). ‘Early summer morning ... – the Thief is prowling about the yard. The mastiff is loose ... if he stoops to pick up his booty, the dog has him at once.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25). Bain (1981) attributes the engraving and a preliminary pencil study (at the Newberry Library, Chicago) to Bewick but the watercolour transfer drawing (at the Natural History Society of Northumbria, NEWHM:1997.H67.490) to Robert Johnson.

Compare with Luke Clennell’s version at WB1804:160.

First location

WB1804:85

Description

A snow scene. A man walks across a frozen river, the ice melting in places, his footprints marking his winding route. He carries a pack on his back and a walking stick in its strap, and holds a long branch between his legs for safety. On the far bank his dog stands on a moored boat watching but not following. Beyond sloping fields is a farm with a gate and haystacks (one partly used, with a ladder), and behind it a wood. Several fences, one nearly buried in snow.

Size

43 x 83 mm

Other keywords**Context**

Lesser Godwit

Later locations

WB1804:85 – The Lesser Godwit

WB1809:117 – The Purre [Dunlin]

WB1816:117 – The Purre [Dunlin]

WB1821:119 – The Purre

WB1826:106 – The Purre

WB1832:114 – The Purre

WB1847:80 – The Purple Sandpiper (winter plumage)

Reynolds Stone 1953:249

Bewick to Dovaston 1968 p. 56

Bain 1978 47a

IKON 2009 149a

Notes

Thomas Bewick (National Art Library RC.N3; reproduced in Bewick to Dovaston 1968 p. 56):
'Cautious men should thus cross newly frozen Rivers. Watty Scot was nearly lost for want of taking this precaution. T. Bewick'.

Jane Bewick (A). 'The impression is perfect. The cut has generally been printed too black. JB.'

Jane Bewick (B). 'Man crossing the river. Just beginning to thaw – he has bestowed his luggage on his back, & should the Ice give way, the branch on which he is astride he hopes will keep him up; – his little doggie dare not venture to cross the river –.'

Attributed to TB's *Mature Phase* by Bain (1978 p25).

First location

WB1804:87

Description

A man crouches on hands and knees blowing a smoking camp-fire, below a rock. Two forked sticks stand supporting a branch for hanging a pot, but no pot or food is evident. Foliage above, and two flying birds.

Size

38 x 57 mm

Other keywords**Context**

Greenshank

Later locations

WB1804:87 – The Greenshank
WB1809:326 – The Pintail Duck
WB1821:326 – The Pintail Duck
WB1826:358 – The Pintail Duck
WB1832:374 – The Pintail Duck
WB1847:304 – The Pintail Duck

Reynolds Stone 1953:279

Cirker 1962 147:2

Bain 1978 34b

IKON 2009 182b

Notes

Attributed to Luke Clennell by Bain (1978, p.25).

See a fire burning in a similar situation in FA1818:256, and a comparable scene with a man and dog warming themselves at a fire at FJG1797:147 and :196. See also SF1784:125 (in 2nd impression only – see Pease 12) and SF1820:270. The last of these resembles the scene by John Bewick in *The Looking Glass for the Mind* (1792), at page 117 in the 1800 edition.

First location

WB1804:90

Description

A feather [? of a spotted redshank]

Size

20 x 67 mm

Other keywords**Context**

Between Spotted Redshank and Redshank

Later locations

WB1804:90 – The Spotted Redshank

WB1809:92 – The Spotted Redshank

WB1816:92 – The Spotted Redshank

Notes

Engraving attributed by Chatto (London Library MS.f.29) and by Bain (1981) to Henry Hole; and Bain attributes the watercolour transfer drawing (at the British Museum) to Bewick.

First location

WB1804:93

Description

A wide river or lake with rocky shores and three square-sailed boats, possibly keels.

Size

13 x 48 mm

Other keywords**Context**

Between Redshank and Of The Sandpiper

Later locations

WB1804:93 – The Redshank

WB1809:112 – The Red Sandpiper

WB1816:112 – The Red Sandpiper

WB1821:348 – The Corvorant

WB1826:169 – The Lesser Guillemot

WB1832:67 – The Red Godwit

WB1847:114 – The Red Godwit

Notes

First location

WB1804:94

Description

A narrow fallen tree lies across a rushing burn. A man has fallen in and clings to a branch and grasses on the rocky bank. His hat floats away. His dog turns its head to see him as it crosses on the tree. Other trees beyond.

Size

36 x 68 mm

Other keywords

log bridge stream

Context

Of the Sandpiper

Later locations

WB1804:94 – Of the Sandpiper

WB1809:160 – Of the Guillemot

WB1816:188 – *Sterna naevia* [a tern]

WB1821:262 – The Egyptian Goose

WB1826:299 – The Egyptian Goose

WB1832:387 – The Tufted Duck

WB1847:340 – The Tufted Duck

Reynolds Stone 1953:291

Cirker 1962 158:1

Bain 1978 31a

IKON 2009 157a

Notes

Engraved by Luke Clennell, in the opinion of Jackson and Chatto, Reynolds Stone (1953) and Bain (1978, p.25).

Jane Bewick (A). 'Will the man save his life? he is making a great exertion. he has got hold of a rotten twig and has lost his hat. The Dog is sadly frightened.'

First location

WB1804:98

Description

A castle keep beyond a lake or river, a few trees

Size

11 x 19 mm

Other keywords**Context**

Ruff

Later locations

WB1804:98 – The Ruff

WB1809:148 – The Avoset [Avocet]

WB1816:149 – The Avoset

WB1821:84 – Of the Godwit

WB1826:41 – The Pigmy Curlew

WB1832:43 – The Pigmy Curlew

WB1847:212 – The Black-headed Gull immature

Notes

First location

WB1804:99

Description

A water cart (milk cart?) made of a hogshead stands on a cobble roadway, its poles resting on a trestle. Water is flowing, jetting, into a large wooden tub, but is overflowing. Two men stand with their backs turned, in deep conversation or argument. One leans on the cart, his other arm akimbo, the other points away. On the cart are a wooden funnel, and a large ladle.

Size

28 x 51 mm

Other keywords**Context**

Shore Sandpiper

Later locations

WB1804:99 – The Shore Sandpiper

WB1809:82 – The Knot

WB1816:82 – The Knot

WB1821:162 – Of the Guillemot

WB1826:156 – The Tippet Grebe

WB1832:164 – The Tippet Grebe

WB1847:3 – The Great Plover [Stone Curlew]

Cirker 1962 176:9

Bain 1978 69b

Notes

‘Too busy to attend to business’. A comment possibly written by Thomas Bewick There are no initials but the comment is written beside the vignette (National Art Library RC.N3).

Jane Bewick (B). ‘The water is running to waste while the men are gossiping.’

First location

WB1804:101

Description

Two different feathers, crossed, with shadows. ?Species. Tips to left.

Size

28 x 67 mm

Other keywords**Context**

Between Green Sandpiper and Gambet

Later locations

WB1804:101 – The Green Sandpiper [tips to left]

WB1809:101 – The Green Sandpiper [ditto]

WB1816:101 – The Green Sandpiper [ditto]

WB1826:86 – The Green Sandpiper [*Inverted, tips to right*]

WB1832:90 – The Green Sandpiper [tips to left]

WB1847:100 – The Green Sandpiper [tips to left]

Thomson 1882 249

Notes

A rough copy (probably by Joseph Crawhall) is in *The Fisher's Garland* for April 1834 as reproduced in his *A Collection of Right Merry Garlands for North Country Anglers* (1864) at page 105.

First location

WB1804:102 [Version 1]

LB1826:292 [Version 2]

Description

A wide-mouthed jug, with its shadow. In version 1 the spout faces right; Version 2 is smaller and the spout faces left.

Size

13 x 13 mm [Version 1]

11 x 10 mm [Version 2]

Other keywords

Pitcher

Context

Gambet

Later locations

WB1804:102 – The Gambet [Version 1]

WB1809:125 – The Water Hen [Version 1]

WB1816:125 – The Water Hen [Version 1]

WB1821:75 – The Great Snipe [Version 1]

LB1826:292 – The Swallow [Version 2]

WB1826:35 – Of the Curlew [Version 1]

LB1832:302 – The Swallow [Version 2]

WB1932:37 – Of the Curlew [Version 1]

LB1847:304 – The Swallow [Version 2]

WB1847:257 – The Red-breasted Goose [Version 1]

Notes

The jug resembles the jugs in LB1826:iii, LB1826:382, LB1826:347, WB1804:291, WB1804:348 and WB1826:419. See also a similar pitcher in ‘The Crow and the Pitcher’ in FA1818:63.

First location

WB1804:103

Description

A hoop leans against two wooden buckets

Size

17 x 22 mm

Other keywords

Pails

Context

Ash-coloured Sandpiper

Later locations

WB1804:103 – The Ash-coloured Sandpiper

WB1809:107 – The Black Sandpiper

WB1816:107 – The Black Sandpiper

SLB1821:23 – The Greater Redpole

SLB1822:27 – The Greater Redpole

LB1826:199 – The Greater Redpole

LB1832:202 – The Greater Redpole

LB1847:254 – The Linnet

Notes

First location

WB1804:106

Description

In a garden, a woman hangs washing on a line, her back turned to a cloth and white shirts on the lawn. Four chickens and four piglets run in through the open gate and tread on the washing. A black sow follows. Two people walk away outside the garden fence. The woman has a washing basket and a three-legged stool. In flower-beds are a Crown Imperial, a rose and an iris, with bushes and trees. Woods beyond.

Size

48 x 82 mm

Other keywords

Cock hens pig laundry grass washing line

Context

Common Sandpiper

Later locations

WB1804:106 – The Common Sandpiper

LB1809:162 – Of the Bunting

LB1816:163 – Of the Bunting

LB1821:164 – Of the Bunting

LB1826:162 – The Pine Grosbeak

LB1832:167 – The Pine Grosbeak

LB1847:237 – The Pine Grosbeak

Cirker 1962 165:1

Memoir 1975:205

Bain 1978 94a

IKON 2009 95a

Notes

Thomas Bewick (National Art Library RC.N2). 'Walley Walley! T.B.'.

Jane Bewick (B). 'Beggars never shut a gate after them ... The good woman in her high heeled shoes has been working hard [to no avail]' (Bain 1978, p 20).

Jane Bewick (A). 'The beggars have left the gate open as they always do – the pigs & hens have made an entrance. the good dame is yet unaware of the mischief which is sure to follow this inroad. The nonchalance of the two old beggars is admirable.'

Atkinson MS 1830. '... the consequence of a refused application for alms: the beggars, evidently gypsies ...'

Attributed to Luke Clennell by Bain (1978, p.25) and by Jackson and Chatto. A preliminary pencil sketch, of the gate and the washing line only, is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.415).

First location

WB1804:107

Description

A river winds past rocky and wooded shores. In the foreground a beached keel, two men stand talking and gesturing beside it. Beyond, a colliery with winding gear and smoking chimney, and on the shore a coal staithe and another keel. In the distance a great house, two towers, perhaps churches, and a far hill.

Size

35 x 71 mm

Other keywords

Barge coal mine mansion trees

Context

Brown Sandpiper

Later locations

WB1804:107 – The Brown Sandpiper

WB1809:130 – The Greater Coot

WB1816:130 – The Greater Coot [NB page misnumbered as '310']

WB1821:132 – The Greater Coot

WB1826:140 – Of the Coot

WB1832:148 – Of the Coot

WB1847:151 – Of the Coot

Cirker 1962 193:6

Memoir 1975:104

Bain 1978 72b

Notes

Compare the scene with WB1804:225 and WB1804:136 (qv for a discussion of a possible attribution to Luke Clennell).

Attributed to Luke Clennell by Bain (1978, p.25) and by Jackson and Chatto.

Jane Bewick (A). 'a view on "Coaly Tyne" a Keel aground.'

A fairly accurate copy is in Boyd 1886 pt1 p3.

First location

WB1804:109

Description

A ruined tower or semicircular bastion, joined to a fragment of a defensive wall. In the foreground a pond or river; beyond rocks, bushes and trees. In the distance a castle keep upon a steep mound. A boy, barefoot but in breeches and tail-coat, has climbed almost to the top of the tower; another also formally dressed stands below holding his hat. A bird perches on the tower, two others, perhaps pigeons, fly off, several more, perhaps gulls, in the sky by the castle.

Size

57 x 77 mm

Other keywords**Context**

Greenwich Sandpiper

Later locations

WB1804:109 – The Greenwich Sandpiper
LB1809:172 – The Tawny Bunting [Snow Bunting]
LB1816:173 – The Tawny Bunting
LB1821:174 – The Tawny Bunting
LB1826:182 – The Tawny Bunting
LB1832:184 – The Tawny Bunting
LB1847:230 – The Snow Bunting winter plumage

Cirker 1962 202:3

Bain 1978 84a

Notes

Jane Bewick (A). ‘What birds are they, scared from the nest? The square building behind is a tower or “keep”. They are still common on the Border, were of great strength and must have defied all attempts for their destruction. The cattle were gathered together for safety on the ground part of the building at nights, or when a foray was expected.’ and (B) ‘A pair of owls are disturbed in their nest and are flying away from the ruin.’

Jane’s comments are interesting not so much for her rather unlikely identification of a rather major keep as a Border tower, peel or bastle, as for the absence of any suggestion that the scene represents Newcastle. The foreground was interpreted by Robinson (*Thomas Bewick: his Life and Works*, 1887) as one of the semicircular bastions of the Newcastle town wall (the Gunner or the Stank Tower), as seen from the Bewick family’s home at the ‘little cot at the Forth’; and the formally dressed boys have been subsequently proposed as pupils of the nearby Newcastle Grammar School and the keep as that of the city’s Castle. If this were so, Jane would surely have mentioned it. Furthermore, in 1804, the date of publication, the town wall was intact in this area; no water lay below it; and the castle stands on no such steep mound. So the vignette cannot be ascribed to a particular place. Nevertheless TB’s design may well have been less specifically influenced by Newcastle’s ancient fortifications.

First location

WB1804:110

Description

The sun rises or sets over a ridge beyond a lake or river. Two birds, probably geese, swim far offshore. In the foreground a scantily clad man, between a fragment of fence a slender tree, waves perhaps calling the birds. On a steep mound a house, its chimney smoking, a cottage, tower and trees.

Size

23 x 67 mm

Other keywords

sunrise sunset

Context

Black Sandpiper

Later locations

WB1809:59 – Between The Bittern and The Little Bittern

WB1816:59 – The Bittern

WB1821:60 – The Bittern

WB1826:24 – The Bittern

WB1832:26 – The Bittern

WB1847:49 – The Bittern

Bain 1978 55b

Notes

Attributed to the Workshop or an unidentified apprentice (Bain 1978 page 25).

Jane Bewick (A). ‘The sun sinking to rest.’

First location

WB1804:112

Description

A shepherd, his crook resting on his arm, sits reading a book below a rock on which is a leaning standing-stone (inscription illegible). In the distance beyond a lough, bare rocky hills and a scattered flock of sheep.

Size

32 x 82 mm

Other keywords

Loch lake monument

Context

Spotted Sandpiper

Later locations

WB1804:112 – The Spotted Sandpiper

WB1809:133 – The Grey Phalarope

WB1816:133 – The Grey Phalarope

WB1821:111 – The Spotted Sandpiper

WB1826:98 – The Spotted Sandpiper

WB1832:106 – The Spotted Sandpiper

WB1847:107 – The Spotted Sandpiper

Bain 1978 45b

Notes

Jane Bewick (A). ‘Shepherd reading: the distant hills dotted with sheep. A battle has been fought here long ago (the pillar is off [*sic*] out of the perpendicular).’ (B). ‘Northumberland’.

Chatto (London Library MS.f.25) and Bain (1981) attributed the watercolour transfer drawing (at the Natural History Society of Northumbria, NEWHM:1997.H67.495) to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Henry Hole.

First location

WB1804:115

Description

Three feathers, one double, probably of the ruff

Tips to right

Size

15 x 62 mm

13 x 31 mm

16 x 60 mm

Other keywords**Context**

Between Red-legged Sandpiper and Red Sandpiper

Later locations

WB1804:112 – The Red-legged Sandpiper

WB1809:111 – The Red-legged Sandpiper

WB1816:111 – The Red-legged Sandpiper

WB1821:114 – The Red-legged Sandpiper

WB1826:101 – The Red-legged Sandpiper [tips to right]

WB1832:109 – The Red-legged Sandpiper [tips to right]

WB1847:93 – The Red-legged Sandpiper [tips to right]

Thomson 1882 tp and 140 [Only the lowest of the three feathers]

Cirker 1962 103:15 [Only the lowest of the three feathers]

Notes

The distance between the feathers varies so they are clearly engraved on separate blocks.

Jane Bewick (B). 'Scapular, rump and tail feathers of the Red legged Sandpiper – Trnga Bewickii called so by Montagu in compliment to Tho^s Bewick.' The bird is now regarded as a Ruff in transitional plumage.

First location

WB1804:123

Description

A beach and a rock outcrop, two distant men, one with a stick or gun. On the sand, stones and a flock of six small waders landing. Two sailing boats far out to sea. A few gulls in the sky.

Size

29 x 80 mm

Other keywords**Context**

Between Little Stint and Turnstone

Later locations

WB1804:112 – The Little Stint

WB1809:122 – The Turnstone [second image]

WB1816:122 – The Turnstone [second image]

WB1821:124 – The Turnstone [second image]

WB1826:112 – Of the Oyster-catcher

WB1832:120 – Of the Oyster-catcher

WB1847:8 – Of the Oyster-catcher

Bain 1978 46b

Notes

Attributed to Henry Hole (Bain 1978 page 25) and by Jackson and Chatto.

Jane Bewick (A). ‘What a sweet little sea-side view.’

First location

WB1804:125

Description

Waves break on a stack or rocky promontory in the sea, a full moon behind clouds.

Size

46 x 72 mm

Other keywords

cliff

Context

Between Turnstone (*Tringa interpres*) and Turnstone (*T. morinella*)

Later locations

WB1804:125 – The Turnstone

WB1809:120 – The Turnstone

WB1816:120 – The Turnstone

WB1821:122 – The Turnstone

WB1826:109 – The Turnstone

WB1832:117 – The Turnstone

WB1847:26 – The Turnstone

Cirker 1962 110:4

Bain 1978 48b

Notes

Attributed to Luke Clennell by Bain (1978, p.25). Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Clennell.

First location

WB1804:131 (Version 1)

Description

A saw-pit and platform. Two sawyers with a large two-man saw cutting a log. More logs lie waiting. A 'tent' of sawn planks nearby. Beyond, a road passes an inn with an inn-sign; two people sit outside on a bench. Distant trees and a hill. Clouds (in Version 1).

[In the clearer impressions of Version 2 (Q1811:517), a pig and piglets (in Version 1 shapeless objects) are evident in the field before the inn, and near them is a tiny figure of a dog on the road. The inn-sign is larger and the clouds are deleted. The size is slightly different.]

Size

25 X 74 mm

Other keywords**Context**

Between Water Hen and Of the Coot

Later locations

WB1805:131 – The Water Hen

WB1809:135 – Of the Grebes

WB1816:135 – Of the Grebes

WB1821:166 – The Lesser Guillemot

WB1826:172 – The Spotted Guillemot

WB1832:194 – The Spotted Guillemot

WB1847:367 – The Cormorant winter plumage

Bain 1978 64b

IKON 2009 127b

Notes

Version 1 attributed to an *unknown apprentice* by Bain (1978 p25).

First location

WB1804:132

Description

Rowing boat drawn up on a beach; another boat with a mast and square sail beached beyond. Rocks and bushes beyond, and wooded shore in the distance.

Size

20 x 34 mm

Other keywords

Waves shore hauled

Context

Of the Coot

Later locations

WB1804:125 – Of the Coot

WB1809:187 – *Sterna naevia* [a tern]

WB1816:255 – The Swan Goose

WB1821:257 – The Swan Goose

WB1826:226 – The Little Gull

WB1832:246 – The Little Gull

WB1847:280 – The Ruddy Shieldrake

Reynolds Stone 1953:257

Bain 1978 109b

Notes

A similar scene is at Cirker 1962 187:4, attributed to Robinson

First location

WB1804:136

Description

A three-masted sailing vessel (? a collier) beached in a river, a long pennant flies straight from the masthead. A smaller sailing vessel beached beside it. Bushes and trees on the rocky shores. On the skyline a colliery with winding gear and smoking chimney, with the smoke again blowing straight an almost horizontally. Five birds (probably gulls) approximately centrally in the sky.

Roscoe (1953 Figure 20) described 'three states' of this vignette. States 1 and 2 (both found only in the 1804 first edition) differed only in that the waves have white highlights in State 2. Tattersfield (2011) points out that this difference results from differences in technique in the printing and not in the engraving.

The image was re-engraved with different foliage, different waves, flapping pennant and wavering smoke, gulls in different positions and a more clearly delineated smaller boat ("Roscoe State 3") by Luke Clennell (see WB1805:136).

Size

39 x 82 mm

Other keywords**Context**

Between Coot and Greater Coot

Later locations

Reynolds Stone 1953:285

Notes

Jane Bewick (A). 'Bill point, on the river Tyne. it was removed by the Corporation of Ncastle. My Mother was born at Woodgate above Bill Quay & opposite Bill point. J. Bewick.'

Bain (1981) also calls the image 'A Collier Brig beached at Bill Point' (*Watercolours and Drawings*, vol. 2, p.176). He also records that Chatto believed that the watercolour preparatory drawing (British Museum) for the engraving was painted by Robert Johnson (ms in the London Library MS.f.30^v). This was not published in Jackson and Chatto's list of attributions.

Engraver unknown, but perhaps Luke Clennell in an earlier stage of his career than at the 1805 version (Reynolds Stone, 1953; Bain, 1981). The watercolour drawing (coll. British Museum) is attributed by Chatto (London Library MS.f.30^v) and Bain (1981) to Robert Johnson, but this might have been used as the transfer drawing for either WB1804:136 or WB1805:136 or both. (If the scale at which the three images are reproduced in Bain (1981) is exactly the same, then the width between the folds on the transfer drawing is not quite enough to fit the block for WB1805:136.)

First location

WB1804:137

Description

A grey horse on a beach, its reflection in the water, below a ruined gothic arch on a dune. High ground beyond. The horse faces to the right.

Size

17 x 45 mm

Other keywords

Sand

Context

Greater Coot

Later locations

WB1804:137 – The Greater Coot

WB1809:145 – The Black-chin Grebe

WB1816:146 – The Black-chin Grebe

WB1821:89 – The Cambridge Godwit

WB1826:13 – The Great White Heron

WB1832:12 – The Great White Heron

WB1847:86 – The Knot

Notes

A smaller copy, reversed and without the reflection, is in Burns Poems (PWRB1808a:1.67) and Buffon (1814) vol. 2, p.41.

First location

WB1804:138

Description

Stacks and rocks on a shore with breakers and spray. A broken rudder and tiller, and a block and tackle have been washed ashore.

In the 1826 edition only, a possible sail on the horizon.

Size

46 x 79 mm

Other keywords

waves surf wreck cliff storm

Context

Of the Phalarope

Later locations

WB1804:138 – Of the Phalarope

WB1809:171 – Between The Imber and The Lesser Imber

WB1816:168 – Of the Divers

WB1821:169 – The Spotted Guillemot

WB1826:173 – Of the Divers [sail]

WB1832:195 – Of the Divers

WB1847:158 – The Red-necked Phalarope

Cirker 1962 110:6

Bain 1978 61a

Notes

Attributed to Luke Clennell by Bain (1978, p.25). Chatto (London Library MS.f.30) and Bain (1981) attributed the watercolour transfer drawing (at the British Museum) to Robert Johnson and the engraving to Clennell.

Jane Bewick (A). ‘The rudder tells a tale. The storm has not yet abated its fury.’

First location

WB1804:141

Description

A sluice in a bund beyond a millpond; a three-gabled house beyond, below the water-level, its chimney smoking. Trees above.

Size

20 x 31 mm

Other keywords

mill-pond, millpool, mill-pool

Context

Grey Phalarope

Later locations

WB1804:141 – The Grey Phalarope

WB1809:272 – The White-fronted Wild Goose

WB1816:273 – The White-fronted Wild Goose

WB1821:333 – The Morillon

WB1826:275 – The Swan Goose

WB1832:394 – The Teal

WB1847:386 – The Red-throated Diver

Notes

Probably a watermill, but there is no sign of wheel.

A close copy, reversed, is a tailpiece in Burns Poems (PWRB1808a:1.87) and Buffon (1814) vol. 1, p.315.

First location

WB1804:144

Description

A high stack and rocks on a shore, a coble without a mast is drawn up on the beach below. Two men on the top, one with a stick or gun. Three sailing boats at sea. Clouds.

Size

49 x 78 mm

Other keywords**Context**

Of the Grebes

Later locations

WB1804:144 – Of the Grebes

WB1809:140 – The Eared Grebe

WB1816:141 – The Eared Grebe

WB1821:142 – The Eared Grebe

WB1826:158 – The Eared Grebe

WB1832:166 – The Eared Grebe

Bain 1978 71a

Notes

Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Henry Hole.

First location

WB1804:148

Description

A man sits under a bush on a rocky riverbank, wearing a coat and drying his bare legs. His shoes, stick and hat lie beside him.

Size

22 x 33 mm

Other keywords**Context**

Tippet Grebe

Later locations

WB1804:148 – The Tippet Grebe

WB1809:137 – The Great Crested Grebe

WB1816:137 – The Great Crested Grebe

WB1821:83 – The Knot

WB1826:89 – The Knot

WB1832:100 – The Wood Sandpiper

WB1847:102 – The Wood Sandpiper

Bain 1978 47b

IKON 2009 149b

Notes

This is the vignette called by TB “Man & stockings” in his pencilled annotation on page 419 of his copy of WB 1826 (in the collection of the Natural History Society of Northumbria). Beside this image on page 89 is the faint pencil note “move this to Wood S” (ie to page 419 where the text on the Wood Sandpiper ends).

First location

WB1804:151

Description

A man stands in mid stream using a six-pronged leister as a pole. Around his ankles are two floats or platforms. Rocky, bushy, wooded, river banks. Two large birds in the sky, perhaps herons or buzzards.

Size

34 x 66 mm

Other keywords**Context**

Dusky Grebe

Later locations

WB1804:151 – The Dusky Grebe

WB1809:151 – The Great Auk

WB1816:152 – The Great Auk

SLB1821:11 – The Little Horned Owl

SLB1822:13 – The Little Horned Owl

WB1826:57 – The Red-breasted Snipe

WB1832:62 – The Red-breasted Snipe

WB1847:135 – The Red-breasted Snipe

Reynolds Stone 1953:244

Cirker 1962 171:9

Memoir 1975:42

Bain 1978 74b

IKON 2009 119b

Notes

Attributed to Luke Clennell by Bain (1978, p.25) but not by Reynolds Stone.

Jane Bewick (A). ‘These two little boats enable the man to walk on the water, he is spearing salmon.’

First location

WB1804:153

Description

Two ships under full sail, a schooner and a nearer brig with its pennant horizontal, pass in a misty sea.

Size

28 x 48 mm

Other keywords

sailing vessels

Context

Red-necked Grebe

Later locations

WB1804:153 – The Red-necked Grebe

WB1809:143 – The Red-necked Grebe

WB1816:144 – The Red-necked Grebe

WB1826:21 – The Freckled Heron

WB1832:23 – The Freckled Heron

WB1847:174 – The Little Grebe

Cirker 1962 190:8

Bain 1978 56b

Notes

The closer of the two ships is similar to that in the vignette at SF1820:304.

One of five seascapes with ships first published in the 1804 *Water Birds*. They are WB1804:153, :194, :215, :235, and :359. The Workshop Weekly Engraving Book for 1802-1805 credits Edward Willis on 31 July 1802 with engraving a tail-piece of 'Ships' (Victoria & Albert Museum National Art Library 86.FF.15); it is not certain which if any of the five is intended. However they have stylistic features in common, so it is possible though far from certain that all are the work of Willis (apprenticed 1798-1805).

First location

WB1804:156

Description

A boy climbs a perforated stack on a sandy shore, another stands below holding his hat. Two boats sail far out to sea. Gulls in the sky.

Size

64 x 64 mm

Other keywords**Context**

Black-chin Grebe

Later locations

WB1804:156 – The Black-chin Grebe

WB1809:167 – Of the Divers

SWB1821:40 – Unnamed (The Young Kittiwake)

SWB1822:33 – The Young Kittiwake

WB1826:184 – Between Of the Terns, or Sea Swallows and The Common Tern

WB1832:206 – Of the Terns, or Sea Swallows

WB1847:170 – The Sclavonian Grebe

Cirker 1962 110:9

Bain 1978 65a

Notes

Chatto (London Library MS.f.29^v) and Bain (1981) attributed the watercolour transfer drawing (at the British Museum) to Robert Johnson and the engraving to Henry Hole.

First location

WB1804:157

Title

The Ploughman (Version 1)

Description

A man ploughs with two horses side by side, four dark birds (perhaps rooks) in the furrows behind. On a mound beyond, a track, cantilever gate, hedge, fence, and trees. In the distance a farm with three haystacks. Below an inscription 'Justissima tellus' within a bouquet or festoon of foliage.

Size

40 x 82 mm

Other keywords

Halter, bridle, trace.

Context

Of the Avoset [Avocet]

Later locations

WB1804:157 – Of the Avoset

WB1809:146 – Of the Avoset

Notes

The quotation is from Virgil's *Georgics* 2: 460 'fundit humo facilem victum justissima tellus' – 'The most righteous earth, unbidden, pours forth from her soil an easy sustenance'

Is the festooned inscription a separate block?

The site, especially in Version 1, is like another ploughing scene at LB1826:311

The re-engraved version 2 (FA1818:224) is smaller, there is no inscription, and many altered details are of lower quality. There is no farm and no rooks or furrows. It is not used in FA1823. The disappearance of version 1 from *Water Birds* after 1809 and the production of a new and inferior version in or before 1818 suggests that the first block had been lost or damaged.

First location

WB1804:160

Description

A man with a shoulder sack, wearing frayed trousers and clogs, fends off a barking mastiff with his stick held at an angle in both hands. Behind him is a high estate wall and gateway ornamented with urns; the spiked gates are open. Trees beyond.

Size

44 x 74 mm

Other keywords**Context**

Avoset [Avocet]

Later locations

WB1804:160 – The Avoset

WB1809:204 – The Brown-headed Gull

WB1816:205 – The Brown-headed Gull

WB1821:207 – The Brown-headed Gull

WB1826:231 – The Skua Gull [Great Skua]

WB1832:249 – The Skua Gull

WB1847:218 – The Skua Gull

Reynolds Stone 1953:259

Cirker 1962 119:6

Bain 1978 126a

IKON 2009 59a

Notes

Attributed to Luke Clennell by Bain (1978, p.25) and Jackson and Chatto, but not by Reynolds Stone. Compare with TB's version at WB1804:84

Jane Bewick (A). 'Like all his tribe he has left the gate open.'

First location

WB1804:161

Description

Stacks and cliffs with a cave and arches on a sandy shore. Framed in an arch is a tall, white-breasted bird, perhaps a juvenile cormorant, just possibly a Great Auk. Offshore, two men in a rowing boat, and a distant sailing ship (brig). A flock of gulls in the sky, and clouds.

Size

51 x 84 mm

Other keywords

Waves vessel

Context

Between Of the Auk, or Penguin and Great Auk

Later locations

WB1804:116 – Of the Auk, or Penguin

WB1809:149 – Of the Auk, or Penguin

WB1816:150 – Of the Auk, or Penguin

WB1821:151 – Of the Auk, or Penguin

WB1826:389 – Between The Shag and The Gannet.

WB1832:407 – The Shag

WB1847:362 – The Cormorant

Cirker 1962 110:2

Bain 1978 24a

Notes

Jackson and Chatto, and Bain (1981) attribute the engraving to Bewick, and the watercolour transfer drawing (in the British Museum) to Robert Johnson, though this is disputed (Donald, 2013).

The bird, like those in WB1804:240 and WB1804:245 has the figure of a cormorant but the pale underparts of a juvenile. The neck, legs and tail are too long for an auk. See the much more convincing cormorant in SF1820 196.

Jane Bewick (A). 'Marsden rock, near Sunderland.'

First location

WB1804:166

Description

A churchyard by moonlight, with three leaning or fallen gravestones, the closest inscribed 'Good Times & Bad Times & all Times get over'. Closed gates beyond.

Size

36 x 73 mm

Other keywords**Context**

Razor-bill

Later locations

WB1804:166 – The Razor-bill

WB1809:234 – The Dun-Diver

WB1816:235 – The Dun-Diver

WB1821:237 – The Dun-Diver

WB1826:256 – The Dun-Diver

WB1832:272 – The Dun-Diver

WB1847:353 – The Goosander female

Reynolds Stone 1953:264

Cirker 1962 164:9

Memoir 1975:224

Bain 1978 128a

IKON 2009 57a

Notes

Compare the churchyard gates with those in WB1804:304

Jane Bewick (A). 'Reflection in a churchyard. by moonlight.'

Attributed to Luke Clennell by Bain (1978, p.25) and Jackson and Chatto, but not by Reynolds Stone.

A preliminary pencil sketch (with folds but not reversed) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.400)

First location

WB1804:171

Description

A traveller walks with a large rectangular pack, and a bundle on a stick. Beyond distant hills the sun is rising or setting.

Size

16 x 28 mm

Other keywords**Context**

Puffin

Later locations

WB1804:171 – The Puffin

WB1809:219 – The Fulmar

WB1816:220 – The Fulmar

WB1821:171 – The Great Northern Diver

WB1826:148 – The Grey Phalarope

WB1832:156 – The Grey Phalarope

WB1847:74 – The Pigmy Curlew

Cirker 1962 119:8

Notes

First location

WB1804:173

Description

A man wades up to his waist across a river with his cow, holding its tail and a stick. His hat is floating away. Beyond is a bridge of six arches. A covered wagon is crossing it pulled by three horses. Two men, one on horseback, are by a tiled cottage and gated fence at the bridge-end, perhaps a toll gate, another leans over the bridge parapet. Two others stand waving their arms on the far shore. Behind the toll cottage is a house with fenced grounds. The distant hills on the side of the valley beyond are covered with snow, there are two farmsteads, hedges and trees. There is ice on the river edge.

Size

45 x 85 mm

Other keywords

waggon

Context

Little Auk

Later locations

WB1804:173 – The Little Auk

WB1809:159 – The Little Auk

WB1816:160 – The Little Auk

WB1821:161 – The Little Auk

WB1826:228 – Of the Predatory Gulls

WB1832:186 – The Little Auk

WB1847:215 – Of the Predatory Gulls

Reynolds Stone 1953:258

Cirker 1962 111:3

Memoir 1975:85

Bain 1978 111a

IKON 2009 83a

Notes

The scene is widely believed to be Corbridge.

Thomas Bewick (National Art Library RC.N3). ‘He saved the toll however! T.B.’

‘The cows tail, or saving the Toll’ – the title in the Weekly Engraving Book [ex R35 Laing Gallery – now in Tyne & Wear Archives] (Bain 1978, p 21). He adds ‘The cow presses on, her driver, hearing warnings from the bank, hesitates; he loses his hat – worth more than the toll he would have paid to cross by the bridge’.

Attributed to TB’s *Mature Phase* by Bain (1978 p25). Jackson and Chatto, and Bain (1981) attributed the preliminary watercolour (in the British Museum) to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick. Bain (1981) attributes a pencil drawing, also in the B.M., to Bewick.

First location

WB1804:176

Description

A man and a barefoot woman huddled in their coats, walk with the wind in their backs across hill country. He is carrying an open pack, she wears a shawl perhaps covering a pack. A little dog follows them. Hills are in mist beyond and a river shines in the valley far below.

Size

43 x 80 mm

Other keywords**Context**

Guillemot

Later locations

WB1804:176 – The Guillemot

WB1809:162 – The Guillemot

WB1816:147 – Of the Avoset [Avocet]

WB1821:148 – Of the Avoset

WB1826:115 – Of the Avoset

WB1832:123 – Of the Avoset

WB1847:57 – Of the Avoset

Reynolds Stone 1953:250

Cirker 1962 115:6

Bain 1978 48a

Notes

Jane Bewick (A). ‘How patiently the little doggie is following the poor storm-beaten tramps over the bare moor.’ (B). ‘... the man carries the scran, and is well shod, while the poor oppressed woman is barefooted, & has to carry the child on her back ... Stormy Sky.’

The landscape has some resemblance to Q1791:127.

The figure of the woman seems based on that in the headpiece for ‘The Wind and the Sun’ in SF1784:59.

Engraving attributed to Henry Hole (Bain 1978 page 25; 1981). Jackson and Chatto and attributed the engraving to Hole and the pencil and wash transfer drawing (in the collection of the British Museum) to Robert Johnson, though Chatto (London Library MS.f.30”) and Bain (1981) had reservations about the drawing.

First location

WB1804:180

Description

A snow scene. Seven young men skating on a frozen river. On the far bank a paling fence surrounds a cottage and a haystack, with trees behind. The valley sides are enclosed with hedges and a church steeple on a tower rises above a distant wood.

Size

32 x 74 mm

Other keywords

Ice spire skate

Context

Black Guillemot

Later locations

WB1804:180 – The Black Guillemot

WB1809:164 – The Lesser Guillemot

WB1816:165 – The Lesser Guillemot

WB1821:202 – The Winter Gull

WB1826:215 – The Ivory Gull

WB1832:235 – The Ivory Gull

WB1847:202 – The Ivory Gull

Reynolds Stone 1953:256

Cirker 1962 112:8

Memoir 1975:84

Bain 1978 111b

IKON 2009 83b

Notes

Jane Bewick (A). 'Skating on the Tyne, can this be Ryton spire in the distance.'

The site suggests the River Tyne near Ryton, but the steeple is different in design.

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto, and Bain (1981) attributed the preliminary watercolour drawing to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick.

First location

WB1804:181

Description

A man carries a goose under one arm and a large basket of garden produce on the other.

Size

20 x 29 mm

Other keywords**Context**

Spotted Guillemot

Later locations

WB1804:181 – The Spotted Guillemot

LB1826:256 – The Yellow Wren

LB1832:265 – The Yellow Wren

LB1847:164 – The Yellow Wren

Notes

First location

WB1804:182

Description

A man kneels in prayer on an isolated rock in a rough sea, waves breaking over it. In the distance the tops of two masts stand tilted above the waves, one with sail and rigging still in place, giving an illusion that a sailing ship, scarcely seen in the darkness, may be approaching.

Size

36 x 68 mm

Other keywords**Context**

Between Of the Divers and Great Northern Diver

Later locations

WB1805:186 – The Imber

WB1809:176 – The Second Speckled Diver

WB1816:177 – The Second Speckled Diver

WB1821:177 – The First Speckled Diver

WB1826:180 – The Second Speckled Diver

WB1832:202 – The Second Speckled Diver

WB1847:388 – The Red-throated Diver immature

Reynolds Stone 1953:289

Bain 1978 61b

Notes

Engraved by Luke Clennell, in the opinion of Reynolds Stone (1953) and Bain (1978, p.25). Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Clennell.

Jane Bewick (A). ‘Anything said here would but weaken the effect of this sublime picture.’

Another version of the same theme is at SF1820:44, perhaps by Isaac Nicholson.

John Bewick had engraved a very different figure with the same theme as headpiece for ‘Every Cross has it’s [sic] Inscription’ in *Proverbs Exemplified* (1790).

First location

WB1804:186

Description

A man rows a small boat parallel to waves, some beginning to break. In the distance a sail. Three gulls in the sky.

Size

30 x 61 mm

Other keywords**Context**

Between Imber and Lesser Imber

Later locations

WB1804:182 – Of the Divers

WB1809:174 – The First Speckled Diver

SWB1821:4 – The Little Gallinule

SWB1822:6 – The Little Gallinule

WB1826:179 – The First Speckled Diver

WB1832:201 – The First Speckled Diver

WB1847:176 – Of the Terns, or Sea Swallows

Reynolds Stone 1953:288

Cirker 1962 187:3

Bain 1978 62b

Notes

Engraved by Luke Clennell, in the opinion of Reynolds Stone (1953).

First location

WB1804:188

Description

Snow-covered rocks and piled ice-floes in an Arctic sea. In the distance a ship without sails is tilted up on the ice, perhaps wrecked. Its prominent crow's nests suggest a whaler.

Size

41 x 80 mm

Other keywords

Bare-masted

Context

Between Lesser Imber and First Speckled Diver

Later locations

WB1804:188 – The Lesser Imber

WB1809:182 – The Common Tern

WB1816:172 – The Imber

WB1821:156 – The Razor-bill

AHBB1821:7 – The Arctic Gull

SWB1822:41 – Between The Arctic Gull and The Lough Diver

WB1826:196 – The Black Tern

WB1832:218 – The Black Tern

WB1847:185 – The Black Tern

Cirker 1962 191:5

Bain 1978 67a

IKON 2009 125a

Notes

Jane Bewick (A). 'A ship lost in the ice.'

Drawn and engraved by Luke Clennell in the opinion of Jackson and Chatto.

First location

WB1804:190

Description

Three keels under sail in a river, three men aboard the nearest, one fending-off or steering with a pole. Two collieries on the far side, their chimneys smoking. Gulls in the sky.

Size

25 x 41 mm

Other keywords

Coal mines barges

Context

Between First and Second Speckled Diver

Later locations

WB1804:190 – The First Speckled Diver

WB1809:169 – The Great Northern Diver

WB1816:170 – The Great Northern Diver

LB1826:277 – The Blue Titmouse

LB1847:206 – The Blue Titmouse

Cirker 1962 188:9

Notes

Jane Bewick (B) ‘This little cut shews what is even now a dead letter – three keels in full sale [*sic*], on the river Tyne. The man at the stern is using a sweep oar ... perhaps a hundred years hence, there will be no such thing as a keel.’ Her prediction was correct: by the 1970s none survived in any local museum.

First location

WB1804:194

Description

Four ships, square-rigged but perhaps fishing boats, approaching under full sail on a calm sea below a full moon.

Size

20 x 32 mm

Other keywords

brig sailing vessels

Context

Between Red-throated Diver and Black-throated Diver

Later locations

WB1809:276 – The Bernacle

WB1816:277 – The Bernacle

WB1821:190 – *Sterna naevia* [a tern]

WB1826:175 – The Great Northern Diver

WB1832:197 – The Great Northern Diver

WB1847:370 – The Cormorant first plumage

Notes

One of five seascapes with ships first published in the 1804 *Water Birds*. They are WB1804:153, :194, :215, :235, and :359. The Workshop Weekly Engraving Book for 1802-1805 credits Edward Willis on 31 July 1802 with engraving a tail-piece of 'Ships' (Victoria & Albert Museum National Art Library 86.FF.15); it is not certain which if any of the five is intended. However they have stylistic features in common, so it is possible though far from certain that all are the work of Willis (apprenticed 1798-1805). Jackson and Chatto (depending on Willis) attributed the engraving to Luke Clennell.

First location

WB1804:196

Description

A man struggles to lift a large sack from a rock onto his back with shoulder-straps. A demon with horns, wings and an arrowhead tail either pins the sack to the rock with his forked pole or, less likely, helps to lever it up. Beyond in the light of a full moon is a gate in a hedge, and in the hedge and in a puddle below are the vague shapes of bogles or monsters, seen most clearly in early impressions.

Size

37 x 57 mm

Other keywords

Devil, pack, stick

Context

Black-throated Diver

Later locations

WB1804:196 – The Black-throated Diver

WB1809:322 – The Pochard

WB1816:323 – The Pochard

SLB1821:20 – The Golden Thrush [Golden Oriole]

SLB1822:22 – The Golden Thrush

LB1826:183 – Of the Finch

LB1832:186 – Of the Finch

LB1847:232 – The Parrot Cross Bill

Cirker 1962 217:7

Bain 1978 83a

IKON 2009 107a

Notes

‘The thief and his booty being teased by his old friend the devil’ (Bain 1978, p 19).

Attributed to Luke Clennell by Bain (1978, p.25).

Jane Bewick (A). ‘“The Old Gentleman” is always ready to circumvent his disciples – and to impede their attempts to get off with their booty.’ (B) ‘One w^d say this is the same thief as at page 199 [WB1804:84]. It is, I think, a question whether his old friend is helping him on with his booty, or pinning it tight down. The full moon throws no light upon the subject.’

First location

WB1804:198

Description

A snow scene. A cottage, two trees and, beyond, fences and a hedge, enclosed fields and a haystack. In the foreground footprints lead to the cottage from a hoop trap (geldard) partly concealed in straw with birds approaching and surrounding it and one possibly trapped. Three men or boys hide by the far corner of the cottage, one perhaps manipulating a string to the trap.

Size

30 x 75 mm

Other keywords**Context**

Of the Terns, or Sea Swallows

Later locations

WB1804:198 – Of the Terns, or Sea Swallows

WB1809:179 – The Black-throated Diver

WB1816:180 – The Black-throated Diver

LB1821:xxxvi – End of A Method of Dating Dead Game

LB1826:353 – The Quail

LB1832:126 – Between The Blackbird and The Ring Ouzel

LB1847:133 – Between The Blackbird and The Water Ouzel

Reynolds Stone 1953:227

Cirker 1962 112:10

Memoir 1975:58

Bain 1978 49a

IKON 2009 141a

Notes

‘Boys watching a bird snare from behind the cottage’, Attributed to TB’s *Mature Phase* by Bain (1978 pp. 21 & 25).

Jane Bewick (A). ‘A lovely cut – a winter scene – a snare is placed and the birds, amongst which is a blackbird – seem to be in a fair way to being caught – three boys are watching outside the cottage.’

Compare with LB1797:162

The watercolour transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.473).

First location

WB1804:200

Description

A sportsman kneels with his gun behind a woven fence, with trees, perhaps an orchard beyond; a nest in a tree. Rain is blowing from the right. A wet ditch on the left. He holds his hat on the ground, and has looped his coat tail over the breech of the gun.

Size

35 x 76 mm

Other keywords

Stake and wattle, kneeling

Context

Common Tern

Later locations

WB1804:200 – The Common Tern

WB1809:242 – Between The Lough-Diver and Of the Anas

WB1816:231 – The Goosander

WB1821:233 – The Goosander

WB1826:252 – The Goosander

WB1832:268 – The Goosander

WB1847:347 – The Long-tailed Duck

Reynolds Stone 1953:263

Cirker 1962 145:4

Memoir 1975:200

Bain 1978 125b

IKON 2009 61b

Notes

Jane Bewick (A). ‘Sportsman watching his game in a driving shower of rain. The foliage &c is exquisite.’

Attributed to TB’s *Mature Phase* by Bain (1978 p25).

First location

WB1804:202

Description

A sportsman sits resting under a bush, his gun resting against a branch behind him. His dog licks his hand, and three birds, one a wader, lie on the ground beside him. Two birds in the sky.

Size

38 x 56 mm

Other keywords

Exhausted hunter game

Context

Lesser Tern

Later locations

WB1804:202 – The Lesser Tern

WB1816:243 – The Lough-Diver

WB1821:245 – The Lough-Diver

WB1826:249 – Of the Mergus

WB1832:277 – The Smew

WB1847:357 – The Smew

Reynolds Stone 1953:262

Cirker 1962 148:7

Bain 1978 126b

IKON 2009 59b

Notes

Engraving attributed to Luke Clennell by Jackson and Chatto and by Bain (1978, p.25; & 1981). Bain (1981) suggests that the watercolour transfer drawing (in the collection of the Natural History Society of Northumbria) may also be by Clennell.

An ink and wash preliminary sketch is also in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.484).

Jane Bewick (A). ‘The abandon of the sportsman is capital.’

First location

WB1804:206

Description

Waves breaking on an isolated rock in the sea, two sails on the horizon. Gulls fly above, dark against the sky.

Size

43 x 82 mm

Other keywords

Surf spray

Context

Between Sandwich Tern and *Sterna naevia*

Later locations

WB1804:206 – The Sandwich Tern

WB1809:199 – The Winter Gull

WB1816:200 – The Winter Gull

WB1821:173 – Between The Imber and The Lesser Imber

WB1826:128 – The Water Rail

WB1832:173 – Between Of the Auk, or Penguin and The Great Auk

WB1847:401 – Between Of the Auk, or Penguin and The Razor-bill

Cirker 1962 110:1

Bain 1978 69a

Notes

Compare a similar rock at low tide in WB1804:248

Jane Bewick (A). ‘A storm beaten rock in the midst of the ocean.’

Atkinson MS 1830. ‘He [Bewick] used to say he never could please himself with a horse or water in a state of motion: he must have been scrupulous indeed, if unsatisfied with ... a solitary rock at sea, with the waves, not dashing, but dancing against, ... so naturally has he drawn it ...’

Chatto (London Library MS.f.30) attributed the watercolour drawing (at the British Museum) to Robert Johnson and the engraving to Henry Hole; and Bain (1981) concurred.

First location

WB1804:208

Description

A large man on a donkey stops to talk to a small man with a heavy pack; both carry sticks. Beyond, bushes and a distant house and hill.

Size

32 x 54 mm

Other keywords

Rider Ass

Context

Brown Tern

Later locations

WB1804:208 - The Brown Tern

WB1809:337 - The Garganey

WB1816:338 - The Garganey

SLB1821:17 - The Missel Thrush

SLB1822:19 - The Missel Thrush

LB1826:113 - The Missel Thrush

LB1832:118 - The Missel Thrush

LB1847:123 - The Missel Thrush

Cirker 1962 149:5

Bain 1978 123a

Notes

Attributed to Luke Clennell by Bain (1978, p.25).

First location

WB1804:211

Description

An obese man, sitting on a settee, vomits on the floor. On an occasional table beside him are a large table-cloth, an empty plate, a roast bird on another and a second that has fallen off the plate, a salt-cellar, a large steaming bowl and a tankard.

Size

30 x 48 mm

Other keywords**Context**

Between Of the Gull and [Great] Black-backed Gull

Later locations

WB1804:211 – Of the Gull
WB1809:192 – The Black-backed Gull
WB1816:193 – The Black-backed Gull
WB1821:195 – The Black-backed Gull
WB1826:202 – The Black-backed Gull
WB1832:224 – The Black-backed Gull
WB1847:196 – The Great Black-backed Gull

Cirker 1962 131:2

Bain 1978 66b

IKON 2009 123b

Notes

Jackson and Chatto attribute the engraving to Luke Clennell.

See a similar bird on a platter at WB1804:256.

Jane Bewick (A). 'Roast goose & giblet pie in superabundance.'

First location

WB1804:213

Description

A man rides a horse past a large leaning cross on a plinth. In the misty distance a tower.

Size

19 X 30 mm

Other keywords

buttercross market

Context

Black-backed Gull

Later locations

WB1804:212 - The Black-backed Gull

Q1807:464 - The Patas, or Red Monkey

Q1811:464 - The Patas, or Red Monkey

Q1820:467 - The Patas, or Red Monkey

Q1824:467 - The Patas, or Red Monkey

Notes

First location

WB1804:215

Description

Three herring gulls and three lesser black-backed gulls swimming in the breaking waves; three sailing ships in the distance, two schooners and a barque.

Size

37 x 71 mm

Other keywords

vessels

Context

Between Herring Gull and Wagel

Later locations

WB1809:194 – The Herring Gull

WB1816:195 – The Herring Gull

WB1821:197 – The Herring Gull

WB1826:206 – Between The Lesser Black-backed Gull and The Herring Gull

WB1832:228 – The Lesser Black-backed Gull

WB1847:200 – The Lesser Black-backed Gull

Reynolds Stone 1953:290

Cirker 1962 193:4

Bain 1978 112b

Notes

Jane Bewick (A). ‘sea gulls at sea, breasting the waves.’

Engraved by Luke Clennell (apprenticed 1797-1804), in the opinion of Jackson and Chatto, of Reynolds Stone (1953), and of Bain (1981). Chatto (London Library MS.f.30) and Bain (1981) more doubtfully, attributed the watercolour drawing (in the British Museum) to Robert Johnson, though this is disputed (Donald, 2013).

However this is one of the five seascapes with ships first published in the 1804 *Water Birds*. They are WB1804:153, :194, :215, :235, and :359. The Workshop Weekly Engraving Book for 1802-1805 credits Edward Willis on 31 July 1802 with engraving a tail-piece of ‘Ships’ (Victoria & Albert Museum National Art Library 86.FF.15); it is not certain which if any of the five is intended. However they have stylistic features in common, so it is possible though far from certain that all are the work of Willis (apprenticed 1798-1805).

First location

WB1804:217 (Version 1)

FA1818:236 (Version 2)

Description

A flock of gulls on a sandy shore and flying above, on both sides of the mouth of a stream.

A second version with altered details of several birds and of the stream is used in the Fables of Aesop, clearly a new block since the original was later used in the 1826 Water Birds.

Size

31 x 68 mm

Other keywords**Context**

Between Wagel and Common Gull [Version 1]

The Fox and the Goat [Version 2]

Later locations

WB1804:188 – The Wagel

WB1809:196 – The Wagel

WB1816:197 – The Wagel [Version 1]

FA1818:236 – The Fox and the Goat [Version 2]

WB1821:199 – The Wagel [Version 1]

FA1823:236 – The Fox and the Goat [Version 2]

WB1826:200 – Of the Gull [Version 1]

WB1832:222 – Of the Gull [Version 1]

WB1847:190 – Of the Gull [Version 1]

Cirker 1962 94:5 [Version 1]

Bain 1978 67b [Version 1]

IKON 2009 125b [Version 1]

Notes

Jane Bewick (A). ‘Sea gulls on the beach.’

First location

WB1804:220

Description

On a hillside, an old man leans on his stick and shows a young boy a standing stone in the panels of which, in good impressions, can be seen the letters O S E E B O Y. The boy seems to be holding a bow or perhaps a spinning top and stick. Beyond, a man is ploughing behind two horses and two oxen, a windmill, enclosed fields beyond rig and furrow, and a colliery. On the right, the shore of a bay or bend of a river is lined with houses, and two boats are off-shore. There are distant hills.

Size

29 x 66 mm

Other keywords

pillar

Context

Common Gull

Later locations

WB1804:220 – The Common Gull

WB1809:342 – Of the Pelican

WB1816:343 – Of the Pelican

WB1821:342 – Of the Pelican

WB1826:319 – The Musk Duck

WB1832:336 – The Musk Duck

WB1847:287 – The Musk Duck

Bain 1978 32a

Notes

Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving (most improbably) to his older cousin John Johnson (apprenticed 1783, died 1790). Bain (1981) attributes the transfer drawing (collection of the Natural History Society of Northumbria, NEWHM:1997.H67.483) to Robert Johnson and the engraving possibly to Henry Hole. But note that the initials TB appear inscribed on the stone in the watercolour – possibly an indication that the drawing is Bewick's.

Bain (1981) suggests that the landscape is reminiscent of Rimside Moor (near Rothbury, Northumberland) and reports Chatto's suggestion (London Library MS.f.31) that the monument is like the 'Bewcastle Stone', a cross inscribed with runes. The commemoration of old ways that were being replaced with new, and the introduction of youth to the past (O! see, boy!) seem to be clear themes here.

First location

WB1804:221

Description

A woman sits smoking a clay pipe and staring into the distance. Beside her, a dog lifts its leg into her washing tub.

Size

25 x 38 mm

Other keywords**Context**

Winter Gull

Later locations

WB1804:221 – The Winter Gull

WB1809:329 – The Long-tailed Duck

WB1816:330 – The Long-tailed Duck

WB1821:337 – The Garganey

WB1826:316 – The Castaneous Duck [ie Ferruginous Duck]

WB1832:333 – The Castaneous Duck

WB1847:323 – The Eider Duck

Reynolds Stone 1953:272

Bain 1978 30b

IKON 2009 159b

Notes

First location

WB1804:225

Description

A heavily laden keel with one man aboard, is hauled by three men on the river bank. Another keel under sail beyond. On the high ground above the far shore is a colliery with its chimney smoking, and winding gear.

Size

22 x 67 mm

Other keywords

keelmen

Context

Between Black-headed Gull and Brown-headed Gull

Later locations

WB1804:225 – The Black-headed Gull

WB1809:254 – The Swan Goose

WB1816:174 – The Lesser Imber

WB1821:153 – The Great Auk

WB1826:78 – The Shore Sandpiper

WB1832:82 – The Shore Sandpiper

WB1847:67 – Of the Curlew

Bain 1978 73b

IKON 2009 115b

Notes

Compare the scene with WB1804:107 and WB1804:136 (qv for a discussion of a possible attribution to Luke Clennell).

Jane Bewick (B). [*re* the two keels] ‘... N.B. now Renforth &c [are] racing, for bets, – instead of the “black fleet” on Coaly Tyne – “All things have but a Time”’.

[James Renforth was a champion oarsman at a time when rowing competitions (‘aquatics’) on the Tyne were the most popular local spectator sport. He also competed in Canada and died there in the course of a race in 1871.]

First location

WB1804:227

Description

A snow scene. Two men shelter against a half-used haystack, a bundle of hay beside them. A ladder leans against the stack, and a pointed spade stands in the gap in the hay. Beyond bare snow covered trees and a gate in a hedge. In the foreground the top of a woven fence.

Size

27 x 45 mm

Other keywords

Stake and wattle

Context

Brown-headed Gull

Later locations

WB1804:227 – The Brown-headed Gull

WB1809:348 – The Corvorant

WB1816:349 – The Corvorant

SLB1821:5 – The Eagle Owl

SLB1822:7 – The Eagle Owl

LB1826:91 – The Chough

LB1832:82 – The Woodchat

LB1847:111 – The Woodchat

Bain 1978 115b

Notes

Is the fence in the foreground a separate block?

An approximate copy, smaller and reversed, is a tailpiece in Burns Poems (PWRB1808a:1.242) and in Buffon (1814) vol. 3, p.229, and was used as his title page vignette by Austin Dobson 1899:tp.

First location

WB1804:230

Description

Ice cliffs and an iceberg in the background. A kayak is pulled up on a shore of rock and snow, a harpoon and a long paddle beside it. Two men stand talking beyond, one with a spear or gun, the other with a bow. Four birds, perhaps gulls, in the sky.

Size

52 x 82 mm

Other keywords**Context**

Between Kittiwake and Tarrock [juvenile Kittiwake]

Later locations

WB1804:220 – The Kittiwake

WB1809:208 – The Tarrock

WB1816:209 – The Tarrock

WB1821:211 – The Tarrock

WB1826:171 – The Black Guillemot

WB1832:193 – The Black Guillemot

WB1847:395 – The Black Guillemot

Cirker 1962 193:2

Bain 1978 63a

Notes

Attributed to Luke Clennell by Bain (1978, p.25) and by Jackson and Chatto.

Jane Bewick (A). 'Icebergs.'

First location

WB1804:232

Description

A narrow ruined castle keep and a turret and ruined curtain wall stand on a mound on the shore. A house with three chimneys, one smoking, stands behind the wall. A few trees, distant clouds and many gulls in the sky. Half hidden by a rock in the foreground two men walk up from the shore carrying poles and a fishing net or scoop.

Size

31 x 63 mm

Other keywords**Context**

Between Tarrock and Skua Gull

Later locations

WB1804:232 – The Tarrock

WB1809:287 – Between The Velvet Duck and The Scoter

WB1816:288 – The Velvet Duck

WB1821:288 – The Velvet Duck

LB1826:164 – The Green Grosbeak

LB1832:165 – The Green Grosbeak

Boyd 1886 pt 2, no.197

Notes

Boyd (1886 pt2 page 89) states that in her opinion her block printed as her 197 is not the original used in the 1826 edition of *Land Birds*. I disagree – and think any trivial differences can be accounted for by differences in the paper and inking.

Bain (1981) provisionally attributes the engraving to Henry Hole. He also illustrates a watercolour drawing (not reversed) signed by R.E. Bewick and dated 1812 which was clearly copied from the engraving. But a preliminary pencil sketch is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.411).

First location

WB1804:235

Description

Two single masted ships (luggers or schooners) under sail in a misty sea, one with white sails, the other distant and dark. Perhaps fishing boats.

Size

26 x 47 mm

Other keywords

sailing vessels

Context

Between Skua Gull and Black-toed Gull

Later locations

WB1804:235 – The Skua Gull

WB1809:273 – The Bean Goose

WB1816:274 – The Bean Goose

WB1826:103 – The Dunlin

WB1832:111 – The Dunlin

WB1847:56 – The Night Heron

Notes

One of five seascapes with ships first published in the 1804 *Water Birds*. They are WB1804:153, :194, :215, :235, and :359. The Workshop Weekly Engraving Book for 1802-1805 credits Edward Willis on 31 July 1802 with engraving a tail-piece of 'Ships' (Victoria & Albert Museum National Art Library 86.FF.15); it is not certain which if any of the five is intended. However they have stylistic features in common, so it is possible though far from certain that all are the work of Willis (apprenticed 1798-1805).

First location

WB1804:238

Description

In the foreground, a coble at sea under sail, gaff-rigged, with two crew, a two-masted sailing ship (brig) in the distance.

Size

29 x 67 mm

Other keywords

fishing boat smack sailors, fishermen

Context

Between Black-toed Gull and Arctic Gull

Later locations

WB1804:238 – The Black-toed Gull

WB1809:305 – The Scaup Duck

WB1816:306 – The Scaup Duck

WB1821:306 – The Scaup Duck

WB1826:314 – The Ferruginous Duck [ie Cape Shelduck]

WB1832:251 – The Arctic Gull [Skua]

WB1847:220 – Richardson's Skua

Reynolds Stone 1953:292

Bain 1978 29b

Notes

Engraved by Luke Clennell, in the opinion of Reynolds Stone (1953) and Bain (1978, p.25). Jackson and Chatto attribute both the drawing and engraving to Clennell.

Jane Bewick (A). 'a fresh breeze.'

A derivative copy of the nearer boat is at Cirker 1962 188:7 and a crude, larger reversed copy is at Cirker 1962 187:3. Another larger copy with a third boat is in Boyd 1886 pt2, no.88.

First location

WB1804:240

Description

A rough sea breaking on a rocky shore with a cliff above. A large bird, perhaps intended as a juvenile cormorant, sits on a rock in the surf. Gulls fly above.

Size

40 x 78 mm

Other keywords**Context**

Between Arctic Gull and Of the Petrel

Later locations

WB1804:240 – The Arctic Gull

WB1809:215 – The Arctic Gull

WB1816:216 – The Arctic Gull

WB1821:218 – The Arctic Gull

WB1826:378 – Between Of the Pelican and The Cormorant

WB1832:396 – Of the Pelican

WB1847:359 – Of the Cormorant

Dobson 1899 123

Reynolds Stone 1953:293

Cirker 1962 110:7

Bain 1978 23a

Notes

Engraved by Luke Clennell in the opinion of Reynolds Stone (1953) and Bain (1978, p.25). Jackson and Chatto attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Clennell.

Jane Bewick (A). ‘The cormorant all alone in his glory.’

The bird, like those in WB1804:161 and WB1804:245 has the figure of a cormorant but the pale underparts of a juvenile. See the much more convincing cormorant in SF1820 196.

First location

WB1804:242

Description

A wide winding river between high shores with mountains beyond. Two square-sailed boats, perhaps keels. On a hill a church with a tower. A skein of nine geese or ducks fly above.

Size

19 x 36 mm

Other keywords**Context**

Between Of the Petrel and Fulmar

Later locations

WB1804:242 – Of the Petrel

WB1809:261 – The Red-breasted Goose

WB1816:262 – The Red-breasted Goose

LB1826:334 – Of the Grouse

LB1832:344 – Of the Grouse

LB1847:317 – The Ring Dove

Notes

First location

WB1804:245

Description

A church stands on a rocky headland, its tower and a transept standing but the nave ruined and lost in the sea with the eroded rock. Its churchyard, graves and surrounding wall also partly lost. The sea is close to making the headland an island. In the foreground a broken gravestone, a seabird, probably a juvenile cormorant, perched on one half, with parts of the original inscription 'This stone was erected to perpetuate the Memory of' and 'Custos Rotul of the County of'. A skull lies on the beach. In the distance a sailing ship or fishing boat.

Size

47 x 86 mm

Other keywords

sailing vessel brigantine?

Context

Between Fulmar and Shearwater

Later locations

WB1804:245 – The Fulmar

WB1809:217 – Of the Petrel

WB1816:218 – Of the Petrel

WB1821:220 – Of the Petrel

WB1826:234 – The Arctic Gull

WB1832:253 – The Black-toed Gull

WB1847:222 – Richardson's Skua immature

Reynolds Stone 1953:260

Cirker 1962 202:5

Bain 1978 127a

Notes

Jane Bewick (B). 'Great as was the man in his day nobody now knows who he was' (Bain 1978, p 22).

Jane Bewick (A). 'In the Courant newspaper [ie *Newcastle Courant*] July 18 1862 quoted from the "Builder" I find part of Archdeacon Coxes charge to his clergy – He says Alnmouth possessed a Norman chapel in Old Times, which was built on an eminence called Church Hill. Curiously the river has forced a new course for itself in the rear of this hill, which was thus cut off from the land. Winds and waves together have left scarcely a trace of the chapel [... etc]. Can this be the Norman Chapel alluded to? and can my father have seen it on his journeyings along the coast.'

Modern evidence indicates that the old church at Alnmouth was a much more modest building than the one in the vignette. The irony of the lost name on the memorial is increased by his former position as Custos Rotul[orum] or keeper of the archival rolls.

The bird, like those in WB1804:161 and WB1804:240 has the figure of a cormorant but the pale underparts of a juvenile. See the much more convincing cormorant in SF1820:196 (probably engraved by Isaac Nicholson).

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto (and Bain, 1981) attributed the watercolour transfer drawing (in the Bewick Museum) to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Bewick. A very preliminary pencil sketch is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.374).

First location

WB1804:248

Description

A rock stands on the edge of the sea. The tops of two sunken masts show above water offshore and on the beach is a hat washed ashore, along with seaweed, a lobster and starfishes.

Size

36 x 61 mm

Other keywords

wreck

Context

Between Shearwater and Stormy Petrel

Later locations

WB1804:248 – The Shearwater

WB1809:227 – Of the Mergus

WB1816:228 – Of the Mergus

WB1821:230 – Of the Mergus

WB1826:236 – The Black-toed Gull

WB1832:255 – Of the Petrel

WB1847:224 – Of the Petrel

Bain 1978 127b

Notes

The rock is similar but not identical to the one at a higher state of the tide in WB1804:206.

Jane Bewick (A). ‘The sunken mast in the now calm sea – and the man’s hat – tell a sad tale.’

First location

WB1804:251

Description

A man and his dog walk away on a hill track, he is carrying a pack under his right arm and holding his stick and holding on his hat with the left hand. A tree is bent by the wind. In the distance woods and hills.

Size

35 x 75 mm

Other keywords**Context**

Stormy Petrel

Later locations

WB1804:251 – The Stormy Petrel

WB1809:225 – The Stormy Petrel

WB1816:226 – The Stormy Petrel

WB1821:228 – The Stormy Petrel

WB1826:245 – The Fork-tailed Petrel

WB1832:262 – The Fork-tailed Petrel

WB1847:231 – The Fork-tailed Petrel

Cirker 1962 116:3

Bain 1978 128b

Bewick Studies 2003:100 Fig. 3.

IKON 2009 57b

Notes

Jane Bewick (A). 'Travelling on a wide moor, a windy day.'
The hills resemble the Cheviots.

The engraving is attributed to Henry Hole by Jackson and Chatto and by Bain (1978 page 25 and 1981). Bain attributed the pencil transfer drawing (in the collection of the Natural History Society of Northumbria) to Bewick, but Chatto (London Library MS.f.30) attributed it to Robert Johnson. A good preliminary pencil sketch, not reversed, is also in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.447).

First location

WB1804:256

Description

A plucked and dressed bird on a platter, a skewer holds the legs

Size

7 x 18 mm

Other keywords

Plate

Context

Goosander

Later locations

WB1804:188 – The Goosander

WB1809:240 – The Red-headed Smew

WB1816:241 – The Red-headed Smew

WB1821:182 – The Black-throated Diver

WB1826:178 – The Red-throated Diver

WB1832:200 – The Red-throated Diver

WB1847:112 – Of the Godwit

Notes

Compare the similar figure on the table at WB1804:211

First location

WB1804:260

Description

A fish lies on the ground

Size

5 x 15 mm

Other keywords**Context**

Between Dun-Diver and Red-breasted Merganser

Later locations

WB1804:260 – The Dun-Diver

WB1809:332 – Between The Golden-eye and The Morillon

WB1816:333 – The Golden-eye

WB1821:147 – The Black-chinned Grebe

WB1826:20 – The Squacco Heron

WB1832:91 – The Gambet

WB1847:78 – The Dunlin (second image, formerly The Purre)

Notes

First location

WB1804:263

Description

A large kitchen fireplace, blazing coals piled high. A saucepan steams on the fire, a tall water pan stands at the side of the flames. A monkey sits on a three-legged stool basting a roast with a long ladle. The meat (probably a duck or goose) hangs from a spit above a basting dish on a metal stand within the fender. On the left a clay pipe, fire-tongs and a poker lean against the surround. On the right a bellows hangs on the wall, and a wide pan and spoon and a broom stand on the floor.

Size

52 x 61 mm

Other keywords

baste can brush flames

Context

Red-breasted Merganser

Later locations

WB1804:263 – The Red Breasted Merganser

WB1809:222 – The Shearwater

WB1816:223 – The Shearwater

WB1821:225 – The Shearwater

WB1826:243 – The Shearwater

WB1832:260 – The Shearwater

WB1847:228 – The Shearwater

Reynolds Stone 1953:261

Bain 1978 125a

IKON 2009 61a

Notes

Jane Bewick (A). 'Monkey employed basting the goose – a cinder is alight in the dripping pan.'

Jackson and Chatto and Bain (1981) attribute both the engraving and the watercolour transfer drawing (at the British Museum) to Bewick.

First location

WB1804:265

Description

An angler sits, his back to us, on a bushy riverbank. His rod lies across his leg and the line loops back to him out of sight.

Size

29 x 45 mm

Other keywords**Context**

Between Smew and Red-headed Smew

Later locations

WB1804:265 – The Smew

WB1809:350 – The Crested Corvorant [Cormorant]

WB1816:351 – The Crested Corvorant

WB1821:350 – The Crested Corvorant

WB1826:213 – The Young Glaucous Gull

WB1832:180 – The Black-billed Auk

WB1847:393 – The Foolish Guillemot winter plumage

Cirker 1962 137:10

Bain 1978 110b

Notes

Attributed to Luke Clennell by Bain (1978, p.25).

First location

WB1804:267

Description

A man carrying a pack and a stick, followed by his dog, crosses a stream on a plank bridge between rocks above a waterfall. Dense bushes and trees on both sides. In a woven fence on the right is a narrow integral stile.

Size

46 x 75 mm

Other keywords

wattle

Context

Red-headed Smew

Later locations

Cirker 1962 119:2

Notes

The form of the stile is rare and possibly unique in Bewick's vignettes. Similar structures are seen best in WB1847:336 and MTB1862:61 and also in SWB1821:38, FA1818:22 and FA1823:22, but here the stile seems to be integral with the fence rather than forming one of a pair of ladders across it.

First location

WB1804:269

Description

A young man hangs on a branch of a blasted oak, attempting to cross a river. On the near bank are his hat, stick and sack. The rocky banks have a few bushes, a wood beyond.

Size

36 x 64 mm

Other keywords

crosses crossing tree bough

Context

Lough-Diver

Later locations

WB1804:269 – The Lough-Diver

WB1809:318 – Between The Wigeon and The Bimaculated Duck

WB1816:319 – The Wigeon

WB1821:319 – The Wigeon

WB1826:352 – The Wigeon

WB1832:368 – The Wigeon

WB1847:307 – The Wigeon

Reynolds Stone 1953:277

Cirker 1962 111:6

Memoir 1975:90

Bain 1978 36a

Notes

Compare the site to WB1804:31, LB1805:70 and WB1826:409

Attributed to Luke Clennell by Bain (1978, p.25).

First location

WB1804:271

Description

Eight domestic geese waddle in line up a track from a river bank towards a distant stile over a hedge, and a farm beyond (three buildings, one with a smoking chimney, and two haystacks, woods behind). Stepping stones across the river echo their order; beyond them bushes and a fence on the bank. A few trees in the hedge.

Size

33 x 68 mm

Other keywords**Context**

Between Of the Anas and Wild Swan

Later locations

WB1804:271 – Of the Anas

WB1809:257 – The Canada Goose

WB1816:258 – The Canada Goose

WB1821:260 – The Canada Goose

WB1826:279 – The Cravat Goose

WB1832:296 – The Cravat Goose

WB1847:248 – The Bean Goose

Reynolds Stone 1953:268

Bain 1978 38b

Notes

Attributed to Luke Clennell by Jackson and Chatto and by Bain (1978, p.25; 1981). Bain (1981) suggests that the watercolour transfer drawing at the British Museum may also have been by Clennell.

Jane Bewick (A). 'A still summer evening – geese often go one after the other in the manner here depicted. Mr. Leslie thought this cut beautiful & full of Nature. The leader turns round & cries ga-ga.'

First location

WB1804:276

Description

The head of a wild swan

Size

24 x 23 mm

Other keywords**Context**

Between Wild Swan and Mute Swan

Later locations

WB1804:276 – The Wild Swan

WB1809:248 – The Wild Swan

WB1816:249 – The Wild Swan

WB1821:251 – The Wild Swan

WB1826:269 – The Wild Swan

WB1832:285 – The Wild Swan

WB1847:272 – The Wild Swan

Notes

Ironically, the yellow base of the bill stops short of the nostril, suggesting a Bewick's Swan (not described until 1829, after his death) rather than a Whooper Swan.

First location

WB1804:282

Description

Two young boys try to sail a model boat in a puddle. A pitcher lies draining beside it; one boys blows the sails, the other pees to add to the puddle.

Size

24 x 46 mm

Other keywords

Jug, toy yacht, urine

Context

Swan Goose

Later locations

WB1804:296 – The Grey Lag Goose

WB1809:265 – The Grey Lag Goose

WB1816:266 – The Grey Lag Goose

WB1821:268 – The Grey Lag Goose

WB1826:285 – The Grey Lag Goose

WB1832:302 – The Grey Lag Goose

WB1847:237 – The Grey Lag Goose

Reynolds Stone 1953:269

Cirker 1962 123:9

Bewick to Dovaston 1968 p.39

Bain 1978 37b

Notes

Thomas Bewick (National Art Library RC.N3). ‘pinched for water T.B.’

Jane Bewick (B). ‘Pinched for water’. Bain adds ‘ – to float the toy boat. The readiest source is used to enlarge the puddle’ (Bain 1978, p 17).

Jackson and Chatto attribute the engraving to Luke Clennell.

First location

WB1804:286

Description

A snow scene. A man on foot follows his horse, huddling his hands in his coat sleeves, his stick tucked under his arm. The thin horse, its lead trailing, carries two sacks of geese, their heads sticking through holes in the sacks. They are passing a rocky hillock with a fence, bushes and trees; and a milestone marks V miles. Around the corner ahead is a distant town with houses, a church steeple, and the tower of a castle or large church.

Size

43 x 79 mm

Other keywords**Context**

Between Canada Goose and Egyptian Goose

Later locations

WB1804:286 – The Canada Goose

WB1809:244 – Of the Anas

WB1816:245 – Of the Anas

WB1821:247 – Of the Anas

WB1826:264 – Of the Anas

WB1832:280 – Of the Anas

WB1847:235 – Of the Anas

Reynolds Stone 1953:266

Cirker 1962 116:8

Memoir 1975:91

Bain 1978 40a

Notes

Engraving attributed to Luke Clennell by Jackson and Chatto and by Bain (1978, p.25; 1981). Bain (1981) suggests that the watercolour transfer drawing, at the British Museum, may be by Robert Johnson.

Jane Bewick (A). 'The auld man taking his geese to market – the stunted trees shew the neighbourhood of a Town – the old grey mare is in no hurry.'

First location

WB1804:288

Description

Three children, two boys and a girl, play by a stream, a bushy rock beyond. One boy wades, sailing a toy boat. The other lifts a heavy stone, while the girl shows him where she wants it put. She shows a bare leg while a garment, presumably wet, lies on the ground.

Size

41 x 71 mm

Other keywords

points

Context

Egyptian Goose

Later locations

WB1804:288 – The Egyptian Goose

LB1809:xxxviii – End of Contents

LB1814-16:xxxviii – End of Contents

LB1816:xxxviii – End of Contents

LB1821:xl – End of Contents

WB1826:167 – The Foolish Guillemot

WB1832:189 – The Foolish Guillemot

WB1847:384 – The Black-throated Diver immature

Reynolds Stone 1953:287

Cirker 1962 123:3

Bain 1978 63b

Notes

Engraved by Luke Clennell, in the opinion of Reynolds Stone (1953) and Bain (1978, p.25).

Jane Bewick (A). ‘This cut appeared in the 1st Ed. of Water Birds – they are three little “waders”.’

First location

WB1804:291

Description

An old woman carrying a water jug in one hand raises her stick with the other to six domestic geese bathing in her spring. One threatens her. Above is a bushy rock. Beyond is a broken fence and thatched cottage almost hidden in trees, and in the distance a church tower.

Size

42 x 81 mm

Other keywords

Pitcher ewer

Context

Between Red-breasted Goose and Grey Lag Goose

Later locations

WB1804:291 – The Red-breasted Goose

WB1809:259 – The Egyptian Goose

WB1816:260 – The Egyptian Goose

WB1821:353 – The Shag

WB1826:293 – Between The Tame Goose and The White-fronted Wild Goose

WB1832:312 – The White-fronted Wild Goose

WB1847:250 – The White-fronted Wild Goose

Reynolds Stone 1953:270

Cirker 1962 166:2

Bain 1978 38a

Bewick Studies 2003:84

Notes

Compare the jugs in WB1804:102, WB1804:291.

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto and Bain (1981) attribute both the engraving and the (unreversed) pencil and watercolour drawing (at the British Museum) to Bewick.

First location

WB1804:296

Description

Two geese, probably domestic, swim in a river or pond, with smooth water, some trees, one dead, one a blasted trunk, on the shore and a wood beyond.

Size

38 x 56 mm

Other keywords

(Less likely) ducks

Context

Between Grey Lag Goose and Tame Goose

Later locations**Notes**

First location

WB1804:304

Description

Four young boys ride on gravestones pretending to be soldiers and wearing toy hats. One blows a horn, three hold swords. Other gravestones lean or are broken. Beyond the churchyard gate is a fine two-storey house, perhaps the vicarage, with twelve chimneys in three groups, one smoking. Behind is a wood with a rookery and several birds in the sky.

Size

48 x 80 mm

Other keywords

play game table-tomb

Context

Tame Goose

Later locations

WB1804:304 – The Tame Goose

WB1809:285 – The Musk Duck

WB1816:286 – The Musk Duck

WB1821:323 – The Pochard

WB1826:355 – The Pochard

WB1832:310 – The Tame Goose

WB1847:244 – The Tame Goose

Reynolds Stone 1953:278

Cirker 1962 123:1

Memoir 1975:35

Bain 1978 34a

IKON 2009 182a

Notes

Engraved in part by Luke Clennell (Bain 1978, p.25; 1981). Jackson and Chatto attributed the unreversed preliminary pencil and wash drawing to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Clennell. Bain (1981) suggested that the drawing (in the collection of the Natural History Society of Northumbria) might also be Clennell's.

Compare the churchyard gates with those in WB1804:166.

The high pointed hats may be woven of rushes; see the vignette of a boy wearing such a hat collecting rushes in FA1818:356.

On the annotated copy of WB1826 belonging to the Natural History Society of Northumbria, Thomas Bewick wrote on page 293 his intention for the following edition "Place Riding on Grave stones here".

'Boys as cavalymen riding on gravestones – the social hierarchy of the army rank reflected in the dress of the boys' (Bain 1978, p 17).

Atkinson MS 1830. 'The boys playing at soldiers, in the church yard, in all the thoughtlessness of boyhood; before pride and education have seperated [*sic*] the wealthy rector's whitestockinged son from his ragged companions'

A scene of children playing soldiers by John Bewick appears in *The Looking Glass for the Mind* (1792), at page 241 of the 1796 edition and 244 in the 1800 edition (see also Cirker 1962 123:7). There they march to music, but there is a subtle and somehow more sinister link to the graveyard that is just perceptible across a high wall.

First location

WB1804:310

Description

A boy waves his hat at a threatening domestic goose at the edge of a river or pond. Behind him some bushes and a gap in a fence. A plank lying in the water may come from the fence.

Size

27 x 51 mm

Other keywords**Context**

Between Bernicle and Brent Goose

Later locations

WB1804:310 – The Bernacle

WB1809:323 – The Ferruginous Duck

WB1816:324 – The Ferruginous Duck

LB1826:250 – The Black-cap

LB1832:259 – The Black-cap

LB1847:147 – The Black-cap

Reynolds Stone 1953:214

Memoir 1975:130

Bain 1978 100b

Notes

Possible initials CB engraved in the rock between the boy and the goose.

First location

WB1804:313

Description

A woman walking across a farmyard carrying a basket waves her stick at two geese threatening her; with them are five goslings. Beyond a thatched cottage with lean-to pigsty, a thatched barn and three haystacks, one unfinished. In the yard a pig, chickens (cock and hens) on a midden and two ducks in a pond.

Size

43 x 80 mm

Other keywords

gander, hayricks, fence, gate

Context

Between Brent Goose and Eider Duck

Later locations

WB1804:313 – The Brent Goose

WB1809:252 – Between The Mute Swan and The Swan Goose

WB1816:253 – The Mute Swan

WB1821:255 – The Mute Swan

WB1826:273 – The Mute Swan

WB1832:314 – The Spur-winged Goose

WB1847:265 – The Spur-winged Goose

Reynolds Stone 1953:267

Cirker 1962 166:1

Bain 1978 37a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Jackson and Chatto attribute the watercolour transfer drawing (at the British Museum) and the engraving to Bewick. Bain (1981) concurs but suggests that the drawing may have been coloured by Robert Johnson.

A much more preliminary pencil sketch in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.340) shows a man instead of a woman, and he is running towards the gander waving his stick.

Jane Bewick (A). 'The old beggar wife has provoked the anger of the old steg and is slow to retaliate.' [Steg is Northumberland dialect for gander.]

First location

WB1804:319

Description

A man holds onto a flimsy branch of a blasted oak as he leans out from a sloping rock by a river's edge to grasp a dead or injured mallard floating downstream. His gun leans on the rocks. Thick bushes on the rocky banks beyond.

Size

44 x 69 mm

Other keywords

Hunter sportsman duck winged

Context

Between Eider Duck and Musk Duck

Later locations

WB1804:319 – The Eider Duck

WB1809:298 – Between The Mallard and The Tame Duck

WB1816:299 – The Mallard

WB1821:299 – The Mallard

WB1826:333 – The Mallard

WB1832:349 – The Mallard

WB1847:295 – The Mallard

Reynolds Stone 1953:273

Cirker 1962 143:5

Bain 1978 35a

Bewick Studies 2003:21

IKON 2009 155a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributed the engraving to Bewick and the watercolour transfer drawing at the British Museum to Robert Johnson.

Jane Bewick (A). 'The branch is giving way – just as he has touched the wing of the Bird. he is in a dangerous predicament.'

First location

WB1804:321

Description

A poorly figured bird, perhaps intended as a tern or gull, looks down as if to dive as it flies over the sea. Waves and a distant sailing ship (schooner?).

Size

17 x 35 mm

Other keywords**Context**

Musk Duck

Later locations

WB1804:321 – The Musk Duck

WB1809:312 – The Shoveler

WB1816:313 – The Shoveler

WB1821:179 – The Second Speckled Diver

WB1826:191 – *Sterna naevia* [a tern]

WB1832:213 – *Sterna naevia*

WB1847:263 – The Egyptian Goose

Notes

First location

WB1804:326

Description

The head and bill of a scoter

Size

23 x 20 mm

Other keywords**Context**

Between Scoter and Mallard

Later locations

WB1804:326 – The Scoter

WB1809:290 – The Scoter

WB1816:291 – The Scoter

WB1821:291 – The Scoter

WB1826:324 – The Scoter

WB1832:341 – The Scoter

WB1847:331 – The Scoter

Notes

The figure shows details of the bill exactly as described in the text.

First location

WB1804:332

Description

A sportsman, his gun held at the ready, finger on the trigger, steps into a marsh. His dog hesitates on the bank, tail between its legs. Reeds and grasses. A single distant bird in the sky.

Size

29 x 47 mm

Other keywords

Hunter

Context

Between Mallard and Tame Duck

Later locations

WB1804:332 - The Mallard

WB1809:340 - Between The Teal and Of the Pelican

WB1816:341 - The Teal

WB1821:340 - The Teal

WB1826:376 - The Teal

WB1832:391 - Between The Garganey and The Teal

WB1847:312 - The Garganey

Cirker 1962 145:8

Bain 1978 23b

Notes

First location

WB1804:337

Description

A man leans over a gate in a fence, beneath an arbour of roses, smoking a clay pipe and holding an apparently empty jug. Two tame drake mallards walk past in a submissive posture. Trees beyond.

Size

50 x 60 mm

Other keywords

pitcher, tankard

Context

Between Tame Duck and Hook-billed Duck

Later locations

WB1804:337 – The Tame Duck

WB1809:302 – The Tame Duck

WB1816:303 – The Tame Duck

WB1821:303 – The Tame Duck

WB1826:337 – The Tame Duck

WB1832:353 – The Tame Duck

WB1847:299 – The Tame Duck

Reynolds Stone 1953:274

Cirker 1962 170:7

Bain 1978 33a

Notes

Attributed to Luke Clennell by Bain (1978, p.25) and by Jackson and Chatto, but not by Reynolds Stone.

Jane Bewick (A). 'He is finished his ale & is more than half fuddled.'

First location

WB1804:338

Description

A funnel in a half-full bottle

Size

27 x 11 mm

Other keywords**Context**

Hook-billed Duck

Later locations

WB1804:338 – The Hook-billed Duck

LB1826:139 – The Middle-spotted Woodpecker

LB1832:208 – The Mountain Linnet

LB1847:258 – The Mountain Linnet

Notes

First location

WB1804:348

Description

A man sits on a rock beside the trough of a pump, holding his bare left leg under the flowing water. A barefooted servant girl works the pump handle, a jug beside her. Behind them shrubs, a paling fence, and trees beyond.

Size

37 x 53 mm

Other keywords

Ankle

Context

Between Shoveler and Red-breasted Shoveler

Later locations

WB1804:348 – The Shoveler

WB1809:303 – The Hook-billed Duck

WB1816:304 – The Hook-billed Duck

WB1821:304 – The Hook-billed Duck

WB1826:338 – The Hook-billed Duck

WB1832:354 – The Hook-billed Duck

WB1847:315 – The Teal

Reynolds Stone 1953:275

Cirker 1962 171:1

Bain 1978 33b

Notes

Jane Bewick (A). 'Poor man's cure for Rheumatism – his crutch & stick are lying beside him. A gentleman whose uncle was lame, was told most falsely, that this cut was intended for a caricature of his lameness! – My Father, I believe never perpetrated such an enormity – a coolness ensued, for many years, in consequence of this falsehood being believed!'

The man is identified as Henry Hewitson Esq^r of Seaton Burn, a friend of Bewick, by George Clayton Atkinson in his manuscript memoir of 1829-30 (*Cherryburn Times* 5 (part 3):10, 2007). Hewitson had injured his ankle in a fall from a gig (Tattersfield, 1999) and had been advised by his doctors to souse it in cold water. Bewick visited him while he was undergoing this treatment. Henry Hewitson's nephew William Chapman Hewitson was a close friend of G.C. Atkinson and was presumably the nephew referred to by Jane.

Compare the jug with WB1804:102, WB1804:291, and WB1826:419

Jackson and Chatto attribute the engraving to Luke Clennell.

First location

WB1804:349

Description

A man leans over a fence on a riverbank, pulling on a fishing line that is tied to the fence. Another fixed line on a crude rod is fixed below the fence. Both lines are taut in the water. Foliage and a bush on the bank.

Size

28 x 42 mm

Other keywords**Context**

Red-breasted Shoveler

Later locations

WB1804:349 – The Red-breasted Shoveler

SWB1821:24 – The Roseate Tern

SWB1822:29 – The Roseate Tern

WB1826:186 – The Common Tern

WB1832:384 – The Golden-eye

WB1847:338 – The Ferruginous Duck

Reynolds Stone 1953:255

Cirker 1962 139:9

Bain 1978 68b

Notes

Attributed to Luke Clennell by Bain (1978, p.25) but not Reynolds Stone.

First location

WB1804:351

Description

Three ducks swim in a stream, one dabbling. Rocks, graded in size, on the river edge and beyond a woven fence and trees (one dead)

Size

22 x 38 mm

Other keywords

Wattle

Context

Between Gadwall and Wigeon

Later locations

WB1804:351 – The Gadwall

WB1826:28 – Of the Spoonbill

WB1832:30 – Of the Spoonbill

WB1847:60 – Of the Spoonbill

Notes

Apprentice work

First location

WB1804:358

Description

Two ducks swim near a river bank. A man waving a three-pronged fork peers at them from behind a bush.

Size

23 x 33 mm

Other keywords**Context**

Between Pochard and Ferruginous Duck [the species shown is neither of these].

Later locations

WB1804:358 - The Pochard

LB1826:354 - Of the Bustard

LB1832:347 - The Wood Grouse

LB1847:266 - The Goldfinch

Notes

First location

WB1804:359

Description

Four sailing ships at sea, two very distant (a lugger and three schooners). Waves just breaking. Two gulls fly low over the water.

Size

34 x 59 mm

Other keywords

sailing vessels

Context

Ferruginous Duck

Later locations

WB1804:359 – The Ferruginous Duck

WB1821:314 – The Red-breasted Shoveler

WB1826:297 – The Spur-winged Goose

WB1832:94 – The Selninger Sandpiper [Purple Sandpiper]

WB1847:82 – The Purple Sandpiper immature

Bain 1978 29a

Notes

Attributed to Luke Clennell by Bain (1978, p.25) and by Jackson and Chatto.

Alternatively, this is one of the five seascapes with ships first published in the 1804 *Water Birds*. They are WB1804:153, :194, :215, :235, and :359. The Workshop Weekly Engraving Book for 1802-1805 credits Edward Willis on 31 July 1802 with engraving a tail-piece of 'Ships' (Victoria & Albert Museum National Art Library 86.FF.15); it is not certain which if any of the five is intended. However they have stylistic features in common, so it is possible though far from certain that all are the work of Willis (apprenticed 1798-1805).

First location

WB1804:362

Description

A boy stands behind a gravestone and waves his stick at a person (probably a man) sitting or squatting in thought beyond. The boy's hat (or other garment) lies behind him. Two distant birds in the sky.

Size

25 x 44 mm

Other keywords

Bag

Context

Pintail

Later locations

WB1804:362 – The Pintail

WB1809:319 – The Bimaculated Duck

WB1816:320 – The Bimaculated Duck

WB1821:320 – The Bimaculated Duck

WB1826:295 – The White-fronted Wild Goose

WB1832:404 – The Crested Cormorant

WB1847:378 – Of the Divers

Cirker 1962 171:2

Bain 1978 40b

Notes

First location

WB1804:366

Description

Three fishing boats under full sail with a following breeze make for a distant lighthouse on a pier. The nearest to us has a crew of four.

Size

35 x 79 mm

Other keywords

coble

Context

Between Long-tailed Duck and Golden-eye

Later locations

WB1804:366 – The Long-tailed Duck

WB1809:313 – The Red-breasted Shoveler

WB1816:314 – The Red-breasted Shoveler

WB1826:242 – The Smew

WB1826:219 – Between The Kittiwake and The Young Kittiwake

WB1832:239 – The Kittiwake

WB1847:206 – The Kittiwake

Cirker 1962 188:10

Bain 1978 112a

Notes

Jackson and Chatto attribute the drawing and engraving to Luke Clennell.

First location

WB1804:370

Description

A large rock in mid river, a blasted oak and bushes on top, a black surface is inscribed 'Flumina anem silvasque inglorius' and 'TB'. The adjacent white surface roughly scratched, with remnants of another inscription [see note below]. Beyond on the left a distant watermill, on the right two anglers, one wading and casting, the other fishing from the bank. In the distance one arch of a bridge, a horse and rider seem to be crossing. The high banks wooded. In the foreground a heron stands at the water's edge, on the tree a bird, perhaps a kestrel, and a possible magpie, buzzard and gulls in the sky.

Size

51 x 78 mm

Other keywords**Context**

Between Golden-eye and Morillon

Later locations

WB1804:370 – The Golden-eye

WB1809:237 – The Red-breasted Merganser

WB1816:238 – The Red-breasted Merganser

WB1821:240 – The Red-breasted Merganser

WB1826:259 – The Red-breasted Merganser

WB1832:275 – The Red-breasted Merganser

WB1847:351 – Between The Goosander and The Goosander female

Reynolds Stone 1953:265

Cirker 1962 138:3

Bain 1978 39a

IKON 2009 153a

Notes

One of only two vignettes in *A History of British Birds* signed by TB (see also LB1826:149).

'Originally intended as a bookplate for the Rev, Henry Cotes, vicar of Bedlington, but Bewick fell out with him, probably because Cotes wanted to interfere too much in the correction of the text for the second volume of the Birds. The remains of his name can just be picked out on the side of the rock.' (Bain 1978, p 17).

But the same woodblock was used first for a bookplate for John Murray, surgeon of Newcastle, and the inscription re-engraved in 1802 for the Revd Henry Cotes (Tattersfield, 1999; pp.179 and 99-100) before its third use for *Water Birds*. Tattersfield points out that 1300 bookpapers were printed for Cotes, enough to 'last a lifetime' and that Bewick may have intended before then to re-use the block, only allowing Cotes its use in the interim in gratitude for his help with the text of *Water Birds*.

Note the similarity of the site to WB1804:46, possibly the River Allen at Cupola Bridge.

First location

WB1804:373

Description

A man stands with a shallow coffin strapped on his back, looking towards a church steeple among trees and a full moon in a cloudy sky. The coffin is inscribed 'A wonderful fish'.

Size

35 x 63 mm

Other keywords**Context**

Tufted Duck

Later locations

WB1804:373 – The Tufted Duck

WB1809:xlii – End of Contents

WB1821:xxii – End of Contents

WB1826:124 – Between The Kingfisher and Of the Rail

WB1832:132 – The King-fisher

LB1847:296 – The King-fisher

Reynolds Stone 1953:252

Cirker 1962 163:9

Bain 1978 70b

IKON 2009 121b

Notes

Bain (1981) attributed the engraving and perhaps the pencil and wash transfer drawing (in the collection of the British Museum) to Luke Clennell.

Jane Bewick (B) 'The great charm in many of these vignettes is the endless conjectures they give rise to.'

First location

WB1804:380

Description

Four sailing vessels, two very distant. One is a tall brig or barque with white sails, the nearest is a two masted boat, lateen-rigged (in the style of an Arab dhow), with six crew and sails.

Size

18 x 36 mm

Other keywords

Fishing boat ship

Context

Between Of the Pelican and Corvorant

Later locations

WB1804:380 – Of the Pelican

SWB1821:20 – The Black-billed Auk

SWB1822:25 – The Black-billed Auk

WB1826:211 – The Glaucous Gull

WB1832:187 – Of the Guillemot

WB1847:125 – The Solitary Snipe

Cirker 1962 188:2

Notes

Jackson and Chatto attribute the drawing and engraving to Luke Clennell.

First location

WB1804:389

Description

The left foot of a cormorant

Size

39 x 40 mm

Other keywords**Context**

Between Crested Corvorant and Shag

Later locations

LB1805:xxxiv – Included in Explanation of the Technical Terms

LB1809:xxxiv – Included in Explanation of the Technical Terms

LB1814-16: xxxiv – Included in Explanation of the Technical Terms

LB1816: xxxiv – Included in Explanation of the Technical Terms

LB1821: xxxiv – Included in Explanation of the Technical Terms

LB1826:xxxix – Included in Explanation of the Technical Terms

LB1832:xxxv – Included in Explanation of the Technical Terms

LB1847:xxxiv – Included in Explanation of the Technical Terms

Notes

First location

WB1804:392

Description

A boy holds a bowl on a table and blows bubbles with a clay pipe.

Size

35 x 27 mm

Other keywords**Context**

Shag

Later locations

WB1804:392 – The Shag

WB1809:353 – The Shag

WB1816:354 – The Shag

SLB1821:38 – The Crested Titmouse

SLB1822:42 – The Crested Titmouse

LB1826:158 – The Parrot Cross Bill

LB1832:161 – The Parrot Cross Bill

LB1847:239 – The Bullfinch

Bain 1978 93b

IKON 2009 93b

Notes

Note possibly by Thomas Bewick (National Art Library RC.N3). It is written in pencil on the same page as the vignette, which would be atypical for a note by Jane Bewick (A), but is signed by neither: 'they are altogether lighter than vanity.'

First location

WB1804:400

Description

A boat lies wrecked on a rocky shore beneath cliffs. Seaweed on the sand. A ruined castle on the cliff-top. A rocky islet in surf offshore. Several gulls in the sky.

Size

31 x 73 mm

Other keywords**Context**

Finis

Later locations

WB1809:360 – Finis

WB1816:361 – Finis

WB1821:360 – Between Finis and The Supplement

WB1826:421 – The Selninger Sandpiper [Between Addenda and Foreign Birds]

WB1832:413 – Between The Gannet (Finis) and Foreign Birds

WB1847:[407] – Between Finis and Foreign Birds

Bain 1978 19b

Notes

A reversed copy is in Boyd 1886 pt 2, no.149 and at Cirker 1962 192:4.

Chatto (London Library MS.f.31) and Bain (1981) attribute engraving to Bewick and the watercolour transfer drawing, in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.488), to Robert Johnson, though this is disputed (Donald, 2013).

First location

LB1805:17

Description

Two men carry on their shoulders a large tub suspended on a stick. Beyond, a village scene, three houses, a public house and, behind some trees, a church tower. Outside the pub with its inn-sign is a rider drinking a stirrup-cup while another drinker with a tankard holds the horse's bridle. Two men emerge from the pub door and two others urinate against the side wall near a lean-to shed. On the green, four chickens, a dog and a bucket. A barrel and a line of washing stand by the door of a house or workshop with a possible ventilator on the roof [the dye house]. Beyond it two rows of dyed cloths hang on a lines, drying.

Size

40 x 82 mm

Other keywords

Peahens, cock

Context

The Common Buzzard

Later locations

LB1809:62 – Between Moor Buzzard and The Kite

LB1814-16:56 – Between The Honey Buzzard and Moor Buzzard

LB1816:62 – Moor Buzzard

LB1821:62 – Moor Buzzard

LB1826:31 – Between The Gentil-Falcon and The Kite

LB1832:31 – The Gentil-Falcon

LB1847:41 – The Rough-legged Buzzard

WB1847:105 – The Common Sandpiper

Reynolds Stone 1953:188

Cirker 1962 170:8

Memoir 1975:98

Bain 1978 14a

IKON 2009 165a

Notes

'Two dyers of Ovingham – Thomas Dobson and Geordy Carr his man. The Ovingham dye house and public house appear reversed left to right in the engraving. The two men relieving themselves outside the pub signal the contents of the tub which is destined for the dye house. Edward Willis, one of Bewick's pupils, and George Stephenson the railway engineer were both grandsons of Geordy Carr.' (Bain 1978, p16, based on a very long account of the Dobson and Carr families, and their connections with the Bewicks, by Jane Bewick (B).) She added 'George Carr inhabited a small cottage opposite the "Brick House", Ovingham, where my Grandfather R^t Elliot farmed ... Every other house in Ovingham is built of Stone. ... Thomas Dobson [the dyer's son]... afterwards married my Aunt Ann.' Jane described Dobson senior as 'a rich man – but ... brutish, vulgar and purse-proud', but Geordy Carr as 'a very worthy, honest inoffensive man'. And 'the Dye house & the Public house are reversed in the Engraving – such scenes as that exhibited at the public house door are still common in the village of Ovingham, a certain Laird made a vow that he would not again enter a public house but he evaded his promise by sitting on his horse, at the Door & taking as much as he could continue to carry'.

Engraved by Luke Clennell from a watercolour by Robert Johnson (Chatto, London Library MS.f.25); Bain (1981). However, Jane Bewick's account states that the figures of Dobson and Carr are 'portraits' – which is suggestive of Thomas Bewick's skill, at sketching portraits from memory, rather than Johnson's.

The watercolour transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.496).

First location

LB1805:39

Description

The tiny figure of a man sitting under a bush, holding a walking stick

Size

16 x 21 mm

Other keywords**Context**

The Kestrel

Later locations

LB1809:77 – The Female Kestrel

LB1814-16:234 – The Pied Wagtail

LB1814-16:359 – The Partridge

LB1816:78 – The Female Kestrel

LB1821:183 – The Mountain Finch [Brambling]

LB1826:191 – The Mountain Finch

LB1832:194 – The Mountain Finch

LB1847:277 – The Green Woodpecker

Notes

A much enlarged version is in Boyd 1886 pt2, no.97

First location

LB1805:70

Description

A man hangs by the neck from a branch of a blasted oak overhanging a bend in a river. His dog gazes at him and scratches at the trunk of the tree, and his hat and stick lie on the bank. Woods beyond. On a rock-face below the body is inscribed 'Sero sed Serio'.

Size

49 x 76 mm

Other keywords

Inscription corpse suicide

Context

Between The Raven and The Carrion Crow

Later locations

LB1809:83 – Between The Great Eared Owl and The Long-eared Owl

LB1814-16:69 – The Jer-Falcon

LB1816:84 – The Great Eared Owl

LB1821:86 – Between The Long-eared Owl and The Short-eared Owl

LB1826:57 – The Long-eared Owl

LB1832:61 – The Long-eared Owl

LB1847:67 – The Long-eared Owl

Reynolds Stone 1953:193

Cirker 1962 163:6

Bain 1978 119a

IKON 2009 65a

Notes

Compare the site to WB1804:31, WB1804:269 and WB1826:409

Atkinson MS 1830. '... can anything equal the helpless pendulousness of the figure, or the whining impatient anxiety of the dog?'

Attributed to Luke Clennell by Bain (1978, p.25). Chatto (London Library MS.f.25) and Bain (1981) attribute the watercolour transfer drawing (at the British Museum) to Robert Johnson, its lettering to Edward Willis, and the engraving to Clennell. A pencil study by Bewick is in the collection of The Natural History Society of Northumbria (NEWHM:1997.H67.444).

Graham Carlisle (in *Bewick Studies*, 2003) reported that the woodblock was purchased by Harvard University in 1943.

First location

LB1805:83

Description

A ruined castle stands on a low mound, flanked with two trees. A round-arched door and two round-arched windows. In the foreground a crow examines a cowpat.

Size

38 x 74 mm

Other keywords

Norman

Context

Between The Nutcracker and The Jay

Later locations

LB1809:85 – Between The Long-eared Owl and The Short-eared Owl

LB1814-16:84 – Between The Merlin and Of the Owl

LB1816:86 – Between The Long-eared Owl and The Short-eared Owl

LB1821:84 – Between The Great Eared Owl and The Long-eared Owl LB1826:66 – Between The Little Owl and The Scops Eared Owl

LB1832:70 – The Little Owl

LB1847:60 – Tengmalm's Owl

Cirker 1962 202:6

Bain 1978 117a

Notes

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25). Chatto (London Library MS.f.25) however attributed the watercolour transfer drawing (at the British Museum) to Bewick and the engraving to Henry Hole and Bain (1981) concurred.

Jane Bewick (A). 'The ruin of a Border Tower.'

First location

WB1805:136

Description

A three-masted sailing vessel (? a collier) beached in a river, a long pennant flies flapping from the masthead. A smaller sailing vessel beached beside it. Bushes and trees on the rocky shores. On the skyline a colliery with winding gear and smoking chimney, the smoke wavering upwards. Birds (probably gulls) in the sky (arranged in two groups of three).

Size

38 x 86 mm

Other keywords**Context**

Between Coot and Greater Coot

Later locations

WB1809:126 – Of the Coot

WB1816:126 – Of the Coot

WB1821:128 – Of the Coot

WB1826:144 – The Greater Coot

WB1832:152 – The Greater Coot

WB1847:155 – The Coot

Reynolds Stone 1953:286

Memoir 1975:69

Bain 1978 72a

Notes

Compare with WB1804:136 (q.v.), a more primitive image of the same scene. These 1804 and 1805 variants are described by Roscoe (1953 Fig.20) as States 1 & 2 and State 3 respectively.

Jane Bewick (A). 'Bill point, on the river Tyne. it was removed by the Corporation of Ncastle. My Mother was born at Woodgate above Bill Quay & opposite Bill point. J. Bewick.' Bain (1981) also calls the image 'A Collier Brig beached at Bill Point' (*Watercolours and Drawings*, vol. 2, p.176).

Engraved by Luke Clennell in the opinion of Chatto (London Library MS.f.25) Reynolds Stone (1953) and Bain (1978, p.25 and 1981). This gains support from an entry in the weekly engraving book for 1802-5, entry for week on October 27 1804 (Tyne & Wear Archives) – 'Bill Point Tail piece Luke'. Tattersfield concludes that this entry refers to the present re-engraved vignette 'Roscoe State 3', first used in the 1805 edition.

However, compare the scene with WB1804:225 and WB1804:107 which may also represent Bill Point, so which of the three is the one firmly attributed to Clennell in the Weekly Engraving Book is likely but not certain. Nevertheless it is quite probable that all three of these images are by Clennell.

First location

LB1805:173

Description

In the foreground a man ploughs with two horses in tandem. Beyond, three cattle in a field and a gate leading towards the sea shore. Beyond again a two-storey farmhouse, a barn with stone steps to the upper level, two haystacks, an empty farm cart, and a gate in a paling fence, with a wood behind. In the distance the sea, a promontory with ruins and a tower and a ship off-shore. A flag flies from the tower.

Size

30 x 65 mm

Other keywords

sailing vessels

Context

Between The Siskin and The Canary Finch

Later locations

LB1809:181 – Between The Mountain Finch [Brambling] and The Goldfinch

LB1814-16:163 – The Greater Spotted Woodpecker

LB1816:182 – The Mountain Finch

LB1821:189 – The Canary Finch

LB1826:197 – The Canary Finch

LB1832:200 – The Canary Finch

LB1847:264 – The Canary Finch

Notes

The distant promontory is strongly suggestive of Tynemouth Priory and Castle. Compare Bewick's copper-engraving of The Whitley Fat Ox. The farm in LB1805:173 may well be at Whitley.

First location

LB1805:177

Description

A trumpet and a possible tambourine in a garland of leaves and a conifer branch loosely beribboned.

Size

22 x 43 mm

Other keywords

drum

Context

Between The Linnet and The Greater Redpole

Later locations

LB1809:211 – Of the Warblers

LB1814-16:266 – The Black-cap

LB1816:213 – Of the Warblers

LB1826:175 – The Cirl Bunting

LB1832:178 – The Cirl Bunting

LB1847:225 – The Cirl Bunting

Cirker 1962 156:4

Bain 1978 81b

IKON 2009 111b

Notes

A much smaller vignette with the same components is at FJG1797:26 and FJG1797:104.

First location

LB1805:185

Description

An old man leans on his stick outside the door of an old thatched cottage, its chimney tilted but smoking, and greets a traveller arriving carrying a bundle on a stick. Bushes or vines cover the sides of the cottage, boards lean against it and a paling fence hides the yard behind. On a hillside above, is a ruined castle keep with another small cottage built under its wall. A track winds towards woods beyond.

Size

51 x 66 mm

Other keywords

Hovel planks

Context

Between The Skylark and The Field Lark

Later locations

LB1809:60 – Between The Honey Buzzard and The Moor Buzzard

LB1814-16:193 – The Snow Bunting

LB1816:60 – The Honey Buzzard

LB1821:60 – The Honey Buzzard

LB1826:25 – The Honey Buzzard

LB1832:25 – The Honey Buzzard

LB1847:43 – The Honey Buzzard

Cirker 1962 134:2

Bain 1978 15a

Notes

Attributed to Charlton Nesbit by Bain (1978 p25) but NB he was apprenticed from 1790 to 1797, leaving eight years before this engraving first appeared.

Jane Bewick (A). 'Old Scotchman with bonnet and plaid – evening – he welcomes the stranger to his hovel – built in close proximity to the old ruined castle. He can tell many a stirring tale no doubt.'

First location

LB1805:188

Description

A vase of mixed leaves stands on a board with a decorated edge.

Size

27 x 27 mm

Other keywords**Context**

Between The Grasshopper Lark and The Woodlark

Later locations

LB1809:225 – The Winter Fauvette [Dunnock]

LB1814-16:257 – The Redstart

LB1816:227 – The Winter Fauvette

LB1821:226 – The Winter Fauvette

LB1826:245 – The Hedge Warbler [Dunnock]

LB1832:244 – The Blue-throated Robin

LB1847:160 – The Blue-throated Robin

Cirker 1962 224:13

Bain 1978 97b

Notes

A crude and inferior copy is in Cirker 1962 109:6 and Hugo (1870) no.723.

Jane Bewick (A). 'This cut is delicately beautiful.'

First location

LB1805:202

Description

A naked child lies against a bush, surrounded by foliage holding a lyre and a wreath.

Size

31 x 44 mm

Other keywords**Context**

Between The Pied Flycatcher and Spotted Flycatcher

Later locations

LB1809:222 – Between The Fauvette and The Lesser Fauvette

LB1814-16:240 – Of the Flycatchers

LB1816:224 – The Fauvette

LB1821:223 – The Greater Fauvette

LB1826:284 – The Bearded Titmouse

LB1832:281 – Of the Titmouse

LB1847:201 – Of the Titmouse

Cirker 1962 217:8

Notes

First location

LB1805:211

Description

A girl with a basket gathers flowers in a wood; a stream flows behind her

Size

47 x 69 mm

Other keywords**Context**

Between The Dartford Warbler and The Redbreast

Later locations

SLB1821:36 – The Lesser White-throat

SLB1822:40 – The Lesser White-throat

LB1826:107 – The Starling

LB1832:113 – The Starling

LB1847:100 – The Starling

Cirker 1962 148:8

Bain 1978 124a

Notes

Jane Bewick (B) identified the flowers as cowslips.

First location

LB1805:228

Description

A woman sits with her eyes closed in the shade of a bush by a river. On the far side a small cottage with a haystack, partly used with a ladder against it; beyond a fence a wood.

Size

37 x 63 mm

Other keywords**Context**

Between The White-throat and The Yellow Willow Wren

Later locations

LB1805:228 – The White-throat

Notes

First location

LB1805:232

Description

A man sits in a wheelbarrow, smoking a pipe

Size

16 x 25 mm

Other keywords**Context**

The Least Willow Wren

Later locations

WB1809:278 – The Brent Goose

LB1814-16:201 – The Lesser Redpole

WB1816:279 – The Brent Goose

LB1821:278 – The Turtle Dove

LB1826:320 – The Cock

LB1832:283 – The Titmouse

LB1847:203 – The Great Titmouse

Bain 1978 78b

Notes

First location

LB1805:312

Description

A thatched public house with a hanging inn-sign stands by a gate in the road. Nearby men in a crowded circle lean to watch a spectacle that is hidden in a cloud of dust – presumably a dog-fight or cock-fight. A small dog and an old man stand outside the circle. Beyond, a few trees, and a rainbow in the sky.

Size

47 x 81 mm

Other keywords**Context**

Between The Black Grouse and Red Grouse

Later locations

WB1809:309 – Between The Shieldrake and The Shoveler

LB1814-16:201 – The Siskin

WB1816:310 – The Shieldrake

LB1821:292 – Between The Turkey and The Peacock

LB1826:327 – The Turkey

LB1832:337 – The Turkey

LB1847:332 – The Turkey

Reynolds Stone 1953:221

Cirker 1962 152:6

Bain 1978 78a

Notes

Attributed to Henry Hole (Bain 1978 page 25). Chatto (London Library MS.f.25) and Bain (1981) attribute the watercolour transfer drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.489) to Robert Johnson and the engraving to Hole.

Jane Bewick (B). 'A wayside Public House; and worse still – a cock fight: The Rain-bow, emblem of peace is not regarded by these 50 cruel, ignorant Clowns.'

Jane Bewick (A). 'The rain-bow above – Emblem of peace – the cock-fight – below – a scene of disgusting brutality.'

First location

LB1805:319

Description

On the nearer of two hills, a ruined castle keep. Five birds in the sky.

Size

20 x 28 mm

Other keywords**Context**

The Partridge

Later locations

LB1826:160 – The Grosbeak

LB1832:163 – The Grosbeak

Boyd 1886 pt2 no. 94

Notes

A preliminary pencil sketch is at 71b in Pease 174.

First location

WB1805:267

Description

A gentleman (with top hat and queue) and his companion, both with guns on a wide beach. A dog bounds along beside them, near a starfish. The man points to a distant flock of birds on the shore. Out to sea a three-masted barque and two fishing boats.

Size

42 x 76 mm

Other keywords

sailing vessels, ship, lugger

Context

Between The Red-headed Smew and The Lough-Diver

Later locations

WB1809:230 – The Goosander

WB1816:183 – Between The Common Tern and The Lesser Tern

WB1821:185 – The Common Tern

WB1826:204 – The Wagel

WB1832:226 – The Wagel

WB1847:182 – Between The Common Tern and The Gull-billed Tern

Cirker 1962 146:1

Bain 1978 109a

Notes

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25). Chatto (London Library MS.f.30) and Bain (1981) attributed the preliminary design to Robert Johnson, though this is disputed (Donald, 2013), and the engraving to Henry White (1804-1807). The watercolour drawing (not reversed) is in the British Museum.

There is a pencil sketch with a similar theme (as if the scene were viewed from another angle) in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.516).

Jane Bewick (A). 'City sportsmen.'

First location

WB1805:389

Description

A sportsman re-loads his gun as a spaniel retrieves a bird from the sea, possibly a guillemot. They are on a sand-spit with waves on three sides. Beyond is a ruined church on a rocky headland and on the horizon two sailing vessels at sea. Gulls in the sky.

Size

36 x 83 mm

Other keywords

Reloads

Context

Between The Crested Corvorant and The Shag

Later locations

WB1809:239 – The Smew

WB1816:240 – The Smew

WB1821:310 – The Shieldrake

WB1826:221 – The young Kittiwake

WB1832:241 – The young Kittiwake

WB1847:208 – The Young Kittiwake

Cirker 1962 143:2

Bain 1978 110a

Notes

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25). Chatto (London Library MS.f.28^v) and Bain (1981) attributed the engraving to Henry White (apprenticed 1804-1807). Bain (1981) attributed a preliminary watercolour drawing (in the British Museum) to Robert Johnson, though this is disputed (Donald, 2013).

A watercolour sketch in Pease 174 page 55b (Newcastle City Library) has a similar ruined church on a headland with rocks and a beach in the foreground and ships out to sea, but with no human figure.

Jane Bewick (A). ‘murdering – shooting Gulls.’

First location

LB1809:328 [un-numbered]

Description

An old sailor with a wooden leg sits on a barrel, smoking a pipe. Beside him a boy stands listening and a woman sits breast-feeding a baby. They are on a low headland with their backs to the sea; a star-fish is on the sand below. Behind them a two-masted ship (?atypical brig) sails into harbour towards a pier. On hills beyond, a church, a tall smoking chimney, and two distant windmills and on a sea cliff, a tower.

Size

47 x 81 mm

Other keywords

sailing vessel

Context

Final blank page, between Land Birds and Water Birds in the single volume edition.

Later locations

LB1814-16:337 – Between The Pheasant and The Turkey

LB1816:[330] – Finis (final blank page)

WB1821:187 – Between The Lesser Tern and The Sandwich Tern

WB1826:188 – The Lesser Tern

WB1832:210 – The Lesser Tern

WB1847:156 – The Lesser Tern

Cirker 1962 193:3

Bain 1978 66a

IKON 2009 123a

Notes

‘Sunderland Harbour’ (Bain 1978, p 18). Possibly so, but the mouth of the Tyne is also possible (and more familiar to Bewick who frequently visited Tynemouth); in this case the church on the hill would be St Hilda’s Church, South Shields and the distant cliff, Trow Point. There is no equivalent hill or cliff at the mouth of the Wear.

Attributed to Luke Clennell by Bain (1978, p.25).

Jane Bewick (A) quotes:

‘I’ve sailed with noble Howe,
I’ve sailed with valiant Jarvis,
And in Gallant Duncan’s fleet
I’ve sung out “yo heave ho.”’

First location

WB1809:315

Description

A woman sits in thought in a graveyard, leaning on a tombstone. A huge urn-shaped monument stands behind her. Trees beyond.

Size

47 x 59 mm

Other keywords**Context**

Between The Gadwall and The Wigeon

Later locations

LB1814-16:201 – The Mountain Sparrow

WB1816:316 – The Gadwall

WB1821:316 – The Gadwall

WB1826:344 – The Shieldrake

WB1832:360 – The Shieldrake

WB1847:284 – The Shieldrake

Cirker 1962 164:7

Bain 1978 35b

IKON 2009 155b

Notes

First location

WB1809:335

Description

A sportsman holding his gun crouches in a reedbed above a pool or riverbank. His dog runs down towards the water. In a clump of reeds, almost under the man's feet, is a nest with four eggs. A duck or possibly a crane or wader rail escapes under the bank.

Size

35 x 61 mm

Other keywords**Context**

Between The Tufted Duck and The Garganey

Later locations

WB1809:335 - The Tufted Duck

WB1816:336 - The Tufted Duck

WB1821:335 - The Tufted Duck

WB1826:371 - The Tufted Duck

WB1832:136 - The Water Rail

WB1847:139 - The Water Rail

Cirker 1962 143:7

Bain 1978 21a

Notes

First location

LB1814-16:225

Description

Two girls raking hay, one casting it in the air. Small stooks and some bushes.

Size

29 x 40 mm

Other keywords**Context**

Between The Skylark and The Field Lark

Later locations

LB1816:316 – The Little Bustard

SLB1821:9 – The Little Owl

SLB1822:11 – The Little Owl

Notes

First location

LB1814-16:228

Description

A pointer and a spaniel beside a pond or stream, with bushes, a field and a woven fence beyond.
The spaniel crouches like a sheepdog.

Size

28 x 49 mm

Other keywords**Context**

The Grasshopper Lark

Later locations

LB1816:273 – The Wild Pigeon [Rock Dove]

LB1821:276 – Between The Ring Dove [Wood Pigeon] and The Turtle Dove

LB1826:308 – The Ring Dove

LB1832:318 – The Ring Dove

LB1847:343 – Of the Grouse

Cirker 1962 4:8

Bain 1978 77b

IKON 2009 113b

Notes

The pointer is a close but smaller copy of The Spanish Pointer in *Quadrupeds*.

First location

LB1814-16:268

Description

A foxhunter gallops with a pack of foxhounds past a bushy low cliff or outcrop towards a fenced field with distant trees.

Size

18 x 64 mm

Other keywords

Rock shrubs rider hunter horse

Context

The White-throat

Later locations

LB1816:261 – The Chimney Swallow

LB1821:274 – The Wild Pigeon

LB1826:313 – The Turtle Dove

LB1832:323 – The Turtle Dove

LB1847:322 – The Turtle Dove

Cirker 1962 141:8

Bain 1978 79b

Notes

Jane Bewick (A). ‘How admirable is the speed of this horse – His ardour in the chase is no way inferior to that of his master’.

A larger version, with more details, perhaps by an apprentice’s hand, is in Boyd 1886 pt2, no.4. There are trees on the rock on the left and clouds on the right.

Another version was cut for Edward Humble and first appeared in the *Newcastle Advertiser* 7 December 1811 (Susan Doncaster ‘Some notes on Bewick’s trade blocks’ in *Bewick and After: wood-engraving in the Northeast*, edit. Peter Isaac, 1990). The block for this is in the Newcastle Central library’s collection (TrN 32). See also Tattersfield (2011) vol. 2 p 793. The rock on the left has a smoother top and the bush on the left of the central rock is leafy.

First location

LB1814-16:275

Description

A cock and three hens shelter from rain or snow under brushwood by a woven fence.

Size

31 x 54 mm

Other keywords

Stake and wattle chickens

Context

The Golden-crested Wren

Later locations

LB1816:72 – Peregrine Falcon

LB1821:91 – The White Owl

LB1826:141 – The Barred Woodpecker [Lesser Spotted Woodpecker]

LB1832:144 – The Barred Woodpecker

LB1847:279 – The Pied Woodpecker

Bain 1978 90b

Notes

Jane Bewick (A). 'Fowls sheltering from a pelting shower. who has not seen them standing on one leg, and hanging their wings on such occasions.'

First location

LB1814-16:293

Description

A duck mallard sits on nest under a bank in long grass

Size

23 x 37 mm

Other keywords**Context**

The Long-tailed Titmouse

Later locations

LB1816:212 – The Spotted Flycatcher

LB1821:211 – The Pied Flycatcher (second account)

LB1826:209 – The Pied Flycatcher

LB1832:212 – The Pied Flycatcher

LB1847:121 – The Pied Flycatcher

Cirker 1962 74:5

Bain 1978 84b

Notes

First location

LB1814-16:296 in Variant B (see note below)

Description

A man ploughs with two oxen while a woman milks a cow nearby. A dog sits near. Beyond, a track leads past a mound and a wood to a distant farm with two haystacks. A fence and hedge separate the ploughed field from the next.

Size

23 x 52 mm

Other keywords

dairymaid ploughman pair

Context

Between The Bearded Titmouse and Of the Swallow

Later locations

SLB1821:13 – The Rose Coloured Starling

SLB1822:15 – The Rose Coloured Starling

LB1826:311 – Between The Wild Pigeon and The Turtle Dove

LB1832:321 – The Wild Pigeon

LB1847:315 – Of the Dove

Bain 1978 153b

Notes

Attributed to William Temple (Bain 1978 page 25).

The site is like another ploughing scene at WB1804:157

Roscoe notes a Variant A of LB1814-16 (Roscoe 21) in which this vignette is absent.

First location

LB1814-16:346

Description

Two boys or young men stand on open ground. One carries a heavy standard weight in each hand, the other bends to lift two others from the ground. A church steeple and some trees in the distance.

Size

23 x 35 mm

Other keywords

weights

Context

Between The Pintado and The Wood Grouse

Later locations

WB1821:134 – The Grey Phalarope

Notes

First location

Q1811:x

Description

A collier brig being loaded with coal at a riverside coal staithe. Two men and two coal wagons on the staithe, one wagon full, one being pulled away empty by a horse. A keel being loaded via a second chute. Two men row off in a skiff. Distant smoking glass kiln and chimney, warehouses and ships' masts.

Size

40 X 66 mm

Other keywords

Sailing ship, barge, boat, vessel, waggons, glasshouse

Context

Follows the index

Later locations

LB1814-16:381 – The Golden Plover

WB1826:26 – The Little Bittern

WB1847:53 – The Little Bittern

Bewick Sale catalogue 1884 iv b

Cirker 194:6

Bain 1978 53b

IKON 2009 139b

Notes

Attributed to the Workshop or an unidentified apprentice (Bain 1978 page 25).

The scene seems to be of the Tyne on the west side of Newcastle.

Jane Bewick (B). 'Scene on the river Tyne. These Coal spouts on the Tyne are now no more – The full waggons ran down the Incline from the pit mouth to a certain point, and not further; the bottom was then knocked out, when down went the contents of the waggon, rushing down the spout into the Collier vessel, for London, or into a Keel, if the ship lay at Shields. [North Shields is far down-river near the mouth of the Tyne.]

First location

LB1814-16:384

Description

A young boy pushes another in a wheelbarrow. Tree and bushes beyond.

Size

29 x 35 mm

Other keywords**Context**

Between The Dotterel and The Ring Dotterel

Later locations

SLB1821:27 – The Field Lark [Rock Pipit]

SLB1822:31 – The Field Lark

Cirker 1962 123:10

Notes

First location

Q1807:521

Description

Four fishes, probably a salmon, a pike, an eel and a ray, lie against a bed of seaweed, with three peacock feathers above.

Size

39 X 48 mm

Other keywords

Skate

Context

Between the introduction to the Addenda and The Wombach and Amphibious Animal (platypus).

Later locations

Q1811:521 – Addenda

LB1814-16:386 – Finis

Q1820:524 – Addenda

LB1847:208 – The Crested Titmouse

Notes

Could the combination of fish and fowl be an allusion to the platypus that follows after the 'Wombach'?

First location

WB1816:139

Description

A drake mallard, perhaps winged, swims along under a reedy river bank away from a man with a gun peering over a bush, but towards his dog waiting in the shallows.

Size

36 x 58 mm

Other keywords**Context**

Between The Tippet Grebe and The Eared Grebe

Later locations

WB1821:140 – The Tippet Grebe

WB1826:312 – Between The King Duck and The Ferruginous Duck

WB1832:329 – The King Duck

Cirker 1962 143:9

Bain 1978 31b

IKON 2009 157b

Notes

Jane Bewick (A). 'The poor duck beset by the sportsman and his Dog.'

The pencil transfer drawing, signed T. Bewick is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.452).

First location

WB1816:161

Description

Two boys pull against each other on a rope over a pulley in a frame. Behind them, a garden wall with bushes.

Size

32 x 40 mm

Other keywords**Context**

Of the Guillemot

Later locations

SLB1821:29 – The Lesser Field Lark

SLB1822:33 – The Lesser Field Lark

Notes

First location

WB1816:163

Description

In the foreground a large rock on a beach; some strands of seaweed on it. On the shore a flock of gulls and a dark bird like a black guillemot. More gulls fly above. Out to sea a rocky island.

Size

44 x 84 mm

Other keywords

auk

Context

Between The Guillemot and The Lesser Guillemot

Later locations

WB1821:164 - The Guillemot

WB1826:162 - Between The Red-necked Grebe and The Little Grebe

WB1832:170 - The Red-necked Grebe

WB1847:168 - The Red-necked Grebe

Bain 1978 62a

Notes

Possibly the Farne Islands.

First location

WB1816:[362] (final blank page)

Description

Illustration for The Fables of Aesop (qv).

Size

61 x 75 mm

Other keywords**Context**

Final blank page advertisement

Later locations

FA1818:ix – Head of Introduction

FA1823:ix – Head of Introduction

Notes

The advert states ‘This work will be put to Press in May 1817, ...’

First location

LB1821:229

Description

A sailing boat in a stiff breeze smashes through breaking waves

Size

21 x 31 mm

Other keywords

yacht

Context

The Black-cap

Later locations

LB1826:217 – The Field Lark [Rock Pipit]

LB1832:220 – The Field Lark

LB1847:188 – The Rock Lark [Rock Pipit]

Bain 1978 106b

Notes

First location

SLB1821:tp

Description

An eagle, wings spread, grasps a fawn in its talons and beak. Scanty vegetation, a long view over moorland to distant hills.

Size

52 x 85 mm

Other keywords**Context**

Title page

Later locations

SLB1822:tp

Notes

First location

SLB1821:2

Description

A hare runs past rocks (to the left)

Size

17 x 31 mm

Other keywords**Context**

The Rough-legged Falcon

Later locations

SLB1822:4 – The Rough-legged Falcon

LB1826:55 – The Snowy Owl

LB1832:59 – The Snowy Owl

LB1847:54 – The Snowy Owl

Cirker 1962 33:9

Bain 1978 118b

IKON 2009 67b

Notes

Jane Bewick (A). 'poor's the triumph oer the timid hare.'

First location

SLB1821:7

Description

A sheep caught in brambles; half its fleece stripped off. Behind it a rock, broken fence, ferns and a dead tree. Beyond are woods and a large bird in the sky, probably a kite.

Size

40 x 58 mm

Other keywords**Context**

The Snowy Owl

Later locations

SLB1822:9 – The Snowy Owl

LB1826:68 – The Scops Eared Owl

LB1832:72 – The Scops Eared Owl

LB1847:69 – The Scops Eared Owl

Reynolds Stone 1953:196

Bain 1978 120a

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25). The pencil transfer drawing is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.420).

The theme but not the figure itself is derived from the fable 'The Sheep and the Bramble' SF1784:303; and before that from 'The Sheep and the Bramble Bush: A Fable', in John Cunningham, *Poems, Chiefly Pastoral* (London: 1766), p.80.

Jane Bewick (A) quotes without comment Cunningham's poem.

'A thick twisted brake in the time of a storm
Seemed kindly to cover a sheep.
So snug for a time he lay sheltered and warm
Till it quietly lulled him asleep.

The storm is abated the winds are at peace
The sheep's to his pasture inclined
But ah the fell thicket lays hold of his fleece
His coat is left forfeit behind.

My friend whom the thicket of Law never tried
Consider before you get in
Tho' judgement & justice are passed on your side
By Jove you'll be fleec'd to your skin.

Cunningham'

First location

SLB1821:31

Description

In a hollow between rocks under the roots of a dead tree a walking stick stands against a rock beside the smoking embers of a fire.

Size

21 x 28 mm

Other keywords**Context**

Between The Spotted Flycatcher and The Grasshopper Warbler

Later locations

SLB1822:35 – The Spotted Flycatcher

LB1826:211 – The Spotted Flycatcher

LB1832:214 – The Spotted Flycatcher

LB1847:118 – The Spotted Flycatcher

Notes

See fires burning in a similar situation in FA1818:256 and WB1804:87, and a comparable scene with a man and dog warming themselves at a fire at FJG1797:147 and :196. The last of these resembles the scene by John Bewick in *The Looking Glass for the Mind* (1792), at page 117 in the 1800 edition. See also SF1820 270 and SF1784:125 (in 2nd impression only – see Pease 12).

First location

Q1820:x

Description

Winter. Two greyhounds chase a hare along a riverbank in the foreground. A broken fence and two bare trees separate the background. There a man watches over a gate on the left and on the right is a farm among trees, with haystacks and woods beyond. A bird flies into a tree above.

Size

50 X 78 mm

Other keywords**Context**

After the Index

Later locations

SLB1821:34 – The Grasshopper Warbler

SLB1822:38 – The Grasshopper Warbler

Q1824:xi – Index

Reynolds Stone 1953:284

Bain 1978 28a

IKON 2009 163a

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

A simpler version with the hounds and hare only is in Buffon (1814) vol. 3, p. 36.

First location

FA1818:54

Description

A snow scene. A man uses four stilts to walk through deep snow. He has tied his hat under his chin. A milestone behind him shows IV miles to go. Beyond a woven fence a wood, and to the right, a hedge, fields and a gate.

Size

39 x 67 mm

Other keywords**Context**

'The Thief and the Dog'

Later locations

SLB1821:41 - The Guernsey Partridge [Red-legged Partridge]

SLB1822:45 - The Guernsey Partridge

FA1823:54 - 'The Thief and the Dog'.

Notes

First location

FA1818:200

Description

A cow stands in the shade of a bush growing on a rock, waving its tail and lifting a foreleg. A cloud of insects surrounds it. Nearby two magpies examine a cowpat. Three swallows fly above. Four more cattle stand beyond in a river in the sunlight. Trees and fences.

Size

41 x 65 mm

Other keywords**Context**

'The Two Frogs'

Later locations

SLB1821:44 - The Pratincole

SLB1822:48 - The Pratincole

FA1823:200 - 'The Two Frogs'

Reynolds Stone 1953:302

Bain 1978 156b

Notes

Jane Bewick (A). 'The foliage & back ground are here managed in the same way as at page 234 [ie at LB1821:234] & at page [blank]. The flies are tormenting the poor cow. those in the river are far less incommoded by these pests than when in the shade.'

Compare with the vignette by John Bewick in *The Looking Glass for the Mind* (page 101 of the 1796 edition).

First location

FA1818:132

Description

A man rides a packhorse across a deep ford, raising his legs onto the horse's shoulders to keep them dry; his dog swims beside them. The riverbanks are wooded, the trees bare of leaves. A gated track ahead, and a watermill in the distance. A possible signpost on an island

Size

37 x 65 mm

Other keywords**Context**

The Porcupine and the Snakes

Later locations

SLB1821:46 – The Grey Plover

SLB1822:50 – The Grey Plover

FA1823:132 – ‘The Porcupine and the Snakes’

Notes

A simplified version is in Stephens 1881 p28, derived from *The Poetical Works of Robert Ferguson* and in Cirker 1962 149:4 (attributed there to Dobson). This is also reproduced in Thomson 1882 p. 221.

Another much simplified version is in *The Fisher's Garland* for April 1828 reproduced in the Joseph Crawhall edition (*A Collection of Right Merry Garlands for North Country Anglers*) of 1864 at page 64.

A probably preliminary transfer pencil sketch (but not reversed) for the rider and horse only is at 71a in Pease 174.

First location

WB1821:92

Description

A feather, probably of a greenshank – tip to right

Size

18 x 66 mm

Other keywords**Context**

Between The Greenshank and The Spotted Redshank

Later locations

WB1826:68 – The Greenshank

WB1832:72 – The Greenshank

WB1847:111 – The Greenshank (winter plumage)

Cirker 1962 103:14

Notes

First location

SWB1821:tp

Description

A water-dog crouches on a riverbank, ready to pounce on a drake mallard which is calling in alarm and trying to fly off. Reeds, a branch of oak and possible meadowsweet on the bank.

Size

49 x 78 mm

Other keywords**Context**

Title Page

Later locations

SWB1822:tp

Notes

One of several vignettes made many years before for Charles Fothergill but never paid for till after his death.

First location

SWB1821:8

Description

A sea stack with two caves in breaking waves, surf and spray. Gulls fly above.

Size

36 x 76 mm

Other keywords**Context**

The Freckled Heron

Later locations

SWB1822:10 – The Freckled Heron

WB1826:145 – Of the Phalarope

WB1832:155 – Of the Phalarope

WB1847:156 – Of the Phalarope

Cirker 1962 110:3

Bain 1978 70a

IKON 2009 121a

Notes

First location

FA1818:140

Description

A boy sits on the edge of a river or pond and uses bellows to blow into the sails of a model ship. Bushes beyond.

Size

34 x 51 mm

Other keywords**Context**

'Jupiter and the Camel'

Later locations

SWB1821:10 - The Little Bittern

SWB1822:12 - The Little Bittern

FA1823:140 - 'Jupiter and the Camel'

Notes

First location

SWB1821:16

Description

A duck dives to try to escape from close pursuit by two water dogs, one swimming and one on the riverbank; reeds and a bush behind.

Size

51 x 82 mm

Other keywords**Context**

The Red Sandpiper

Later locations

SWB1822:21 – The Red Sandpiper

Notes

One of several vignettes made many years before for Charles Fothergill but not paid for till after his death.

First location

SWB1821:25

Description

The ruined pillar and broken arch of a medieval stone-built bridge, in a river. A few birds in the sky.

Size

21 x 24 mm

Other keywords

Masonry

Context

The Gull-billed Tern

Later locations

SWB1822:30 – The Gull-billed Tern

WB1826:304 – The Bernacle

WB1832:191 – The Lesser Guillemot

WB1847:389 – Of the Guillemot

Notes

First location

[A bookplate. State 1, see note below]

SWB1821:38 [State 2]

LB1832:153 – The Creeper [State 3]

Description

A gentleman with a gun rides his horse beside a pond or river, looking towards the water, where a pollarded willow, a broken rail fence, and varied foliage and flowers are on the bank. Two hounds run ahead of the horse. An inscription near the water level is largely erased in most editions* but a small separate signature ‘TBewick’ remains till 1826. After that they disappear in the re-engraved State 3. A fence, hedge and gate and simple stile are beyond the horse and in the distance a mansion of five bays is flanked by two identical estate houses and specimen trees, with a wood beyond.

Size

50 x 74 mm

Other keywords**Context**

The Musk Duck [State 2]

Later locations

SWB1822:37 – The Young Iceland Gull [State 2]

LB1826:149 – The Creeper [Treecreeper] [State 2]

LB1832:153 – The Creeper [State 3]

LB1847:288 – The Creeper [State 3]

Cirker 1962 142:8 [State 2]

Bain 1978 89a [State 2]

Notes

One of only two vignettes in *A History of British Birds* signed by TB (see also WB1804:370).

* The block for this vignette was first engraved in 1820 as a bookplate for John Anderson of St Petersburg (Tattersfield, 1999), his name and city inscribed on the rock near the water level and reflected in the water (State 1). In SWB1822:37 and some copies of LB1826:149, but strangely not in SWB1821:38, the ends of the two lines ‘...son’ and ‘...rgh’ remain, but not their reflection. The signature ‘TBewick’ remains, and is reflected in the water, until the 1826 edition (State 2). The same block appears to have been re-engraved with many slight changes and leaving no trace of any inscription for the 1832 edition (State 3).

The stile formed of a forked bough is shown also in FA1818:22 and FA1823:22 and in MTB1862:61; in a crude form in LB1821; and possibly in WB1804:267.

First location

SWB1821:43

Description

The claw of a crab holds a paint-brush over an artist's palette

Size

24 x 42 mm

Other keywords

colour paintbrush

Context

The Cinereous Godwit

Later locations

SWB1822:15 – The Cinereous Godwit

WB1826:84 – Between The Grey Plover and The Green Sandpiper

WB1832:88 – The Grey Plover

WB1847:18 – The Kentish Plover

Bain 1978 75b

Notes

Atkinson MS 1830. ‘... I remarked to him on the strangeness of the idea of a lobster turned painter; he looked for a moment and laughing at his own whim, said “Ay, there’s many a worse”.’

A preliminary pencil sketch (possibly the transfer drawing) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.517).

First location

FA1818:156

Description

A dog snarls over its shoulder as another paws at it. A crescent moon lights a woven fence and stile and a bush.

Size

33 x 49 mm

Other keywords**Context**

'The Wolf and the Crane'

Later locations

AHBB1821:2 - The Green-headed Bunting

SLB1822:25 - The Green-headed Bunting

FA1823:156 - 'The Wolf and the Crane'.

Notes

First location

FA1818:338

Description

A thin old horse stands with his back to the wind and rain beside a dead tree. The bar for closing a gateway in a woven stake and wattle fence is left open. Beyond the next field is a thatched farm house with nine haystacks, a lean-to and two smoking chimneys. Trees beyond and in the distance high snow-covered hills. In FA but not in SWB the vignette is accompanied by the engraved handwritten title 'Waiting for Death'.

Size

39 x 70 mm

Other keywords**Context**

'The Raven and the Serpent'

Later locations

SWB1822:49 – Between The Musk Duck and the Index

FA1823:338 – 'The Raven and the Serpent'

Reynolds Stone 1953:312

Bain 1978 166a

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

See also the simpler version at SF1820 272.

First location

LB1826:iii

Description

A jug (and shadow) stands below a rock by a stream, bushes and grasses around.

Size

20 x 40 mm

Other keywords**Context**

Head of Preface

Later locations

LB1832:354 – White Grouse

LB1847:353 – White Grouse

Bain 1978 2b

Notes

Compare the jug and shadow at WB1804:102, WB1804:291, WB1804:348, LB1826:292, LB1826:382 and WB1826:419

First location

LB1826:vi

Description

Boy on a rocking horse, waving a whip; a pack of toy hounds in full cry on the floor. A chair beyond. On the wall, posters for horse racing and cock fighting, a fishing creel and two coils (their nature unidentified – possibly fishing lines?).

Size

39 x 68 mm

Other keywords**Context**

End of Preface

Later locations

LB1847:95 – The Roller

Cirker 1962 125:7

Bain 1978 3a

IKON 2009 53a

Notes

‘A young gentleman sportsman – posters for racing and cock-fighting meets on his wall’ (Bain 1978, p 16).

First location

LB1826:xxxiii

Description

A cat in a washing tub floats in a bay of the sea, or a rivermouth. Beyond heavier surf breaks on a rocky promontory topped by a lighthouse with two cottages enclosed by a fence. Their chimneys smoking.

Size

46 x 77 mm

Other keywords**Context**

End of Introduction

Later locations

LB1832:xxix – End of Introduction

LB1847:151 – The White-throat

Reynolds Stone 1953:182

Bain 1978 4a

IKON 2009 179a

Notes

Jane Bewick (B). ‘This cut is also one which was done at home, & intended for the Fishes.* – How has pussy run herself into such a dilemma, has some wicked boy sent the tub adrift[?]

*For the intended publication by Thomas and Robert Bewick of a *History of Fishes*, which was abandoned after Thomas’s death. See also LB1847:149; LB1847:168; and LB1847:169.

The pencil transfer sketch is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.453).

First location

LB1826:xxxix

Description

A fisherman with a crude rod reaches over bushes to free his line. Stream with rocky bank.

Size

23 x 40 mm

Other keywords**Context**

End of Technical Terms

Later locations

LB1832:384 – The Cream-coloured Courser

LB1847:374 – The Cream-coloured Courser

Bain 1978 4b

IKON 2009 179b

Notes

Jane Bewick (B). 'This lovely little cut was done for the Fishes ...'

For the Fishes see LB1826:169.

First location

LB1826:16

Description

Ten mice stand on their haunches around the rim of a dish of peas. Also on the table-top are a large spoon, a pile of plates, a jar with one handle, inscribed 'Pease & Plenty', and a foaming tankard engraved with a shield with a chevron and two unidentifiable figures in proper and one in base (possibly the castles of the arms of Newcastle). A paper fixed to the wall declares 'Carling Sunday April 1825'.

Size

26 x 49 mm

Other keywords

Ladle

Context

The Jer Falcon

Later locations

LB1832:16 – The Jer Falcon

LB1847:9 – The Greenland Falcon

Cirker 1962 131:1

Bain 1978 8a

IKON 2009 175a

Notes

'Carling Sunday was regularly celebrated by Newcastle men on the fifth Sunday in Lent. Carlings or grey peas were prepared for this feast which celebrated the relief of a famine in Newcastle during the Middle Ages when a ship carrying a load of peas entered the port.' (Bain 1978, p 16).

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.433).

First location

LB1826:19

Description

A hooded falcon (peregrine) on an empty gauntlet which grasps the jesses

Size

34 x 24 mm

Other keywords**Context**

Between The Lanner and The Rough-legged Falcon

Later locations

LB1832:19 – The Lanner

LB1847:10 – Between The Lanner and The Peregrine Falcon

Bain 1978 7b

Notes

First location

LB1826:21

Description

A man rides on a track past a graveyard, his dog follows. Two donkeys nuzzle each other behind them. The gravestones all leaning or fallen. The track leads back through a gate to a wood and just beyond a fence is a ruined overgrown church with lancet windows and a narrow tower, possibly Saxon. A flock of birds in the sky. In the foreground a strip of meadow leaves.

Size

40 x 53 mm

Other keywords

horse churchyard,

Context

The Rough-legged Falcon

Later locations

LB1832:21 – The Rough-legged Falcon

LB1847:52 – Of the Owl

Reynolds Stone 1953:186

Cirker 1962 169:2

Bain 1978 14b

IKON 2009 165b

Notes

Is the meadow a separate block?

First location

LB1826:23

Description

A thrush stands below a ferny bank with flowers and grasses. A dead stick leans on the bank.

Size

24 x 36 mm

Other keywords**Context**

The Buzzard

Later locations

LB1832:23 – The Buzzard

LB1847:39 – The Buzzard

Bain 1978 13b

Notes

First location

LB1826:38 (State 1)

Description

A barefoot boy waves a stick as he rides a boar out of a farm gate (off its hinges) and into a field. A dog runs alongside. Ahead is a duckpond. A woman beyond the gate raises her arms despairingly. The thatched farmhouse lies behind bushes, with a lean-to, a fence and four haystacks. Beyond are woods including three tilted conifers.

The upper part of the block was re-engraved (State 2), reducing the haystacks to two, simplifying the farmhouse, replacing the duckpond and fence with a track, wall and gate, and completely restructuring the trees. State 3 resembles State 2 but the woman is omitted.

Size

47 x 77 mm (State 1)

45 x 79 mm (States 2 and 3)

Other keywords**Context**

The Ash Coloured Falcon

Later locations

LB1832:35 – The Hen-Harrier (State 2)

LB1847:47 – The Hen-Harrier (State 3)

Reynolds Stone 1953:190 (State 2)

Bain 1978 13a (State 2)

Notes

It is not easy to see why the block was re-engraved (State 2 is no improvement) unless to repair some damage; and State 3 is even less easy to explain although a scratch in the image below the woman is evident in State 2 and she may have been damaged in an attempt to repair that.

First location

LB1826:41

Description

A cat, its eyes closed, sits beside a dead mouse.

Size

16 x 19 mm

Other keywords**Context**

The Female Kestrel

Later locations

LB1832:41 – The Female Kestrel

LB1847:20 – The Female Kestrel

Bain 1978 10b

IKON 2009 170b

Notes

First location

LB1826:78

Description

A corpse, hooded, arms bound, and wearing tailcoat and boots, hangs from a gibbet on a hillside overlooking a village (church and houses) and fields in the valley. A post-chaise (coach) and pair with a postilion drives along a moorland road far below. Distant hills. A crow perches on the gibbet and another approaches.

Size

47 x 65 mm

Other keywords**Context**

Between Birds of the Pie Kind and The Raven

Later locations

LB1832:84 – Birds of the Pie Kind

LB1847:71 – Between Omnivorous Birds and The Raven

Cirker 1962 163:2

Bain 1978 113a

IKON 2009 69a

Notes

Jane Bewick (B). ‘The Gibbet on an uncultivated moor – the Church & Rectory – cultivated fields all around ... the Chaise has turned the shoulder of the Hill. Where have the passengers come from? Where have they been educated? The poor wretch on the Gibbet where he has been nurtured – How cared for? the Millenium [*sic*] is still far far away.’

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.403)

First location

LB1826:82

Description

A rook stands on a rock looking up at a scarecrow dressed in a military coat and tricorn hat. In the foreground a pool. Beyond is a field with rig and furrow and a flock of rooks feeding; a sentinel bird on a treetop beyond. A fence encloses a wood, with a stile where a man with a gun looks towards the rooks.

Size

44 x 55 mm

Other keywords

uniform wattle fence

Context

Between The Crow and The Hooded Crow

Later locations

LB1832:92 – The Rook

LB1847:80 – The Rook

Cirker 1962 171:8

Bain 1978 116a

IKON 2009 71a

Notes

Bewick described the origin of this scarecrow in his *Memoir* (1862) ‘One of these [old soldiers], during a walk, in which I fell in with him, ... described the minute particulars of the battle of Minden ... this tall stout Man, John Cowie, ’tho old appeared in all the vigour of youth – he lived at Ovington ... [he] had served in a corps called Napier’s Granadiers [sic] – Cowie appeared occasionally in his old Military Coat &c as long as he lived, & after he died this coat, which had been shot at both at Minden & else where, was, at last hung up – on a Stake on the corn Rigs as a scare Crow – ’.

Bain (1981) attributed the engraving and the preliminary pencil and wash study (in the collection of the British Museum) to Bewick.

First location

LB1826:169

Description

A dappled grey horse stands in a flowery meadow, kicking ineffectively as a small dog barks at its heels. Behind them a woven fence and a gate that lies open and off its hinges. Trees beyond.

Size

47 x 71 mm

Other keywords**Context**

The Bunting

Later locations

LB1832:174 – The Green-headed Bunting

LB1847:223 – The Ortolan Bunting

Reynolds Stone 1953:207

Cirker 1962 7:1

Bain 1978 95a

Notes

Jane Bewick (B). ‘Father and Mother lodged at the Jessamine House – Front Street Tynemouth from about October to Christmas 1822[.] my Father had his work box with him, & many of the vignettes intended for a work on Fishes were done there, and were ultimately placed in Edition 1847 of the Birds. – This is one of them, ... and a beautiful one it is – the grey mare is trespassing, her eyes look angry and her Lugs are laid back. she has no mind to move; when she lifts one leg to strike, the dog is at the other – go she must[.] nothing can be richer than the meadow and the background.’

For other cuts intended for the *History of Fishes* see FA1823:224, LB1826:xxxiii, LB1826:xxxix, LB1826:169, LB1847:149; LB1847:151, LB1847:168, LB1847:228, LB1847:242, LB1847:256, LB1826:301, LB1847:310, LB1826:360, LB1847:365, LB1847:366, LB1826:370, LB1847:372, LB1847:374 and WB1847:11, WB1847:90, WB1826:417; and cuts in the 1862 *Memoir* (MTB1862:).

First location

LB1826:208

Description

A heron stands in a pond or ditch below a rock, broken fence and bush.

Size

20 x 34 mm

Other keywords**Context**

The Pied Flycatcher

Later locations

LB1826:208 – The Pied Flycatcher

LB1832:206 – The Linnet

WB1847:34 – Between The Stork and Of the Heron

Cirker 1962 92:7

Bain 1978 83b

IKON 2009 107b

Notes

(Possibly based upon the more complex vignette at SF1820 302.)

First location

LB1826:240

Description

A chimney sweep, black faced, holds bitten slices of bread in each hand and grins in delight. He stands barefoot with a large sack of soot outside the gates of a walled estate, with a large house and trees beyond. There is no smoke from the chimney of the mansion, but just over the wall two pairs of chimneys are seen, one smoking. Is this an estate cottage, or possibly a heated greenhouse?

Size

27 x 43 mm

Other keywords**Context**

The Redstart

Later locations

LB1832:247 – The Redstart

LB1847:162 – The Redstart

Bain 1978 97a

Notes

An urban chimney sweep vignette is in Fables of Aesop (FA1818:364).

First location

LB1826:248

Description

Two mice ride in an open carriage pulled by four rats, with a mouse postilion riding behind. They have an umbrella above their heads and one holds a whip. They are galloping at full speed down hill, three of the wheels are shown spinning but the nearside rear wheel is apparently locked, or being held by a brake. A distant house behind a fence and gate, and woods beyond.

Size

15 x 39 mm

Other keywords

Parasol, cart

Context

The Grasshopper Warbler

Later locations

LB1832:257 – The Grasshopper Warbler

LB1847:139 – The Grasshopper Warbler

Bain 1978 98b

Notes

Jane Bewick comments 'Rear wheel locked' and Bain adds 'pride comes before a fall' (Bain 1978, p 20).

First location

LB1826:252

Description

A thin horse stands hitched to a cart, its ears back. The carter holds the reins short and beats the horse's head with a thick stick. His hat has fallen to the ground. The cart is grossly overloaded with huge logs and a sack (? a wool pack) which tilt it backwards, lifting the horse. The man has not noticed a stone jamming the wheel. In the distance a gallows and beyond St Nicholas Church and some town houses. A sign on the cart reads 'T. Milburn[?] WOOD'.

Size

37 x 78 mm

Other keywords**Context**

The White-throat

Later locations

LB1832:261 – The White-throat

Boyd 1886 pt2, no.16

Reynolds Stone 1953:215

Cirker 1962 196:6

Bain 1978 98a

Notes

The gallows awaits the cruel driver of the broken down over-laden cart horse' (Bain 1978, p 20).

Tho. Milner, Raff Merchant, of Hornsby's Chair, is in the 1790 Whitehead Directory.

(Boyd pt 2 page 74) gives the carter's name as Thomas Wood; this is not really compatible with the sign on the cart.

Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25). A pencil transfer sketch in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.536) is too small to have been used for the final version.

First location

LB1826:271

Description

A Blue Tit and a Marsh Tit in foliage high in a tree

Size

42 x 34 mm

Other keywords**Context**

Between Of the Titmouse and The Titmouse

Later locations

LB1832:291 – Between The Long-tailed Titmouse and The Marsh Titmouse

LB1847:212 – The Long-tailed Titmouse

Bain 1978 88b

IKON 2009 105b

Notes

First location

LB1826:275

Description

A man wades up to his thighs into a river, holding his coat-tails with one hand and a long stick in the other. A woman seems to be following, hitching up her skirt as she steps into the water. In mid-river is a large white animal swimming – perhaps a Newfoundland dog, or even a pig? On the far side a wood and, beyond a fence, a field and distant farm with four haystacks. There is no indication of a ford.

Size

32 x 52 mm

Other keywords

wading

Context

The Crested Titmouse

Later locations

LB1832:285 – The Crested Titmouse

Notes

A preliminary pencil sketch, signed 'Tho.^s Bewick', is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.515). On the same piece of paper, for no apparent reason, is a sketch of a pair of spectacles.

First location

FA1823:224

Description

A horse stops and looks down wild eyed on the brink of a cliff above a river. His rider looks away distracted by a large flock of birds, and raises his stick to urge it on. He carries a roll pack. A dog waits behind. They have left the road through a broken fence. A sign post and woods beyond. In the distance below the birds is a church tower with a spire.

Size

40 x 57 mm

Other keywords

steeple, pony, edge

Context

'The Blackamoor'

Later locations

LB1826:298 – Between The Swift and The Pratincole

LB1832:308 – The Swift

LB1847:310 – The Swift

Reynolds Stone 1953:306

Cirker 1962 150:10

Bain 1978 88a

IKON 2009 105a

Notes

Jane Bewick (B) described the situation and commented '... Instinct teaches these two dumb animals to walk wisely. – Churches & sign boards do not avail in teaching men to keep in the right path'.

'This is one of the Cuts for the Hist^y of Fishes' (for which see LB1826:169). Its first appearance in Aesop in 1823 makes this last statement doubtful.

First location

LB1826:301

Description

A boy has hitched a dog and a cat by their collars to a toy cart in which a toddler lies struggling. He stands in a stream beating the dog with a stick to urge it forward. The cat, held back, is struggling to climb the bushy opposite bank. Behind on higher ground is a cottage, its chimney smoking, and, beyond a gated fence, a partly used haystack and then woods. Beside the cottage a besom stands on a pole, indicating a public house.

Size

37 x 68 mm

Other keywords

Inn tied infant baby

Context

The Pratincole

Later locations

LB1832:311 – The Pratincole

LB1847:365 – The Pratincole

Cirker 1962 123:4

Bain 1978 87a

IKON 2009 103a

Notes

Jane Bewck (B) 'This Cut was done for the Histry of Fishes – the boy is wicked as well as mischievous – his Physiognomy bespeaks the cruel tyrant.' For the Fishes see LB1826:169.

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.362)

First location

LB1826:347

Description

A woman sits on a chair and combs the nits from a boy's hair onto a plate. He sits on a stool, barefooted, and his clothes have holes at the knees and elbows. The two tall leaded windows behind them speak against poverty. A shelf stands beside a blazing kitchen fire with a large saucepan steaming; fire-tongs stand near. A dog eats from a plate on the floor, a spoon lies beside it. By the fire a clay pipe, a rolling pin, an empty spill-box and rushes hanging on a peg. On the other side of the window a cat, a jug and a tumbler sit on a table; under it are a broken pot and a crate of meal. On the wall hang a coat, a hat and a fishing creel.

Size

37 x 52 mm

Other keywords

lice

Context

The Red Legged Partridge

Later locations

LB1832:357 – The Red-legged Partridge

LB1847:356 – The Red-legged Partridge

Reynolds Stone 1953:225

Cirker 1962 128:2

Bain 1978 50b

IKON 2009 145b

Notes

Jane Bewick (B) 'Cottage of a slut. ... One of the new Cuts. ... The Creel, the Hat & coat shew it to be a Fisherman's abode[.] every thing in the cottage shows what a Slut he has for a Wife ...' – Jane goes on to give a long catalogue of the slipshod state of the room.

Compare the jug at WB1804:102 etc.

A pencil sketch (in which the two figures are sitting at a table) and the pencil transfer drawing for the engraving are both in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.387 and 412).

First location

LB1826:360

Description

A man leaning on two crutches and wearing a nightcap and housecoat leaves a cushioned armchair and his pipe to approach a table with a bottle, a glass, two phials and a small bowl. Two empty bottles are under the table.

Size

18 x 45 mm

Other keywords**Context**

The Little Bustard

Later locations

LB1832:369 – The Little Bustard

LB1847:372 – The Little Bustard

Reynolds Stone 1953:228

Bain 1978 51b

IKON 2009 143b

Notes

A similar theme is in FA1818:138 where the caption ‘An old filtering stone’ indicates that the man suffers from gout.

‘The bottle, with a cross on it, worshipped by the gouty wreck of an old man’ (Bain 1978, p 18).

Jane Bewick (B). ‘For the Fishes. This cut furnishes a grand lesson on Temperance: the old gourmand, in look & figure, forms a perfect contrast to the traveller drinking water from the rock (“Grata Sume”) page 28 [see LB1797:xxx]; His belly is protruberant his legs gouty ... there is “The Cross” on the bottle, very plain is it to shew what is the object of his worship ...’.
For the Fishes see LB1826:169.

First location

LB1826:364

Description

A packhorse carrying two large sacks walks into driving rain and wind on a mountain road. Behind him his driver walks, pulling his hat down over his eyes, and perhaps not seeing a signposted road junction ahead.

Size

47 x 57 mm

Other keywords**Context**

The Great Plover

Later locations

LB1832:373 – The Great Plover

WB1847:17 – The Ring Dotterel

Cirker 1962 115:7

Bain 1978 49b

IKON 2009 141b

Notes

Compare the scene with FBQ1824:tp

Jane Bewick (B). ‘The Miller & his horse out in a hurricane.’

First location

LB1826:368

Description

A man holding a rake stands with his dog in the shelter of a blasted oak. Another walks on a track below leaning forward against the wind and holding his hat down over his eyes. Trees beyond are shaped by the wind.

Size

35 x 37 mm

Other keywords**Context**

The Golden Plover

Later locations

LB1832:381 - The Ring Dotterel

Boyd 1886 pt2, no.31 (block appears to be damaged)

Cirker 1962 115:8

Bain 1978 52b

IKON 2009 147b

Notes

Is this a reference to the futility of raking in the wind?

The more distant figure is based on the vignette in FA1818 366.

First location

LB1826:370

Description

A sow yoked with sticks watches from outside a garden fence while nine of her ten piglets run in through an open gate (one stays with her). In the garden are flowering shrubs, a possible Solomon's Seal, daisies and potted auriculas. One piglet examines his reflection in a bell-jar. In the distance, woods and a cottage.

Size

47 x 72 mm

Other keywords**Context**

The Dotterel

Later locations

LB1826:370 – The Dotterel

LB1832:379 – The Dotterel

WB1847:15 – The Dotterel

Reynolds Stone 1953:230

Cirker 1962 18:8

Bain 1978 58a

IKON 2009 131a

Notes

Bain (1978, p18) recorded that Bewick had pencilled an annotation on a proof in his (Bain's) collection 'How can ye expect the bairns will be honest when the mother's a thief?'

Attributed to TB's *Later Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the (actually rather simple) pencil transfer drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.531) to Bewick.

Jane Bewick (B) believed that this cut was intended for the *History of Fishes*. (See LB1826:169.) This is questionable since it was used for the 1826 *Land Birds*.

First location

LB1826:372

Description

A hare crouches in its form under bracken and grasses

Size

17 x 29 mm

Other keywords**Context**

The Ring Dotterel

Later locations

LB1832:352 – Red Grouse

LB1847:351 – Red Grouse

WB1847:355 – The Red-breasted Merganser

Bain 1978 58b

IKON 2009 131b

Notes

First location

LB1826:374

Description

A snow scene. A bird-catcher wades across a field carrying a bird cage with a song bird perched within, a box-like pack (or another cage?) on his back, and some possible teazles or thistles as bait. Beyond a fence is a two-storey farmhouse with icicles on the eaves, and a partly used haystack, and trees. On distant higher ground fields and hedges.

Size

31 x 50 mm

Other keywords

Bird catcher

Context

The Cream-coloured Plover [Courser]

Later locations

LB1832:363 – The Quail

LB1847:362 – The Quail

Reynolds Stone 1953:231

Bain 1978 60b

IKON 2009 135a

Notes

Jane Bewick (B) 'Setting off to snare birds'.

First location

LB1826:376

Description

An old man in tattered clothes, his toes showing through his shoes, leans on his stick in pouring rain. He is in an utterly ruined overgrown cottage. His dog sits in the fireplace. On the mantle stone is the inscription:

‘Did Youth but know what Age would crave
Many a Penny it would save’.

Size

40 x 70 mm

Other keywords**Context**

Between The Sanderling and Addenda (The Woodchat)

Later locations

LB1832:386 – The Sanderling

WB1847:5 – The Sanderling

Reynolds Stone 1953:232

Bain 1978 59a

IKON 2009 129a

Notes

Jane Bewick (B). ‘A very old man ... in a delapidated building, which perhaps has once been his own; ... slung over his shoulders is a “toom” poke ... the lintel of the door is left in the form of a Gibbet – has the man been wicked as well as improvident?’

First location

LB1826:378

Description

A well-dressed man rides a grey horse leading a train of five other horses, all differently coloured; two of them have bound and docked tails. Woods behind and a fringe of meadow in the foreground.

Size

31 x 73 mm

Other keywords

colours, dappled grey

Context

The Woodchat

Later locations

LB1832:80 – The Female Red-backed Shrike

LB1847:115 – The Female Red-backed Shrike

Memoir 1975:115

Bain 1978 60a

IKON 2009 135a

Notes

Attributed to TB's *Mature Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the pencil transfer drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.514) to Bewick.

Jane Bewick (B) 'Taking his horses to market – three of the animals have their beautiful flowing tails, two are docked, and one on which the old fellow rides is nicked.'

First location

LB1826:380

Description

A snow scene. In a field, a crow examines a hoop trap (geldard) set on some straw. Footprints lead from the snare to a cottage with a leaded window and icicles on its eaves. Beyond a fence and gate, a wood. No sign of the bird-catchers.

Size

30 x 59 mm

Other keywords**Context**

The Anthus Richardi [Richard's Pipit]

Later locations

LB1832:220 – The Anthus Richardi

LB1847:192 – The Tree Lark

Bain 1978 59b

IKON 2009 129b

Notes

Attributed to the Workshop or an unidentified apprentice (Bain 1978 page 25).

Compare with WB1804:198 and LB1797:162

Jane Bewick (B) 'The Blackbird – no food to be had in the frost, being caught in the snare. New Cut.'

First location

LB1826:382

Description

A big boy is outside the gateway of a great house. His clothes have holes at the knee and elbows. One of his shoes lies on the ground ahead of him. He kicks out with the other foot and is about to throw a stone at four excited lap dogs that run at him barking. He holds his hat in his left hand. Behind him is a jug, probably his. Beyond the gatepost a tied mastiff strains at its leash and beyond it, behind a fence, a woman with a parasol looks on open-mouthed; presumably she is the owner of the dogs. Over the estate wall, the gable of a large house is seen among tall trees. The gatepost is topped with a sphere on which is a heraldic goat's head, the arms of the Bewicke family of Close House.

Size

46 x 65 mm

Other keywords**Context**

Finis – end of the Addenda

Later locations

LB1847:273 – The Woodpeckers

Reynolds Stone 1953:233

Cirker 1962 118:6

Bain 1978 57a

IKON 2009 133a

Notes

Jane Bewick commented 'The poor lad is sore beset with Madam's Dogs – The goats head is the crest of the Bewicks [*sic*]' (Bain 1978, p 18).

TB in a pencilled annotation to LB1826 (copy in the collection of the Natural History Society of Northumbria) on page xlv, names the vignette 'The boy & the dogs' in a suggestion for moving it there from page 382. However this should perhaps be regarded as a hasty identification rather than a definitive title. In the companion copy of WB1826 TB wrote on page 1 in the blank space at the top of the page 'The Boy and Messet Dogs to be placed here'; and LB1826:382 is the only vignette that fits this description. So either TB intended the vignette to be used in both volumes, or he forgot one inscription while writing the other.

Thomas Bewick may have represented himself in the boy. The hair style resembles some other self portraits; he despised lap dogs; as an apprentice he often walked past Close House between Newcastle and Cherryburn; and there is a subtle allusion to the Bewicke family name. The significance of the recurrent jug image in the book requires elucidation. His decision to place this vignette at the end of the last edition he expected to see in his lifetime, and his intention afterwards to put it prominently near the beginning of both volumes in the following edition, also invite explanation.

The jug has a disproportionately strong shadow and resembles the jugs in LB1826:iii and WB1804:102.

Compare also the jugs at WB1804:291, WB1804:348, LB1826:292, and WB1826:419 and LB1826:347.

Could the jug in the *New Invented Hornbook* [possibly Newcastle 1769] be relevant? See Alderson & Oyens (2006) number 131. Others in Hugo (1870) and Cirker.

First location

Q1790:128

Description

A small poppy head or pomegranate, split open, on the ground

Size

8 x 13 mm

Other keywords**Context**

The Wild Boar

Later locations

Q1791:41 – The Zebu

Q1791:430 – The Callitrix, or Green Monkey

Q1792:41 – The Zebu

Q1792:430 – The Callitrix, or Green Monkey

Q1800:106 – The Common Antelope

Q1807:106 – The Common Antelope

Q1811:106 – The Common Antelope

Q1820:106 – The Common Antelope

Q1824:106 – The Common Antelope

WB1826:281 – The Red-breasted Goose

Notes

First location

Q1790:29

Description

Flourish of a scallop shell, horn and sprig figures.

Size

8 X 25 mm

Other keywords**Context**

Urus, or Wild Bull

Later locations

Q1790:46 – The Dunky, or Dwarf Sheep

Q1790:66 – The Bonti-bok, or Pied Goat

Q1790:397 – The Great Ribbed-nose Baboon

Q1791:60 – The Dunky, or Dwarf Sheep

Q1792:60 – The Dunky, or Dwarf Sheep

Q1792:94 – The Nanguer, or Swift Antelope

Q1800:57 – Heath Ram of the Improved Breed

Q1807:57 – Heath Ram of the Improved Breed

Q1811:57 – Heath Ram of the Improved Breed

Q1820:57 – Heath Ram of the Improved Breed

Q1824:57 – Heath Ram of the Improved Breed

WB1826:301 – The Brent Goose

Notes

A very closely similar block was used in FJG1797:29, :116, and :181.

First location

WB1826:321

Description

A thin old white horse shelters in a shallow cave under a slab of stratified rock from rain and the wind bending the bare bushes above.

Size

19 x 29 mm

Other keywords**Context**

The Velvet Duck

Later locations

WB1832:338 – The Velvet Duck

WB1847:328 – The Velvet Duck

Bain 1978 32b

Notes

First location

WB1826:340

Description

A horned devil in a minister's gown and collar preaches from a pulpit to a woman and three men, one holding an open book; a fourth man turns away open-mouthed and raising his hand.

Size

13 x 33 mm

Other keywords

Demon preacher sermon chapel

Context

The Scaup Duck

Later locations

WB1832:356 – The Scaup Duck

WB1847:333 – The Scaup Duck

Reynolds Stone 1953:276

Bain 1978 130b

Notes

Atkinson MS 1830. 'The devil seems a favorite subject with him, as he makes him a leading character in many of the pieces; ... [here] he in[t]roduces him holding forth with much apparent zeal to a party of methodists.'

First location

WB1826:349

Description

A boy watches from behind a bush on a reedy river bank while a pair of dabbling ducks and five ducklings feed below. Some reeds have been cut.

Size

25 x 46 mm

Other keywords**Context**

Between The Gadwall and The Wigeon

Later locations

WB1832:365 - The Gadwall

WB1847:301 - The Gadwall

Cirker 1962 74:4

Notes

First location

Q1824:364

Description

A dog (? Cocker Spaniel bitch) crosses a plank bridge over a stream. She catches sight of two drowned puppies in the shallows under the bank. Grasses swept to the right. Trees beyond.

Size

39 X 63 mm

Other keywords**Context**

Between The Comforter and The Turnspit

Later locations

WB1826:364 - The Bimaculated Duck [Blue-winged Teal]

WB1832:380 - The Bimaculated Duck

WB1847:310 - The Bimaculated Duck

Bain 1978 36b

Notes

First location

WB1826:368

Description

A crab's claw and limb lie on the surf-line of a beach

Size

19 x 60 mm

Other keywords

tide-line shore tideline

Context

The Golden-eye

Later locations

LB1832:38 – The Ash-coloured Falcon

Bain 1978 24b

Notes

First location

WB1826:369

Description

A waterfall or weir between rocks, bridged by a plank and low parapet fence.

Size

19 x 43 mm

Other keywords**Context**

The Morillon

Later locations

WB1832:385 – The Morillon

WB1847:380 – The Great Northern Diver

Bain 1978 21b

Notes

First location

WB1826:373

Description

An old man sits huddled in a shallow cave under a rock. The bent bare bushes indicate wind.

Size

23x 36 mm

Other keywords**Context**

The Garganey

Later locations

WB1832:389 – The Harlequin Duck

WB1847:342 – The Harlequin Duck

Reynolds Stone 1953:280

Bain 1978 22b

Notes

First location

WB1826:386

Description

A sheepdog stands on the top of a stile over a woven fence. Just beyond a gap in the fence is a dense flock of sheep. A forked branch leans against the fence, ready to secure a missing hurdle into the gap. The dog looks over his shoulder perhaps for the shepherd. Rocks, a pool and rushes in the foreground.

Size

33 x 60 mm

Other keywords

Stake wattle collie gateposts

Context

The Crested Cormorant

Later locations

WB1832:289 – The Mute Swan

WB1847:278 – The Mute Swan

Cirker 1962 168:4

Bain 1978 22a

Notes

Attributed to the Workshop or an unidentified apprentice (Bain 1978 page 25).

First location

WB1826:396

Description

A farmyard. A cart full of manure stands in the foreground. Two cart horses are hitched to it, much detail of their harness is shown. A man finished the loading, from a large midden against a paling. A nine-tined muck fork lies beside him, with perhaps some *objets trouvés* – a plate and two shoes, or are they fungi? Nearby two ducks and five ducklings in a duckpond. Beyond, thatched farm buildings, smoke from a cottage chimney, a stone wall and gate, and a partly used haystack with woods behind.

Size

39 x 81 mm

Other keywords

Barn muck heap dung mushroom

Context

Of the Auk, or Penguin

Later locations

WB1832:208 – The Common Tern

Cirker 1962 167:3

Bain 1978 18a

Notes

Attributed to the Workshop or an unidentified apprentice (Bain 1978 page 25).

A preliminary pencil sketch is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.346)

First location

WB1826:403

Description

An angler sits on a rock by the water clutching his rod with his right hand and a fish in his left. Behind him is a spade, and beyond bushes.

Size

25 x 34 mm

Other keywords**Context**

Between The Black-billed Auk and The Puffin

Later locations

WB1832:230 - The Herring Gull

WB1847:195 - The Herring Gull

Reynolds Stone 1953:281

Cirker 1962 139:8

Bain 1978 20b

Notes

First location

WB1826:407

Description

A huntsman on horseback waves his whip as he waits beside a fern where a hare is hiding. Beyond, a pack of harriers run off in full cry to the right while two stragglers cast about on the left. A man running with the hounds turns to the rider and shrugs his shoulders. Another stands behind a gate. A few bare trees in the background.

Size

41 x 55 mm

Other keywords

Beagle

Context

The Puffin

Later locations

WB1832:321 - The Bernacle

Cirker 1962 142:2

Notes

First location

WB1826:409

Description

A cat, perhaps a wildcat crouches on the broken bough of a blasted oak above the bend in a river, mobbed by a small bird (perhaps a dunnock?) on a twig and a poorly engraved bird, perhaps a magpie, flying above. A waterfall and flotsam caught in the roots of the tree show the flow in the river. The banks wooded.

Size

43 x 67 mm

Other keywords**Context**

The Little Auk

Later locations

WB1832:371 – The Pochard

Bain 1978 20a

Notes

Compare the site to WB1804:31, WB1804:269 and LB1805:70

Attributed to the Workshop or an unidentified apprentice (Bain 1978 page 25).

Probably based on a similar but different vignette at SF1820 246.

First location

WB1826:414

Description

A Dalmatian, tail up, runs up to a cur dog with a bone, its tail between its legs. Beyond, a coach and pair has just driven through the gate of a wooded estate. The low brick wall is topped with high metal railings. The heads of the horses and the coachman's hat are seen above the railings and a groom or postilion clings to the back.

Size

36 x 58 mm

Other keywords**Context**

The Buff-coloured Egret

Later locations

WB1832:22 – The Buff-coloured Egret

WB1847:51 – The Buff-coloured Egret

Reynolds Stone 1953:282

Bain 1978 17b

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

First location

WB1826:417

Description

A woman carrying a basket is about to climb a stile over a woven fence beneath an oak tree. She encounters a bull looking over from the other side and waves her stick at it. Her dog waits. Under the fence are ferns, foxgloves and an umbel.

Size

39 x 71 mm

Other keywords

stake and wattle

Context

The Scolopax Sabini [Sabine's Snipe]

Later locations

WB1832:54 – Scolopax Sabini

WB1847:90 – The Ruff

Reynolds Stone 1953:283

Cirker 1962 13:10

Bain 1978 17a

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25). Bain (1981) attributed the engraving and the preliminary reversed pencil drawing (in the collection of the British Museum) to Bewick.

Jane Bewick (B). 'The silly old woman seems to think that she & her doggie will be a match for the angry bull – she holds up her stick – the bull in its rage is not unlikely to demolish the stile. This cut is a later one, done for the intended Histy of Fishes.'

[For the History of Fishes see LB1847:169. This cut was published in the 1826 *Land Birds*, so Jane may be mistaken in saying that it was intended for the Fishes.]

First location

WB1826:419

Description

A girl kneels at a stream with a large jug beside her, waving her arms and shouting at six domestic geese, one of them threatening her. There are stepping stones in the water. Beyond are a woven fence with a stile, and woods.

Size

29 x 65 mm

Other keywords

Pitcher wattle

Context

The Wood Sandpiper

Later locations

WB1832:331 – The Ferruginous Duck

WB1847:253 – The Bernacle

Cirker 1962 165:5

Bain 1978 18b

Notes

The jug resembles the jugs in LB1826:iii, WB1804:102, WB1804:291, WB1804:348, LB1826:292, LB1826:382 and LB1826:347.

Attributed to the Workshop or an unidentified apprentice (Bain 1978 page 25).

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.363)

First location

FBQ1824:tp

Description

A rider pulls his hat down over his face as he trots his horse into wind and driving rain. He has just passed a signpost (and perhaps missed it?); ahead a corpse hangs on a gibbet. High hills beyond. In FBQ1824, but not in the LB impressions, a second block was used to superimpose additional black lines of rain.

Size

52 x 83 mm

Other keywords

gallows trot

Context

Alpine Vulture

Later locations

LB:1832:53

LB1847:5

Cirker 1962 149:2

Bain 1978 153a

Notes

The rider and horse are closely similar to those in the 'Cadger's Trot', Bewick's only lithograph, drawn on the stone in Edinburgh in August 1823, and to the trotting horse in background of the headpiece of Bewick's 'Old English Road Horse' in *Quadrupeds* 1807 page 9 and earlier editions. They represent an early and pretty accurate image of the relative positions of the legs of a trotting horse. A yet earlier image of a trotting pony is in the vignette Q1791:10.

Compare the scene with LB1826:364

Attributed to TB's *Later Phase* by Bain (1978 p25). The pencil transfer drawing and simple preparatory sketch in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.341 and .350) show neither the signpost nor the gibbet.

First location

LB1847:xxviii

Description

A well dressed man, probably a clergyman, is wading in a shallow river, his creel over his shoulder, casting a fly. The sky is full of swallows and one has caught his fly and flown off at the end of the line. Behind, rocks, bushes and a dead branch on which flotsam has caught, but not as his gaze suggests, his line.

Size

48 x 75 mm

Other keywords

Angler fishing rod

Context

End of Introduction

Later locations

Bain 1978 165b

Notes

This may be a humorous reference to the Revd Henry Cotes, of Bedlington, a noted angler (see the portrait of him at the Laing Art Gallery, Newcastle). Cotes revised TB's Introduction for the 1804 *Water Birds*.

Attributed to TB's *Later Phase* by Bain (1978 p25).

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.348)

First location

LB1847:xxxiv

Description

An angler asleep leaning against a riverside fence on which he has put two fixed lines. His creel at his feet and bushes beyond.

Size

23 x 41 mm

Other keywords

gads

Context

End of Technical Terms

Later locations**Notes**

First location

LB1847:149

Description

A stream joins a river at a small waterfall and is crossed by a plank bridge. Here an old man is disturbed in his fishing. He holds his rod steady under one foot; a stick in one hand and in the other the lead of his dog which is pulling to cross the bridge and barking at a bull that is approaching too close. Five more bullocks and cows are running towards them. On the far side of the field a gated fence encloses a wood and a farmhouse with a haystack.

Size

48 x 81 mm

Other keywords

steer

Context

The Garden Warbler

Later locations

Vignettes by Thomas Bewick 1827 tp
Bain 1978 1 [reproduction of the above tp]

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

Atkinson (1831 MS) '...the blind man is seen fishing, and the dog has by his barking exasperated the cattle in the field over the brook, till they gallop in all directions with exalted tails, ...'.

Jane Bewick (B). 'One of the later Cuts, for the Fishes;* The poor blind man, led by his bulldog has to cross the narrow foot bridge[.] The low bellowing of the Bull, lashing itself into a rage has set the Cows in motion, with their tales aloft. The blind man, unconscious of his danger can hardly hold in the dog – while his feet are getting entangled with the set gad. the pool is very deep, and the danger great.'

*For the intended publication by Thomas and Robert Bewick of a *History of Fishes*, which was abandoned after Thomas's death (see also LB1847:151 and LB1847:168). A set gad is a rod and line set on the riverbank and watched from a distance by the angler (see also WB1804:41).

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.522). In this the man's eyes appear to be wide open with an expression of alarm and surprise. Is he really blind? Or has Atkinson copied the idea from Jane?

First location

LB1847:168

Description

A man stands by a stream beside a stake and wattle woven fence. Two blasted trees are beyond; all the trees are bare. His fingers are in his mouth. Close behind him is an empty bird cage and on the far side of the stream, reached by stepping stones, is a large square cage apparently containing a bird. It appears that the man is whistling through his fingers to attract birds to be caught [but see note below].

Size

40 x 64 mm

Other keywords

bird catcher

Context

Between The Least Willow Wren and The Golden-crested wren

Later locations

Bain 1978 159a

Notes

Jane Bewick (B) commented many years later 'Bird catcher setting his traps, in a severe frosty day (one of the new Cuts for the Fishes)'. In fact the image shows no sign of frost or really of a trap. See LB1847:149; LB1847:151 and LB1847:169 for other cuts intended for the *History of Fishes*.

Attributed to TB's *Later Phase* by Bain (1978 p25).

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.369)

First location

LB1847:228

Description

A snow scene. Three fields and a distant wood are separated by two types of fence and a stone wall in parallel. Gates in the nearer two. A tall tree in the centre of the scene, with a bird perching at the top. In the foreground a wide shovel lies on a track that has been cleared of snow as far as the first gate.

Size

46 x 72 mm

Other keywords**Context**

Between The Snow Bunting and The Snow Bunting in winter plumage

Later locations**Notes**

Jane Bewick (B) recorded that this was one of the cuts intended for the *History of Fishes*. See LB1847:149; LB1847:151, LB1847:168 and LB1847:169 and LB1847:223 for others.

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.409)

First location

LB1847:242

Description

A snow scene. A polecat on a river bank has caught an eel. Trees beyond

Size

28 x 59 mm

Other keywords

ferret

Context

The Grosbeak

Later locations

Bain 1978 159b

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

Jane Bewick (B) 'The Fomart preys upon Eels. T.B. was the first discoverer of that curious fact. – This is one of the cuts done for the Fishes'.

See MTB1862:xix for the fomart and for the Fishes see LB1847:149; LB1847:151, LB1847:168, LB1847:169; LB1847:228 and LB1847:242 and cuts in the 1862 *Memoir* (MTB1862:).

First location

LB1847:256

Description

An elderly gentleman angler has ridden his horse into the river at a ford and is fishing with a rod and line. His creel is attached to the saddle. On a bushy rock on shore his servant or companion sits with a landing net and a picnic basket.

Size

41 x 61 mm

Other keywords**Context**

The Linnet

Later locations

Bain 1978 158b

Notes

Jane Bewick (B) commented 'This Cut was done for the Fishes. An old gouty Gentleman fishing off or rather on horseback, his man Servant in attendance.'
For 'the Fishes' see LB1826:169.

Attributed to TB's *Later Phase* by Bain (1978 p25).

The transfer pencil sketch is at 48a in Pease 174 (Newcastle City Library).

First location

LB1847:271

Description

A man with a crude rod and line sits fishing cross-legged on a plank bridge set across from one rocky shore to the other of a stream, bushes beyond.

Size

20 x 32 mm

Other keywords**Context**

The Cuckoo

Later locations**Notes**

First location

LB1847:281

Description

A night scene; it is raining. A lightening flash lights up a thatched building with a smoking chimney. It stands in the bend of a river where a plank bridge crosses. A besom on a pole at the bridge-end shows it is a public house. Two other high pointed spars are unexplained. Trees beyond.

Size

27 x 55 mm

Other keywords**Context**

The Barred Woodpecker

Later locations**Notes**

A pencil transfer drawing of the scene, without the lightening, is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.392).

Compare with a similar building in its relation to a two-arched stone bridge but in daylight and without the storm, engraved by John Bewick in *The Blossoms of Morality* 1796 (page 190).

First location

LB1847:366

Description

A wolf stands at the edge of a prominent high cliff with a distant hill below. Bones are scattered at its feet, including the skull of a horse. Two ravens fly above.

Size

43 x 70 mm

Other keywords**Context**

Of the Bustard

Later locations**Notes**

Jane Bewick (B) reports that this cut was done for the intended *History of Fishes* (see LB1826:169).

First location

WB1847:xxiii

Description

In the light of the moon shining through an open gate, a salmon lies on cut rushes [or flares, see below] with two five-pronged leisters. Beyond is a woven fence.

Size

18 x 62 mm

Other keywords**Context**

End of Contents

Later locations**Notes**

Jane Bewick (B). 'The moon is 3 quarters (no doubt the proper light for the two men who have been employed Listering [ie Leistering] the Salmon). The sticks are dipped in something inflammable, one of these is to be lighted and passed above the surface of the water. it attracts the salmon, which is then speared and sold surreptitiously [*sic*] or eaten by the poacher although there are watchers employed to guard the Fish. the poacher will run great risks to gain his end.'

First location

WB1847:11

Description

A snow scene. Two crows feed on a large fish beside a small frozen stream where a hole has been broken in the ice. Rushes and an abandoned plank beside the stream. In the field beyond, a narrow standing stone and four distant cattle. Two fenced plantations of conifers and other trees, and hedge-enclosed fields.

Size

38 x 72 mm

Other keywords**Context**

Of the Plover

Later locations**Notes**

Jane Bewick (B). 'This is one of the later cuts intended for the History of Fishes. My Father was passing Fenham on his walk to Eltringham – The Ice had been broken on a pond there, that the Cows might drink – a Carp had come to the surface to breath, A pair of Crows soon had it out of the pond, & are picking out its eyes. the date is, I believe, on the back of this cut.' For the intended *History of Fishes* see LB1826:169.

A smaller pencil transfer drawing of the same scene, reversed, is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.434).

First location

WB1847:20

Description

An angler fishing on a sandy spit under a steep high river bank below a waterfall, seems to have a fish on his line. He looks over his shoulder to see a bull approaching on the brink of the bank. Two cows follow, their tails in the air. Behind a board fence some trees.

Size

51 x 79 mm

Other keywords**Context**

The Grey Plover

Later locations**Notes**

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.351)

First location

WB1847:39

Description

A heron catches and begins to swallow an eel in a marshy pond or stream. But the eel has already been caught on a fixed fishing line, one of two set up on the bank among reeds. A dead tree beyond. What may happen next is indicated by a second heron flying away with a stick, perhaps a fishing rod, hanging below it.

Size

52 x 71 mm

Other keywords**Context**

Between The Heron and The Purple-crested Heron

Later locations

Bain 1978 163a

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

A pencil sketch of a similar less elaborate scene (but where an angler sees the event) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.519).

First location

WB1847:71

Description

A barefoot boy angler has caught a fish but his line is entangled over the water in a fallen dead branch. The boy has shuffled forward astride the branch to reach it, still holding his rod, not noticing that the bough is about to slip off the rocky riverbank behind him. A fence and trees on the far bank.

Size

31 x 44 mm

Other keywords**Context**

The Whimbrel

Later locations**Notes**

First location

WB1847:72

Description

A man squats above a dead dog on the bank of a stream, apparently searching it for maggots. He holds a small box. His hat lies on the ground beside him. One step away a younger man stands holding his nose; he has two fishing rods and both men have creels. Behind them are reeds and bushes and just across the stream a rail fence.

Size

38 x 67 mm

Other keywords**Context**

Between Of the Sandpiper and The Pigmy Curlew

Later locations

Bain 1978 163b

Notes

'Anglers taking maggots from the reeking corpse of a dog' (Bain 1978, p 23).

Attributed to TB's *Later Phase* by Bain (1978 p25). A preliminary pencil sketch of one figure and the dog is at 52b in Pease 174 (Newcastle Central Library); and the pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.366).

First location

WB1847:261

Description

Two domestic geese together in the foreground, one grey, the other with a dark head and neck with a white 'collar' rather than a 'cravat'. Curious long stakes are inserted like skewers in its wings, perhaps a form of pinioning. Behind then a puddle in the open gateway of a paling fence, and more geese in the next paddock. A few trees and two cottage roofs beyond.

Size

28 x 50 mm

Other keywords**Context**

The Cravat Goose [Canada Goose]

Later locations**Notes**

The pinioned bird resembles the main figure of The Tame Goose but may be intended to represent a Canada Goose, domesticated, as mentioned in a text footnote, at Hartlepool in 1814.

First location

WB1847:336

Description

A poacher pauses in the light of a full moon and peers across a woven fence with a crude stile into the shade of a wood beyond, and at bogles formed from the branches of a dead tree, a pumpkin-like seed pod and a more distant conifer. His dog hesitates beside him. He carries a five-pronged leister and has two fish in a simple sling pack; at his feet is a large salmon.

Size

46 x 61 mm

Other keywords

Copse trees monsters

Context

The Pochard

Later locations

Bain 1978 164b

Notes

'The poacher with his leister having landed a salmon, is terrified in his guilt, by the goblin shapes of the moonlit hedgerow' (Bain 1978, p 23).

The stile formed of a forked bough with steps fitted between the branches is the clearest representation of type of ladder stile shown also in MTB1862:61, FA1818:22, FA1823:22 and SWB1821:38; in a crude form in LB1821; and possibly in WB1804:267. Also in FA1818:22.

Attributed to TB's *Later Phase* by Bain (1978 p25).

A preliminary pencil sketch is at 54b and the transfer pencil sketch is at 55a in Pease 174.

First location

WB1847:391

Description

A hen stands in alarm on a fragment of board fence while below a polecat eats an egg, one of four taken from a clutch of 13 laid under some foliage. A dead branch in the foreground.

Size

43 x 57 mm

Other keywords

ferret

Context

The Foolish Guillemot

Later locations

Bain 1978 165a

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

First location

WB1847:397

Description

A well-dressed man walking on the beach passes two barefoot girls, one carrying a large basket on her back the other a spade and can; they seem to have been digging for shellfish. The man, arms folded over his stick, looks back at his dog, tail up and perky, approaching the girls' mongrel, sitting and snarling. Large waves break on the shore separated from the walkers by rocks covered in seaweed. A tangle of seaweeds in the foreground.

Size

37 x 79 mm

Other keywords**Context**

The Little Auk

Later locations**Notes**

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.451).

Vignettes in head-pieces

Jackdaw
Magpie
Redwing
Blackbird
Water Ouzel
Sedge Warbler
Redbreast
Redstart
Hedge Warbler [Dunnock]
Yellow Wagtail
Coal Titmouse
Blue Titmouse
Snow Bunting winter ('Tawny Bunting')
[House] Sparrow
Mountain Sparrow
The Cock
Pintado
Pheasant
Red-legged Partridge

Vignettes in *The Fables of Aesop*

First location

FA1818: previous to title page, sometimes as half-title, sometimes bound in after tp.

Title

Receipt Page

Description

A complex page which varied somewhat in content. The key pictorial elements are Bewick's fingerprint and a night-time view of a moonlit village landscape, with church, windmill and trees appearing out of the mists. The latter scene has an overlay of a separate print of fragments of seaweed. Some copies also have a further picture, usually tinted, of a hawthorn leaf in the bottom right hand corner.

Size

Moonscape, 67 X 108, fingerprint 27 X 18, leaf 32 X 23

Other keywords

Handwritten text; signature, mark, thumb, steeple, spire, cloud, moon, moss.

Context.

Later locations

FA1823: before or after title page

Notes

Bewick devised this receipt page as a form of certification that the copy was issued to subscribers by his workshop. Many early copies from the workshop, and others sold by booksellers, were issued without this page and are not to be considered defective. See Tattersfield, *Thomas Bewick: The Complete Illustrative Work*, vol. 2, p.68, vol. 3, pp.20-1 (notes 23-4).

The printed handwritten text reads, 'Newcastle To Thomas Bewick & Son D^r. to a Copy of Esop's Fables ... L s d Received the above with thanks Thomas Bewick Robert Elliot Bewick', and by the fingerprint 'Thomas Bewick ... his mark'

The date, price and type of volume were written in by hand.

The seaweed is a copperplate superimposition on the woodcut scene.

First location

FA1818:tp

Title

Newcastle

Description

View of central Newcastle including the castle and St. Nicholas church tower, the Moot Hall and houses in Castle Garth.

Size

38 X 62 mm

Other keywords

Keep, flag, steeple, law court, classical building

Context

Title page, above the place of publication, 'Newcastle'

Later locations

FA1823:tp

Notes

The prominently featured Moot Hall was designed by John Stokoe 1810-1812 as the county court and prison.

First location

FA1818:iii

Title

Wise men think

Description

A banner bearing the motto 'Wise Men think Good men grieve Knaves invent and Fools believe' flies on a rod attached to a rock. Beyond it a signpost points one way to a village and the other down to nothingness.

Size

48 X 72 mm

Other keywords

Church, hills, pennant, pole, tree, tower

Context

Head of Preface Dedicatory

Later locations

FA1823:iii

Notes

Each line of the motto may indicate the subject of the next three vignettes and the drift of Preface and Introduction

First location

FA1818:viii

Title

Signature

Description

Engraved signature 'Thomas Bewick'.

Size

5 X 47 mm

Other keywords**Context**

End of Preface Dedicatory

Later locations

FA1823:viii

Notes

Identical to the first signature on the Receipt Page.

First location

FA1818:ix

Title

The Fabulists

Description

On a rock in a wild landscape setting are inscribed the names of well-known originators of fables. It is regarded by several species of birds and animals. Raptors in flight.

Size

62 X 76 mm

Other keywords

Jotham, Nathan, David, Aesop, Phaedrus, La Fontaine, LeStrange (sic), la Motte 1731, John Gay, S.Croxall, Moore, Draper, Rob Dodsley 1765, Brook Boothby, bull, stag, donkey, fox, monkey, squirrel, goats, magpie, crow, mountain, foliage, pool.

Context

Head-piece to Introduction

Later locations

FA1823:ix

Notes

Illustrates the text below it. In the collection of the Natural History Society of Northumbria are three studies for this vignette; which Bain (1981) says is by 'one of the apprentices'. The studies (NEWHM:1997.H67.XXX 378 and 476) are: 1. Pencil, 2. Pen and wash, 3. Pencil and watercolour. Bain says the two latter are by Harvey, and the engraving by one of the workshop apprentices.

First location

FA1818:xvi

Title

Grief

Description

At the foot of a monument (an urn and a grieving woman on a plinth) an old man shows two small boys a volume. 'Bacon' is written at the head of the page, and around the figures are inscribed the names of other British 'worthies'.

Size

50 X 47 mm

Other keywords

Alfred, Milton, Newton, Sidney, Locke, urn, drapery, gown, foliage, book, children, teacher, memorial, beard, cloak, sandal, hat.

Context

Tail-piece to the Introduction.

Later locations

FA1823:xvi

Notes

Alfred was a key symbol to 18th century liberals of ancient English liberties. The worthies replicate almost exactly those on William Kent's 'temple' at Stowe. May represent the 'Good men grieve' of the Preface headpiece.

First location

FA1818:xvii

Title

Monkey's Portrait

Description

A monkey crouching on a stool paints a portrait of a vain-looking dog. A cat balances on the easel. Beyond are dogs and pictures of dogs behaving in animal fashion.

Size

53 X 62 mm

Other keywords

Three-legged stool, fighting, licking bottom, palette, paintbrush.

Context

Head of Table of Contents

Later locations

FA1823:xvii

Notes

May represent the 'Knaves invent' of the Preface headpiece and indicate that the Contents are full of knavery.

First location

FA1818:xxiv

Title

Foolish Hen

Description

A hen has made her nest under a broken fence and seems to be unaware that a fox is looking down at her

Size

35 X 30 mm

Other keywords

Sits, paling

Context

Tail-piece to Contents

Later locations

FA1823:xxiv

Notes

The hen may reflect the 'Fools believe' of the Preface headpiece banner and therefore may indicate foolishness in the Contents.

First location

FA1818:2

Title

Families embarking

Description

Several families are on the shore embarking in small boats, probably to be rowed or sailed to the larger ships standing off-shore.

Size

30 x 71

Other keywords

Luggage, baskets, possibly a cradle, children, women, baggage, emigrate, emigrant, dingy, beach.

Context

Tail-piece to 'The Two Crabs'

Later locations

FA1823:2

Notes

This may represent highlanders emigrating to America. If so it is a Scottish equivalent to the vignette quoting Goldsmith's 'Deserted Village' (page 28), in regretting the loss of 'a bold peasantry, their country's pride'. The Scottish highland peasant was one that Bewick came to admire on his youthful walk.

Black line engraving. A similar vignette is at FA1818:66. Several other black line vignettes appear in this work, one (FA1818:14) attributed by Bain (1978) to an unidentified workshop apprentice.

First location

FA1818:4

Title

Devil on a Swing

Description

The Devil is swinging on a gallows-like structure while a crowd approaches from the rear following a cart drawn by a horse attended by armed marching and mounted guards. The cart probably contains a condemned prisoner. Newcastle is indicated in the background by St Nicholas Church and the Castle keep, and Gateshead by the windmills on Windmill Hill.

Size

26 X 60 mm

Other keywords

Procession to execution, troubled sky, clouds, birds, moor

Context

Opposite 'The Boy and his Mother'

Later locations

FA1823:4

Notes

The frame of the swing replicates the gallows on which the boy is to be hanged and probably is meant to indicate the Devil entering into childhood as criminal behaviour was allowed in the boy's own childhood.

In the Collection of the Natural History Society of Northumbria is a pencil and watercolour study for this vignette (NEWHM:1997.H67.471), possibly by Robert Elliot Bewick according to Bain (1981).

A gallows stood on the Fell on the southern outskirts of Gateshead in Bewick's day.

First location

FA1818:8

Title

Mosquito

Description

Mosquito seen from side with wings raised and legs dangling as if in flight

Size

11 X 8 mm

Other keywords

Gnat

Context

Tail-piece to 'The Master and his Scholar'

Later locations

FA1823:8

Notes

The flibbertigibbet nature of the mosquito's flight may be intended to reflect the 'foible' of youth in the fable.

First location

FA1818:14

Title

Bad Company

Description

A woman supping a beverage, and another smoking a pipe, have brought two children into an ale-house and into the company of two evil-looking men. A notice is nailed to the wall. A man warms his back at a fireside. Another raises his glass and the two women listen as they drink, sitting around on stools and benches, while two boys talk. The adults are in outdoor clothes, so this may be an inn. A birdcage hangs by a lattice window. A large pot hangs over the flames. A poster and a pitcher hang on the wall. A dog lies in the foreground gnawing something.

Size

41 X 60 mm

Other keywords

Cauldron, fire, jug, broken wall, toast.

Context

Tail-piece of the Collier and the Fuller

Later locations

Q1820:373 – The Alpine Hare

FA1823:14

Q1824:373 – The Alpine Hare

Bain 1978 143a ‘...a black line ‘fac’”

Notes

Probably reflects the advice of the fable application to avoid bad company.

One of few differences between Q1820 and Q1811.

Engraved in black line style. Attributed to the Workshop or an unidentified apprentice by Bain (1978, p.25).

First location

FA1818:18

Title

Proud Frog

Description

A frog sits by water in which he is reflected.

Size

35 X 56 mm

Other keywords

Rushes, grass, reflection

Context

Tail-piece to 'The Proud Frog and the Ox'

Later locations

FA1823:18

Reynolds Stone 1953:295

Notes

The reflection of the frog may be intended to relate to other fable examples such as 'The Stag looking into the Water' and Narcissus whose obsession with their reflected image led to their downfall.

The pencil and watercolour study for this frog, possibly by Thomas Bewick according to Bain (1981), is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.479). He attributes the engraving to a workshop apprentice.

An earlier image of a frog in the same posture is in Buffon (1814) vol. 3, p.205.

First location

FA1818:22

Title

Blind Man's Pitfall

Description

A blind man is feeling his way with too short a stick as he walks towards cliff edge while his dog pauses on top of a stile to the rear.

Size

22 x 35 mm

Other keywords

Wooden fence, shadow, flying birds, blind man's stick, dog's lead, hole in the rocks, 'fork stile' (cf LB1797:42), brink.

Context

Tail-piece to 'The Leopard and the Fox'

Later locations

FA1823:22

Notes

As in some other vignettes, the animal shows more wisdom than the man, who, by letting go of the dog's lead, is missing the right path indicated by it.

First location

FA1818:24

Title

Fisherman's Catch

Description

A man, up to his thighs in flowing water holds his rod and his line, which is taut with his catch which appears to be a branch.

Size

42 x 59 mm

Other keywords

Fallen tree, foliage, angler, fisherman, creel, snag.

Context

Opposite 'The Two Pots'

Later locations

FA1823:24

Notes

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.364)

First location

FA1818:26

Title

Memorial to Croxall

Description

Two boys on the ground are looking at the ruinous monument inscribed, 'In Memory of S. Croxall DD Ob^t. 13 Feb^y 1752 Æ^t.'

Size

49 X 48 mm

Other keywords

Weeping willow, rose bush, broken urn.

Context

Tail-piece to 'The Peacock and the Crane'

Later locations

FA1823:26

Notes

This is the first of the memorials by which Bewick celebrates the 'wisdom' of the fabulists.

First location.

FA1818:28

Title

'Ill fares the land'

Description

Two boys, by a broken fence, are looking at an inscription on a great rock, to which one of them points. It reads,

'Ill fares the land to h...ing ills a prey
Where wealth accumulate[s a]nd men decay.
Princes and lords may flourish or may fad[e]
A breath can make them as a breath has made
But a bold peasantry their countrys pride
When once destroyd can never be supplyd.'

A rider crosses a distant two-arched bridge.

Size

46 X 63 mm

Other keywords

Cliff, flying birds, horseman, horse, school satchel, foliage, river, inscribed

Context

Tail-piece to 'The mole and her dam'

Later locations

FA1823:26

Reynolds Stone 1953:296

Notes

The quotation is taken from Goldsmith's 'Deserted Village' which Bewick had illustrated for Bulmer, 1792-4. The broken word is 'hastening' and its fragmentation may be intended to reinforce the thought of passing time. Tattersfield (2011, Vol.2, p531) emphasises how much Goldsmith's radical theme would have 'struck an answering chord with TB'.

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.384)

First location

FA1818:30

Title

'Honour thy father and thy mother'

Description

Inscription on a rock surmounted by abundant foliage: 'Honour thy Father and thy Mother that thy Days may be long in the land which The LORD thy God giveth Thee.'

Size

37 x 53 mm

Other keywords

Boulder

Context

Tail-piece opposite 'The brother and the Sister'

Later locations

FA1823:30

Notes

The inscription, which quotes the 5th Commandment from the Book of Exodus, chapter 20, reflects both Bewick's admiration of his own parents and the good sense of the father in the fable opposite.

A preliminary pencil drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.390).

First location

FA1818:34

Title

Dejected piglet

Description

A sorry-looking piglet in a messy place appears to be defecating

Size

12 X 25 mm

Other keywords**Context**

Tail-piece to 'The Brother and the Sister'

Later locations

FA1823:34

Notes

Black line engraving

First location

FA1818:36

Title

Quacks.

Description

A group of men, all of them bald, sample by tasting, smelling and inspecting medicine bottles. Underneath is written, as part of the vignette, 'They all want Brains Wigs' with the 'Brains' crossed out.

Size

40 X 53 mm including written comment

Other keywords

Stuffed chameleon, or possibly alligator, mortars, vials and dishes, shelf.

Context

Tail-piece to 'The Old Woman and her Maids'

Later locations

FA1823:36

Notes.

The chameleon has a double purpose. It both represents medics, because one was suspended in Apothecaries Hall, and, because it changes colour it represents the fraudulence of the purveyors of quack medicine who are Bewick's target here. He uses a deliberately rough and cartoon-like facture; the rough delineation of faces prefigures the similar approach of 20th century expressionists like Georges Rouault. The writing refers to an 18th century proverb, 'You'll not believe he's bald till you see his brains'.

Black line engraving.

First location

FA1818:38

Title

Scourge

Description

A birch or switch, bound like a whisk.

Size

5 X 23 mm

Other keywords**Context**

Tail-piece to 'Hercules and the Carter'

Later locations

FA1823:38

Notes

First location

FA1818:44

Title

Fishermen launching a boat

Description

Two men launch a boat into a river. One pushes from the shore, the other stands on the stern pushing with the long handle of his leister or salmon spear.

Size

27 x 48 mm

Other keywords

Wooden hut, fishing nets on the far bank

Context

Tail-piece to 'The Young men and the Cook'

Later locations

FA1823:44

Notes

First location

FA1818:48

Title

Dizzy Dizzy Dandy

Description

Two girls stand in a high wind on a cliff top. They are raising their gowns so that the wind will lift them, but in their game they ignore a crying baby, their knitting and a dog behind them. One of their hats is blowing away, watched by the dog. In the mid-distance are bushes, a gate, and a wooden fence. Far below is a landscape with a lake, village, church tower, woods and hills.

Size

45 X 70 mm

Other keywords

Rock, turf

Context

Tail-piece to 'The Cock and the Jewel'

Later locations

FA1823:48

Notes

The vignette almost certainly illustrates the idea of being 'led astray by the gaudy allurements' against which Bewick warns in his Application. He wrote the following to Dovaston on 14th August 1826, '- while I was a school boy - it was a custom among rude wild girls frequently to play thus or amuse themselves, in high winds, by pressing against it & filling their Gown Skirts like sails - on this occasion these two idle ones are neglecting their knitting and the child - while thus amusing themselves, they repeated a rhyme about 'dizzy dizzy dandy' ...'sugar and candy' ...my Mimsey and Grandy' etc but I have forgot particulars - but the main jet amounted to this, they would enjoy themselves as well as they could, while their Mother and their Grandy had trotted off to Church on some business as useless and foolish as that they were engaged in.' The pencil and watercolour study, which Bain (1981) thinks is probably by Harvey, is in the British Museum. He attributes the engraving to one of the workshop apprentices.

First location

FA1818:52

Title

Vivat Brooke Boothby

Description

Viewed through a stone archway, on the keystone of which is inscribed 'VIVAT', we see a stonemason's yard. The mason is resting from his work on a stone inscribed, 'In Memo ... Sir Brook ... Boothby', and eating his victuals. A dog sits in begging mode at his feet. The stone is held on a sculptor's easel at the front of his rough hut. His hat and coat partly cover it while work is unfinished. His tools are on the ground. The arch is not connected to a wall or building and is unnaturally surrounded by foliage as a border. In the distance are trees.

Size

50 X 56 mm

Other keywords

Fence, paling, shed, planks, sawhorse, mallet, setsquare, chisel, bait, food, begs, eats

Context

Tail-piece of 'Mercury and the Woodman'

Later locations

FA1823:52 (In this edition part of the leafy lower border of the woodblock has been drilled, plugged and re-engraved, probably by a different hand.)

Notes

Bewick's interest in producing his own *Aesop* had been spurred by the publication of Sir Brook Boothby's new translation in 1809. He therefore wanted to include Boothby in his gallery of memorials to the fabulists, but he had a particular challenge in that Boothby was still alive. In a typical piece of wit he managed to include both a 'vivat' (long live) and a memorial stone which awaits completion. His image of resting mason and dog beautifully complements this message of a memorial in abeyance.

Engraving (in November 1816) attributed by Bain (1981) to a workshop apprentice; and the preparatory pencil and watercolour study (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.470) to Robert Elliot Bewick.

First location

FA1818:54

Title

On stilts in snow

Description

A man is walking on stilts to keep his feet out of the snow-covered ground. He balances using crutch-like poles. He has tied on his hat with string. The top of a milestone shows 'IV' – four miles to go.

Size

38 X 65 mm

Other keywords

Milestone, new-laid hedge, hedging stakes, gate, bonnet strings.

Context

Tail-piece to 'The Thief and the Dog'

Later locations

SLB1821:45

FA1823:54

Notes

First location

FA1818:56

Title

First catch your horse

Description

A man, hiding his bridle from view, is offering food to tempt a wary-looking horse, its ears laid back.

Size

38 X 69 mm

Other keywords

Wig, cantilevered gate, farmhouse, wattle fence, tattered jacket, lean-to, harness, trees.

Context

Tail-piece to 'The Man and his Goose.'

Later locations

FA1823:52

Bain 156a

Notes

In the fable previous to this, the thief tries to tempt the watchdog by throwing him a piece of bread, but this is scorned. The vignette seems to be a displaced metaphor of this, and the scorn is replicated in the extreme wariness expressed in the face of the horse although his owner is taking trouble to hide the bridle and to approach with his shadow behind him.

First location

FA1818:60

Title

Farmer and Fop.

Description

Two men sit drinking at a table; one, a rough old farmer has a clay pipe and a tankard of beer, the other younger and smartly dressed, who is reading a newspaper, drinks wine or liqueur from a tiny glass.

Size

39 X 53 mm

Other keywords

Tricorn hat, three-legged table, interior, decanter, spirits, ale, armchair, panelled wall, shoe-buckles, waistcoat.

Context

Tail-piece to The Boasting Traveller

Later locations

FA1823:60

Notes

The old farmer looks as distrustful of the young man as was the company of the traveller in the fable.
Black line wood engraving.

.

First location

FA1818:62

Title

'This stone..'

Description

A rough and eroded stone on moorland under driving rain bears the inscription, 'This Stone (like many 10000000 of Men in the world) has held up its bare useless head for many Centuries past'.

Size

37 X 61 mm

Other keywords

.Rock, heather

Context

Tail-piece to 'The Shepherd's Boy and the Wolf'

Later locations

FA1823:62

Bain 1978 157b

IKON 2009 p 26

Notes

A note of deep pathos takes Bewick's fascination with the Vanitas to a new level. The sentiment illustrates directly the passage in the *Memoir* (1975 edition pages 185-6) about 'great projecting Rocks, ... holding up their bare useless heads to the winds' on which TB proposed inscribing memorials and maxims.

Two preliminary pencil sketches and a more finished pencil and ink drawing are in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.379, .397 and .377).

First location

FA1818:64

Title

The Reading Dog.

Description

A dog, wearing academic bands instead of a collar, is reading a book on a plump tassled cushion

Size

27 x 34 mm

Other keywords

Terrier, dog reading

Context

Tail-piece to 'The Crow and the Pitcher'

Later locations

FA1823:64

Notes

Is this a dog showing example to mankind by study, as advised in the fable above; or is it a satire on soft dogs reflecting on difference between species pointed up in the following fable? Or simply an exaggerated example of animal intelligence?

Black line engraving

Compare with FA1818:322.

First location

FA1818:66

Title

Emigrating Highlanders.

Description

Men and women are gathering on the foreshore where boats are being prepared to take them and their packs of belongings to sea, where sailing ships are waiting. A high headland, clouds and masts of ships at anchor in the distance.

Size

32 X 75 mm

Other keywords

Shawls, bundles, bottles, sails, oars, launching, emigrant.

Context

Tail-piece to 'The Partridge and the Cocks'

Later locations

FA1823:66

Notes

Similar to the vignette at FA1818:2, the interpretation as émigrés being here encouraged by the Application's use of the term 'wretched state of Society' (as a result of lack of compassion) immediately above the vignette.

First location

FA1818:70

Title

Mountebanks.

Description

Three charlatans, a judge, a pastor and a fool, are exposed in a puppet show by devils who draw back the curtains. Lit by candles, the show is held in place with a rope and pulley by a monkey, and complemented by four hideous dramatic masks below.

Size

64 X 49 mm

Other keywords

Drapery, bottles, book, wig, stage, rail.

Context

Tail-piece to 'The Sensible Ass'

Later locations

FA1823:70

Notes

The vignette is a highly satirical and creative exemplification of the people that Bewick castigates above. He writes of 'the artifices of a few mistaken or designing men'. The artificiality of the sideshow is indicated by the fact that it is held up by a monkey by a string on a nail attached to nothing.

Black line engraving.

First location

FA1818:72

Title

'Pro Tempore'.

Description

A traveller and his dog are resting at the foot of a broken monument. A tree grows behind it. On the base is inscribed 'PRO TEMPORE'. The words are repeated in script, written on the ground beneath the monument (in the 1818 edition only). The traveller shares his simple victuals with the dog. Sheep graze on a distant hillside.

Size

26 X 42 mm

Other keywords

Pillar, bottle, cloth, food, hills.

Context

Tail-piece to 'The Swallow and other Birds'

Later locations

FA1823:72

Notes

The vignette is about attending to wisdom—here in the form of an ancient monument, or of not doing so. In this it reflects the concern of the Application. Pro tempore, 'for the time being', emphasises the transience of a man, as does his being a traveller on a momentary rest.

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First location

FA1818:74

Title

The thief and his devilish shadow.

Description

A rogue, carrying his booty, held on a pole over his shoulder, casts a strong shadow behind which takes the form of a devil

Size

30 X 50 mm

Other keywords

Three-cornered hat, tricorn, coat tails, horns, wings, tail, bundles, stick.

Context

Tail-piece to 'The Thieves and the Cock'

Later locations

FA1823:74

Reynolds Stone 1953:297

Notes

An appropriate image to reflect the time when 'vice flourishes' and 'there is no trusting ... with wicked men'.

A man afraid of his (natural) shadow first appears as the headpiece to the tale 'The Shadowist, a fancy piece. By Master Zoffani' in PE1781:32 (and in WEPB1860s).

First location

FA1818:76

Title

'Tis a world.

Description

An earthly globe in space. Below is a written inscription, ' 'Tis ~~the~~ a world! floating about, like an illumined mote, in the immensity of endless space — and is inhabited by Nations of proud Pismires. —'

Size

66 X 74 mm including inscription.

Other keywords**Context**

Tail-piece to the Wolves and the Sick Ass.

Later locations

FA1823:76

Notes

Light and dark hemispheres indicate a summer's day in Europe. The globe is marked with lines of latitude and longitude.

This is a profound Vanitas telling of the infinitesimal significance of our little world, in which, however, men spend their time in petty scheming as revealed by the fable, proud but as insignificant as ants.

First location

FA1818:78

Title

Ill-driven Load of Muck.

Description

A thoughtless man driving a pair of horses, which draw a heavily-laden load of manure, so whips up the leader down a hill that there is danger of getting out of control. The second horse braces itself to brake and a dog in the same posture behind hesitates knowing fear.

Size

40 X 78 mm

Other keywords

Cart, traces, halter, harness, fork, whip, fence, gate, trees.

Context

Tail-piece to 'The Dog in the Manger'.

Later locations

FA1823:78

Notes

The thoughtlessness of the driver echoes the selfishness of the dog in the fable. He is likely to do damage because he, like the national leaders that Bewick castigates in the Application above, is in charge.

First location

FA1818:80

Title

'Set a beggar on'.

Description

A heedless youth is galloping a horse downhill round a corner at such speed that he is likely to knock down the couple approaching from the opposite direction. They cannot avoid the onrush because they are hemmed in by a rough but high picket fence on one side and water on the other. The latter seems to be deep from the appearance of a tunnelled drain leading into it and lacks protection from a wooden fence, which has broken and fallen. The youth is not looking where he is going so fast. The horse's tail is cropped. Startled birds fly off. 'Set a Beggar on' is written across the lower part of the image.

Size

32 X 46 mm

Other keywords

Rushes, culvert, paling, trees.

Context

Tail-piece to 'Jupiter and the Ass'

Later locations

FA1823:80

Notes

The written phrase refers to a proverb, available at the time in John Ray's book of proverbs, 'Set a beggar on a horse and he'll ride to the Devil'. But Bewick has changes its import from the ill effects of sudden gain on a beggar, to an equestrian equivalent of dangerous driving.

Two preliminary pencil drawings are in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.388 and .402). The former of these is inscribed by TB 'set a beggar on'.

Compare with SF1820:250

First location

FA1818:82

Title

Family Reading by the Fire.

Description

Two older boys sit at a table, reading and discussing a book with younger siblings. Two of these attend closely and one of them holds a book of his own. Meanwhile two younger children, perhaps girls, closer to the fire, are alert to the matter.

Size

37 X 66 mm

Other keywords

Mirror, armchair, fireplace, hearth, grate, pilaster, tongs, stool, curtain, tripod table.

Context

Tail-piece to 'Aesop and the Impertinent Fellow.'

Later locations

FA1823:82

Notes

Self-improvement through reading was something that Bewick practised and supported. Here, the boys are following his advice in the Application above to 'improve' themselves by following the wisdom and example of great men.

Black line engraving.

First location

FA1818:84

Title

Travelling Family.

Description

A family is journeying along. A dog leads. Then comes a man riding a mule or nag and brandishing a whip, while the woman trails behind carrying a baby. A netted saddle pack or pannier seems to indicate that the mule is carrying a heavy load as well as the man.

Size

25 X 43 mm

Other keywords

Cape

Context

Tail-piece to 'The Forester and the Lion'

Later locations

FA1823:64

Notes

The man in the vignette seems to exemplify the reference in Bewick's Application to 'the partiality of mankind in favour of themselves'.

Black line engraving.

First location

FA1818:86

Title

Memorial to Phaedrus.

Description

A young man in Roman costume leans in apparent grief on a fallen classical urn. He is surrounded by fallen and overgrown remains of Roman temples. The urn seems to have fallen from a monumental plinth on which is inscribed 'Phædrus'.

Size

41 X 63 mm

Other keywords

Capital, colonnade, column, rock, bushes.

Context

Tail-piece to 'The Wolf, the fox, and the ape'

Later locations

FA1823:86

Notes

This is one of the vignettes memorials to the 'wise' fabulists that are placed at intervals through the book. Bewick also manages to record the 'grief' of good men which he highlighted in the Preface. He places Phaedrus historically with impressive accuracy.

First location

FA1818:88

Title

Memorial to Dodsley.

Description

Two boys are deciphering the inscription on a classical table tomb which reads, 'R^t. Dodsley Ob.^t 25 Sep.^r 1761 Æ^t. 61. A small child is on the ground below with a toy. Birds fly up from the ruins of medieval buildings, perhaps a great church and a castle, behind the trees.

Size

40 X 60 mm

Other keywords

Hat, rosebush, monument.

Context

Tail-piece to The Bald Knight.

Later locations

FA1823:88

Notes

Bewick made mistakes here because Dodsley was born in 1703 and died in 1764. Maybe this was a lapse of memory because he had, as a youth, illustrated Dodsley's fables as part of his *Select Fables*, and these, translated from 'Aesop' and others were published in 1761. Bewick clearly enjoyed Dodsley's updating of Aesop. It is intriguing that he mixes classical and medieval structures in the vignette and this may suggest that among 'the books by best authors to bind for gentlemen' that he read in William Gray's bookbinding workshop as a youth was 'The Works of William Shenstone'. Dodsley's description of Shenstone's garden includes delight in the ruined 'priory' built there.

First location

FA1818:90

Title

Beggar.

Description

A beggar, holding his staff in his left hand, proffers his hat as a begging bowl in the other.

Size

26 X 36 mm

Other keywords

Long hair.

Context

Tail-piece to 'The Lion and the Four Bulls'

Later locations

FA1823:90

Notes

Can the beggar exemplify for Bewick the idea of a 'kingdom divided' emphasised in his Application?

Black line engraving.

First location

FA1818:92

Title

Bumble Bee.

Description

A bee, seen from the side.

Size

17 X 29 mm

Other keywords**Context**

Tail-piece to 'The Old Man and His Sons'

Later locations

FA1823:92

Notes

The bee probably exemplifies the idea of unity advised in the Application.

First location

FA1818:96

Title

Dog locked out.

Description

A dog sits disconsolately on a doorstep in teeming rain.

Size

31 X 50 mm

Other keywords

Wooden door, lattice window, besom, broom, crate or trough.

Context

Tail-piece to 'The Fox without a Tail'

Later locations

FA1823:96

Notes

There being no space for a tail-piece to the next two fables, this could relate to the second — 'The Ship Dog'.

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.373)

First location

FA1818:102

Title

Moonlit landscape.

Description

This is a moonlit landscape view over a swift and rocky stream towards high hills that closely resemble the Cheviots. In the foreground a broken rock is capped by varied foliage.

Size

38 x 70 mm

Other keywords

River, full moon, shadows.

Context

Tail-piece to 'The Goat and the Lion'

Later locations

FA1823:102

Notes

The fable refers to a goat on a rock and the previous one specifically mentions The Cheviot, which this could well represent. Whilst working on Aesop, Bewick frequently spent time with his friend John Bailey and family at Chillingham. Somewhat to the south-west of there he could have found similar views of The Cheviot.

First location

FA1818:104

Title

Lap dog on a Cushion.

Description

A spoiled dog, a spaniel, reclines in luxury on a plump tassled cushion under a painting of a plump, nude, female.

Size

26 X 33 mm

Other keywords

Panelling, picture frame or mirror.

Context

Tail-piece to 'The Two Travellers'

Later locations

FA1823:104

Notes

Bewick's concern for the propriety of women, shown in the following decade in his *Memoir*, is expressed here in the nude female depicted above. We may assume that the state of this spoiled dog equally met his disapprobation as inappropriate to canine nature. As such it may relate to the subsequent fable — The Fox and the Ass — in which the ass disguises himself.

First location

FA1818:106

Title

Newcastle Worthies.

Description

Above an arch in a ruined grass-topped wall, probably representing a section of the old Newcastle town wall, there is a sundial inscribed 'Ita Vita' ('Thus (passes) life') and a plaque inscribed 'THOMAS WAS, Esq Mayor MATTE ... FIN Esq Sheriff'. Through the arch St Nicholas Church and the Castle keep are seen.

Size

45 X 44 mm

Other keywords

Stone arch, birds flying.

Context

Tail-piece to 'The Fox and the Ass'

Later locations

FA1823:106

Notes

Bewick probably meant this as a visual comment on the following, and opposite, fable of 'The Cat and the Fox', where the fox says he has 'a thousand tricks' for politicians. The surnames WAS and FIN seem to indicate that the dignitaries have suffered the same fate as the wall.

First location

FA1818:108

Title

The Cat and Unruly Kittens.

Description

A cat sits on a padded stool heedless of the unruly behaviour of the kittens around her. Beyond a print of a black head, probably that of a felon, is fixed to the wall.

Size

35 X 22 mm

Other keywords

Playful, pinned, portrait, profile, tabby

Context

Tail-piece to the 'Cat and the Fox'

Later locations

FA1823:108

Notes

Craft and cunning, which feature in the Application above, are presumably two of the results of lax upbringing such as we see here.

First location

FA1818:110

Title

Dog Stealing Food.

Description

A dog is stealing food from a mixing dish left on a three-legged stool. Some is spilt on the floor beside the dropped mixing spoon

Size

21 X 45 mm

Other keywords

Cur, table, thin, hungry, starving, ribs showing

Context

Tail-piece to 'The Dog Invited to Supper'.

Later locations

FA1823:110

Notes

This dog too is 'inviting himself to supper'.

First location

FA1818:112

Title

Cat Stealing Fish from a Platter.

Description

A cat, tail erect, is helping itself to a fish from a platter-full.

Size

33 X 50 mm

Other keywords

Pitcher, jugs, vase, labelled storage jar, fish basket, creel hanging on the wall, shelf, table.

Context

Tail-piece to 'The Angler and the Little Fish'

Later locations

FA1823:112

Notes

Not only does the fable concern fish but the cat is taking 'a fish in the hand' as the Application recommends 'a bird in the hand'.

First location

FA1818:114

Title

Couple Canoodling in a Shower.

Description

Under a bush by a stile, we see a man and woman canoodling as they shelter from a sharp shower, just as, further along, does their dog who sits watching them, and in the distance are two cattle, possibly a cow and a bull, by a gate. Stone steps lead up to the ladder stile, on which the milkmaid has left her milk bucket.

Size

42 X 72 mm

Other keywords

Dark storm cloud, rain, hedge, fence, wood.

Context

Tail-piece to 'A Man Bitten by a Dog'

Later locations

FA1823:114

Notes

The scene is perhaps not one of the 'virtue' that Bewick recommends above in the Application.

First location

FA1818:118

Title

Fishing with Net and Rod.

Description

A man, sitting on a rocky river bank surrounded by dense vegetation, is fishing. His creel lies at his feet, and his rod leans on the bank behind him. The short end of the line, perhaps broken, is held on his right hand and he holds the handle of his net with both hands its end lying in the water. He gazes at the water.

Size

35 X 66 mm

Other keywords

Fishing basket and straps, jacket, hat, waistcoat, rushes, grass, ripples, waves.

Context

Tail-piece to 'The Dog and the Shadow'

Later locations

FA1823:118

Notes

The fisherman may have lost his fish by overconfidently deploying his net too early, just as the dog lost his meat because he was too taken with his 'shadow'.

First location

FA1818:120

Title

Fisherfolk landing a catch.

Description

A number of people, men women and children, surround three small boats on the shore. One man hauls a boat up the beach, others carry off masts, sails, nets and floats. Women gather around the boats perhaps unloading fish, and a donkey with panniers stands by.

Size

32 X 77 mm

Other keywords

Fishwife carrying a basket on her head, bags, sea.

Context

Tail-piece to 'The Bear and the Beehives'.

Later locations

FA1823:120

Notes

This vignette is very similar to two others earlier in the book (pages 2 and 66) as very wide seashore scenes with groups of seemingly poor people with small boats. The difference here is that no larger vessel is standing offshore to suggest that they are emigrants, though they may still be. More probably they are fisherfolk landing a catch. A fourth similar scene (at FA1818:230) may be a sequel to this one.

Black line engraving.

First location

FA1818:124

Title

Sleeping toper.

Description

An bald elderly man is asleep or deep in thought with arms folded on an armless chair beside a three-legged table on which is a tankard, presumably of beer.

Size

18 X 31 mm

Other keywords**Context**

Tail-piece to 'The Lioness and the Fox'

Later locations

FA1823:124

Notes

Perhaps the message is the same as the proverb that 'There will be sleeping enough in the grave', as quoted in another, similar vignette at FA1818:264. Such sleep as this reduces 'the fruitfulness of some living creatures' mentioned in the fable text. Alternatively the man may be deep in 'a melancholy reflection' on eugenics, mentioned in the Application.

First location

FA1818:126

Title

Boy Running with a Goat.

Description

A boy, holding a lively goat on a string is running away from us.

Size

18 X 42 mm

Other keywords**Context**

Tail-piece to 'The Lamb Brought up by a Goat'.

Later locations

FA1823:126

Notes

If the boy is stealing a goat he is an example of the ill brought-up child blamed by the Application on poor parenting. But both the boy and the goat seem to be romping playfully.

First location

FA1818:128

Title

'Nose to the grindstone'.

Description

A man, roughly dressed and hair on end, is holding his own nose against the grindstone that he is turning.

Size

22 x 32 mm

Other keywords**Context**

Tail-piece to 'The Hen and the Swallow'

Later locations

FA1823:128

Ikon p 27

Notes

This man, a personalisation of the proverb 'nose to the grindstone' implies a critical attitude to work so hard and demanding that you cannot 'see beyond your nose', and as such is close to the hen of the fable who would carry out her duty of hatching the eggs under her whatever the result.

Black line engraving.

First location

FA1818:130

Title

Dog Barking at he Moon.

Description

This is a vignette in two sections: in the upper a crescent moon lights a cloudy sky; in the lower, below left, a terrier howls or barks at the crescent moon, its tail between its legs, among wind-blown grasses and plants. The white space of the page between the two parts suggests the great distance of space between dog and moon.

Size

35 X 67 mm and 23 X 49 mm

Other keywords

.Moon shadow of the dog, a stick or bone probably dropped by the dog to bark. Cur, howling, baying, a patch of clear sky,

Context

Tail-piece to 'The Man and the Covetous'

Later locations

FA1823:130

Notes

Bewick comments on the 'absurd' cravings of the envious or covetous person by this metaphor, and especially, though the space between dog and moon, on the gap between such a person and their prize.

First location

FA1818:132

Title

Riding through deep water.

Description

A man rides a packhorse across a deep ford, raising his legs onto the horse's shoulders to keep them dry; his dog swims beside them. The river banks are wooded, the trees bare of leaves. A gated track ahead and a watermill, house and haystacks in the distance. A possible signpost on an island.

Size

37 X 65 mm

Other keywords**Context**

Tail-piece to 'The Porcupine and the Snakes'

Later locations

SLB1821:46

SLB1822:50

FA1823:132

Notes

In SLB1821:46 and later impressions the central part of the image including the mill and part of the head and body of the rider have been drilled, replaced by a plug and re-engraved.

A simplified version is in Stephens 1881 p.28, derived from 'The Poetical Works of Robert Ferguson' Vol. II, p. 131, and in Thompson 1882, p. 221, Dobson 1889, p. 69, and Cirker 1962 149:4.

Another much simplified version is in 'The Fisher's Garland' for April 1828 reproduced in the Joseph Crawhall edition ('A Collection of Right Merry Garlands for North Country Anglers) of 1864 p. 64.

A probably preliminary transfer pencil sketch (but not reversed) for the rider and the horse only is at 71a in Pease 174.

First location

FA1818:134

Title

Slut's Shop.

Description

An old woman, smoking a clay pipe, is holding shop in a stall which seems to be an extension of her front window. A lean cat is beside her. She seems to be selling second-hand items of clothing such as a hat, shoes, boots and jacket and even a wig. Also there seem to be fruit or vegetables under her counter, which, however, are being peed on by a dog. The word 'Slut' is written on a window pane or container above her head.

Size

39 X 53 mm

Other keywords**Context**

Tail-piece to 'The Sow and the Wolf'

Later locations

FA1823:134

Notes

This woman seems to be one who fits the bill of the Application above, where Bewick writes of the many 'with whom it is dangerous to have the least connection.'

First location

FA1818:136

Title

'Set them up with a King indeed!'

Description

Two images. In the main one, a group of seven frogs are listening to an 'orator' frog on the shore of some water. There are rushes or grasses around them. Printed from a separate block underneath is written, 'Set them up with a King indeed!'.

Size

37 X 67 mm and 7 X 68 mm

Other keywords

Pond,

Context

Tail-piece to 'The Frogs and their King'

Later locations

FA1823:136

Reynolds Stone 1953:298

Notes

This vignette was subject to a detailed didactic analysis by John Ruskin in his Oxford lectures, published in *Ariadne Florentina*, (pp 89-94, paragraphs 104-111, in the 1876 edition).

First location

FA1818:138

Title

'An old filtering stone'.

Description

A very fat old man is drinking a vast tankard of beer. He sits in a room which is bare except the few items around him: the padded armchair on which he sits; the three-legged footstool on which he rests his bandaged, and presumable gout-ridden leg; a round table with a labelled medicine bottle, corkscrew and cup; a framed portrait of a young and ridiculous-looking man, which could be him as a youth, with the letters O and C in the upper corners; a spittoon tray; clay pipe; and two empty bottles thrown on the floor. Below is written 'An old filtering stone'

Size

41 X 48 mm

Other keywords

Nightcap, foam, head, tripod, toper, ale.

Context

Tail-piece to 'The old woman and the empty cask'

Later locations

FA1823:138

Reynolds Stone 1953:299

Notes

The Application tells of the consequences in old age of youthful behaviour. This booze-ridden old man exemplifies the sad type described in the last words of the Application.

A vignette in the 1826 Land Birds (LB1826:360) has a similar theme.

Black line engraving.

First location

FA1818:149

Title

Boy using bellows for sailing boat.

Description

A boy, sitting on a river shore amongst rushes and foliage, has a toy sailing boat, but, there being insufficient wind to blow it along he is using a pair of bellows to move it. His hat lies behind him.

Size

35 X 53 mm

Other keywords

Double sail, model, square-rigged, rigging, bowsprit, pond, bushes.

Context

Tail-piece to 'Jupiter and the Camel'

Later locations

SWB1822:12

FA1823:140

Notes

The application sings 'Happy the man without a wish for more'. Clearly this boy is not grateful for just 'what's given' and is employing his time rather hopelessly as Bewick describes. In the *Memoir* (Bain edition 1975, page 4) Bewick recalls playing truant 'making Dams & swimming Boats in a small Bourne which ran through a Place then called the "Colliers-close-Wood"'.

First location

FA1818:142

Title

Sheep drinking at a fountain.

Description

A sheep is drinking from a stream formed by a fountain which tumbles down from a foliage-covered rock.

Size

42 X 62 mm

Other keywords

Flowers, spring stream, waterfall, tree, bushes.

Context

Tail-piece to 'The Stag and the Fawn'

Later locations

SF1820:182

FA1823:142

Notes

'Nature will remain what she is, and shew herself whenever she is called upon' is the thought illustrated here.

An approximate copy (or earlier version), reversed, is in Hugo (1870) no. 671, acquired by him from the Misses Bewick via Robinson. Another, also reversed, was engraved in the workshop in 1801 as a bookplate for Mary Elizabeth Freshfield (Tattersfield, 1999; p. 125).

First location

FA1818:144

Title

Fool's Cap and Peacock's Feather.

Description

The two items are illustrated together, the cap in front of the feather.

Size

18 X 27 mm

Other keywords

Plume, eye.

Context

Tail-piece to 'The Fir and the Bramble'

Later locations

FA1823:144

Notes

The vignette symbolises the foolish pride in the Application, the feather standing for the peacock as a symbol of pride.

First location

FA1818:148

Title

The Dog's Enema.

Description

An old and balding man and his bespectacled wife are administering an enema to a dog, who is hopping and howling in distress as the man holds him by tail and ear. The man's apron and tools and the shoe soles hanging on the wall suggest that he is a cobbler.

Size

33 X 50 mm

Other keywords

Shoes, leather, shelf, bottle jug, tub, syringe, tool-stand, pincers, hammers.

Context

Tail-piece to 'The Frog and the Fox'

Later locations

FA1823:148

Reynolds Stone 1953:300

Notes

'Physician heal thyself' in the Application seems to be the key to this vignette, especially since the woman is wearing spectacles and the Application ends with 'they whose eyes want couching are the most improper people in the world to set up for oculists.' This rather ill-formed pair seems to have set up for vets. Bewick plays on cobble in the sense of clumsy or botched work.

First location

FA1818:150

Title

Watchful cat on a shelf

Description

A cat crouched still on a shelf or table-top nevertheless has its eye wide open.

Size

21 X 28 mm

Other keywords**Context**

Tail-piece to 'The Cat and the Mice'

Later locations

FA1823:150

Notes

The watching cat relates to the cat in the fable, but it is on its guard as recommended in the Application.

First location

FA1818:152

Title

'O God of infinite Wisdom'.

Description

On a stone half-covered with ferns and grasses is inscribed 'O God of infinite Wisdom Truth Justice & Mercy I thank Thee.'

Size

27 x 57 mm

Other keywords

Foliage

Context

Tail-piece to 'The Oak and the Reed'

Later locations

FA1823:152

Memoir 1975:186

Bain 1978 157a

IKON 2009 page 26

Notes

This is said to have been Bewick's favourite prayer but it is especially relevant to the theme of wisdom (here capitalised) the significance of which is established in Bewick's Preface and Introduction.

A preliminary pencil sketch (with the rock and inscription only) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.467).

First location

FA1818:154

Title

The Butcher's Coat of Arms.

Description

A heavily muscled butcher, holding a knife between his teeth, ~~is cutting up~~ stands behind the haunch of a bullock. He is portrayed in such a way that it seems to form his torso, while the pelt is so arranged behind him to form a surrounding shield of which the hair is the outline and the tail the base. At the top, behind the head and shoulders of an absurdly hatted head and shoulders of a semi-heraldic figure, is inscribed the mock motto 'Bloodo et Gutto'. Beneath is written 'The Butchers Coat of Arms'

Size

49 X 31 mm

Other keywords

Knife, saw, tail, skin, hide, fell, fist, plume, hook, butcher's cap, crest, escutcheon, blazon, heraldry.

Context

Tail-piece to 'Fortune and the Boy'

Later locations

FA1823:154

Reynolds Stone 1953:301

Bewick Studies 2003:100 Fig. 4.

Notes

Bewick plays on absurd correspondences between heraldic terms and rather brutal flesh and bones reality.

A preliminary pencil drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.475).

First location

FA1818:156

Title

Two dogs in the moonlight

Description

A playful dog, its tail in the air, paws at another sitting by a ladder stile in the light of a crescent moon. It turns its head, snarling and baring its teeth.

Size

35 X 51 mm

Other keywords

Bush, wattle fence, shadows.

Context

Tail-piece to 'The Wolf and the Crane'

Later locations

SLB1821:25

FA1823:156

Notes

There is no clear relation to the nearby fables.

First location

FA1818:158

Title

Old dame smoking.

Description

This is a simple black line drawing of the head and shoulders of an old woman. She wears a shawl and a crinkled bonnet and is smoking a pipe.

Size

18 X 20 mm

Other keywords**Context**

Tail-piece to 'The Hart and the Vine'

Later locations

FA1823:158

Notes

Bewick seems to have disapproved of pipe-smoking women such as the stall-keeper in FA1818:134 whom he labels 'slut'. Thus this woman may represent 'folly and depravity' mentioned in the last line of the Application above.

First location

FA1818:160

Title

Man vomiting outside the tavern yard gates.

Description

A rough-looking man has opened the gate to a tavern yard. He stands clinging to it and a nearby bush as he vomits against the picket fence, apparently onto a casual dunghill. Five people are grouped outside the inn: one seated, three standing, one of them, perhaps a groom, holding the horse on which the last is mounted, ready, we may assume, to ride out. The foreground man has dropped his walking stick. A long cord or thong, perhaps with a stone attached to the end, seems to be attached to his belt. It may be a tether he has forgotten to attach to his horse. Birds are flying above the distant wood.

Size

39 X 64 mm

Other keywords

Inn sign, bench, smoking chimney, trees, haystack, latch, hinges.

Context

Tail-piece to 'The Hunted Beaver'. Precedes 'The Ass and the Lion Hunting'.

Later locations

FA1823:160

Notes

There is no clear relation to the nearby fables.

Compare with the 'netty' outside a similar inn in the 'indelicate woodcut' LB1797:285.

First location

FA1818:162

Title

Memorial to Bewick's Mother.

Description

On a leaning tombstone surrounded by grass and foliage is inscribed 'Died 20 Feb^y. 1785 Æt'.

Size

30 X 44 mm

Other keywords

Gravestone

Context

Tail-piece to 'The Ass and the Lion Hunting

Later locations

FA1823:162

Notes

Bewick was devoted to his parents. His Aesop is focused on the importance of good parenting in the upbringing of young people, and this is emphasised by his inclusion of a vignette quoting the 5th Commandment. The date inscribed here is the date of his own mother's death and, like the personal prayer in vignette FA1818:152, is a personal testimony of the significance of living out the principles set out in the book. The age following the 'Æt' is obscured by grass – TB's mother, Jane Bewick, was in fact 58.

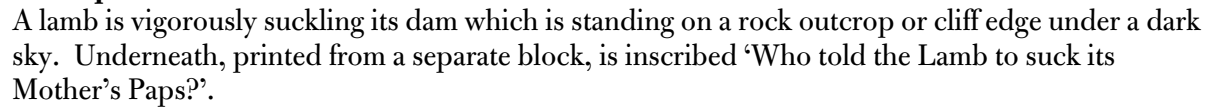
First location

FA1818:164

Title

Who told the Lamb.

Description

A lamb is vigorously suckling its dam which is standing on a rock outcrop or cliff edge under a dark sky. Underneath, printed from a separate block, is inscribed 'Who told the Lamb to suck its Mother's Paps?'.


Size

Two images 31 X 50 mm and 4 X 74 mm – the distance between them differs in the 1818 and 1823 editions.

Other keywords

Sheep, ewe, fern, bracken, motherhood, brink

Context

Tail-piece to 'The Sow and the Bitch'

Later locations

FA1823:164

Notes

The lamb suckling its mother was a frequently quoted demonstration of intuitive instinct by the proponents of Natural Theology. The fable above concerns the rival merits of the sow and the bitch as mothers.

First location

FA1818:168

Title

Fox watching ducks.

Description

A fox, standing on the bank above water, hungrily regards two ducks that are beyond his reach.

Size

31 X 52 mm

Other keywords

Bushes, rocks, pond, river.

Context

Tail-piece to 'The Fox and the Grapes'

Later locations

FA1823:168

Notes

The ducks replace the grapes of the fable as inaccessible food.

Two comparable vignettes are at Q1791:207 and FG1779:81.

First location

FA1818:170

Title

The Wages of Cruelty.

Description

A man is being led to his execution, his wrists bound behind his back. He is tied by the neck to a horse-drawn cart on which two men ride, one of whom holds a pennant on which is written, 'THE WAGES OF CRUELTY'. Another man is scourging the back of the condemned. They are passing a crowd, amongst which are several boys cheering or jeering

Size

34 X 67 mm

Other keywords

Whip, horseman, hat, flag, movement, flogging, birching, cart-tail

Context

Tail-piece to 'The Mischievous Dog'

Later locations

FA1823:170

Notes

This is an example of Bewick's inventiveness in using a fable opportunity to express his own deeply held feelings – here his abhorrence of hanging whether of man or beast. The fable and application contrast apparent high position and honour with opposite true character, and this is what he saw in these executioners. They, in fact, are the cruel ones. He cleverly turns the proverb so that instead of 'The wages of sin is death' it refers to the immediate cruelty, and implies that those who are inflicting the punishment ought themselves to be punished for their viciousness. The fable also teaches that marks of distinction that attract attention (here of the crowd) may indicate disgrace rather than honour.

Black line engraving.

First location

FA1818:172

Title

Posing Dog.

Description

A dog with a collar is sitting on bare earth in a strange pose. It is sitting on its haunches and balancing on its fore-legs. Its hind legs are raised up forwards. It may be scratching its bottom on the ground to relieve the irritation of a worm infection.

Size

19 X 48 mm

Other keywords**Context**

Tail-piece to 'The Bull and the Goat'

Later locations

FA1823:172

Notes

The Application above deplores the denial of comfort to those in distress.

First location

FA1818:176

Title

Memorial to Bewick's Father.

Description

On a stone among grasses and ferns is inscribed. 'Died 15 Nov^r. 1785 Æt ...?.'

Size

23 X 40 mm

Other keywords

Rock, inscription

Context

Tail-piece to 'The Fox and the Boar'

Later locations

FA1823:176

Cirker 1962 164:2

Notes

Compare with FA1818:162, the memorial to Bewick's mother. Again the age is obscured; John Bewick died at the age of 70, nine months after his wife.

First location

FA1818:186

Title

The Peacock and the Fine Gates.

Description

A peacock, its tail finely displayed, stands on a timber perch directly above a more distant gateway into the driveway and garden of a smart property. The gate is in a stone and iron boundary fence and has finial globes on the gateposts.

Size

54 X 63 mm

Other keywords

Tree species, railings, driveway, grounds, estate.

Context

Tail-piece to 'The Hen and the Fox'

Later locations

FA1823:186

Notes

This vignette is an amalgamation of two cuts from *British Birds*: a reversal of the Peacock perched in splendour (*Land Birds* headpiece) and its vignette of a peacock, symbolising pride, juxtaposed with a poor man outside the gates of a mansion (WB1804:27). Here too the vignette seems to have a socio-moral import since it follows a fable and an application which expose the hypocrisy of those who 'pretend to feel a flattering anxiety for' the welfare of others.

First location

FA1818:190

Title

Riding with the Devil.

Description

A devil is riding a horse flat-out, with its bridle flying out loose, past a signpost, both of whose arms point to 'Wrong'. Behind him, riding backwards and clinging onto the horse's tail, is a man whose hat and wig are flying off. His dog hurtles behind. The devil's holds the mane with one hand and the man's shoulder with the other, and his tail is wrapped around the man's waist.

Size

26 X 68 mm

Other keywords

Hedge, tree trunk, gallop, saddle, stirrup, horns, wings.

Context

Tail-piece to 'The Clown and the Gnat'

Later locations

FA1823:190

Notes

The vignette perhaps refers to the inexorableness of evil expressed in 'The Wolf and the Lamb' opposite. It is particularly interesting in its exploration of movement, although Bewick is still using the old and incorrect depiction of horse movement. The devil drives left but Bewick exploits our tendency to read movement from left to right by giving the man, via hat, wig, tail and hedge flying out, a counter movement. The horizontal format gives more movement, but, like the signpost, the composition says that whichever man a bad man moves it leads to wrong.

Bewick's theme of riders losing their hats and wigs dates back to the headpiece of 'The Bald Cavalier' in SF1776:133.

Black line engraving.

First location

FA1818:194

Title

Moon in the Sky.

Description

A quarter moon is floating between clouds in the night sky.

Size

21 X 41 mm

Other keywords

Crescent

Context

Tail-piece to 'The Mice in Council'

Later locations**Notes**

As often in this book, the moon stands for 'visionary' schemes, here also referred to in the Application.

First location

FA1818:198

Title

'Temperance is the grand business of life'

Description

The bare face of a rock, otherwise heavily draped with foliage, bears the inscription, 'TEMPERANCE IS THE GRAND BUSINESS OF LIFE'. Immediately below it a fountain flows through a rectangular stone trough and into a stream in the foreground.

Size

32 x 54 mm

Other keywords

Grass, ferns, bushes, water, spring

Context

Tail-piece to 'The Old Man and Death'

Later locations

FA1823:198

Memoir 1975:50

Notes

The image is reminiscent of the title page vignette for *Quadrupeds* (Q1790:tp).

First location

FA1818:200

Title

The cow in shade

Description

A cow has taken shelter from the sun under the shade of tree branches and by a shadowed rock. A cloud of insects surrounds it and its scratching foreleg and swishing tail show that in consequence it is troubled with flies, which, in turn, attract three swallows flying above. By contrast four more cattle standing in a river beyond, in the sunlight, appear untroubled. The two magpies attracted to the near cow's tad must be finding insects or grubs there.

Size

42 x 63 mm

Other keywords

Trees and fences, cowpat.

Context

Tail-piece to 'The Two Frogs'

Later locations

SLB1821:44 – The Pratincole

SLB1822:48 – The Pratincole

FA1823:200 – 'The Two Frogs'

Reynolds Stone 1953:302

Bain 1978 156b

Notes

Attributed by Bain (1978) to Thomas Bewick in his late phase.

Jane Bewick (A) wrote 'The foliage & back ground are here managed in the same way as at page 234 [ie at LB1821:234] & at page [blank]. The flies are tormenting the poor cow. those in the river are far less incommoded by these pests than when in the shade.'

The lead sentence of the Application is well emphasised by the cow's plight. 'We ought never to change our situation' it reads, 'without duly ... weighing the consequences ...'.

First location

FA1818:202

Title

A gardener carrying his tools.

Description

A man, carrying three tools, including a garden rake, over his right shoulder and a basket in the crook of his left arm, is walking towards us accompanied by his dog. Behind him we see a track from a gate and more nearby, a milestone and heavily foliated trees and bushes. Distant birds flying up above the trees, perhaps suggest some sort of disturbance or may like the man be returning to roost.

Size

40 x 78 mm

Other keywords

Elbow, pond or stream

Context

Tail-piece to 'The Fox and the Briar'

Later locations**Notes**

Bain (1981) suggests that a preliminary pen and wash drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.385) may have been by William Harvey – and the engraving by an unidentified apprentice.

This is a fine engraving and its absence from the 1823 edition suggests that it had been damaged or lost.

First location

FA1818:204

Title

The Blind Man led by his Dog

Description

A blind man, with his stick in his left hand, keeps a firm grip with his right hand on the lead of his guide dog, who is taking him clear of pitfalls towards a ladder stile over a picket fence.

Size

28 x 42 mm

Other keywords

Knapsack, hedge, wood, leading.

Context

Tail-piece to 'The Man and the Weasel'

Later locations

FA1823:204

Notes

This vignette reverses the situation in FA1818:22 where the blind man has let go of the lead and is walking towards a pitfall.

First location

FA1818:206

Title

The Impudent Piglets and the Turkey

Description

Whilst a sow sleeps by a muck heap in the corner of a broken fence, her seven piglets rush off towards a turkey. But the front runner halts in consternation as they meet the imposing bird.

Size

38 X 81 mm

Other keywords

Farm house roof and chimney, bushes, trees, midden.

Context

Tail-piece to 'The Boar and the Ass'

Later locations

FA1823:206

Reynolds Stone 1953:304

Bain 1978 155a

Notes

The piglets represent examples of the 'impudent fools' in the Application. Bewick (1978) attribute the vignette to Thomas Bewick's late phase.

Graham Carlisle (in *Bewick Studies*, 2003) reported that the woodblock of 'the "Piglets & Sow" vignette from The Fables of Aesop' (probably this one) was purchased by Harvard University in 1943.

First location

FA1818:208

Title

Angler seated on a broken tree trunk.

Description

An angler sits on the broken trunk of a fallen tree as his line goes taut and his rod bends from a take in rapids of a fast-running stream.

Size

50 X 68 mm

Other keywords

Bare roots, rocks.

Context

Tail-piece to 'The Dog and the Sheep'

Later locations

FA1823:208

Notes

.

First location

FA1818:212

Title

Boy with a Wrong Sum.

Description

A schoolboy holds up his slate on which is chalked the sum $257 (+) 343(=) 690(0)$. His error has probably arisen because the sum has not his full attention as we can see from the fact that he has also chalked a drawing of a bottom. A switch lies on the desk beside him, giving the drawing a double meaning.

Size

21 X 32 mm

Other keywords

Error, arithmetic, addition, buttocks, birch.

Context

Tail-piece to 'The Old Lion'

Later locations

FA1823:212

Notes

First location

FA1818:214

Title

Windy Day.

Description

Wind blows through this vignette. One man, with his collar up, tries to raise his umbrella. A stallholder holds her hat on; So does a man making for town, leaning on his walking stick, his coat tails blowing out. Cow's urine blows over the first two characters, and a fountain blows awry through a trough. In the distance on the left is a country mansion, on the right, in the town, a street of houses, inn, church tower, horse and cart and people. Behind the stall holder's table is a low stone wall and steps.

Size

47 X 78 mm

Other keywords

Agitated foliage, bushes, trees, basket, wares.

Context

Tail-piece to 'The Magpie and the Sheep'

Later locations

FA1823:214

Reynolds Stone 1953:305

Bain 155b

Notes

It is the wind here that is doing 'mischief for mischief's sake' as is the character of certain mean men in the Application.

Attributed by Bain (1978) to an unidentified workshop apprentice.

A preliminary pencil sketch (not reversed) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.347)

First location

FA1818:216

Title

One-legged Old Soldier.

Description

An old soldier, who has lost his right lower leg, is making his way with the aid of two crutches, across open land with a wood, a mansion and steeple in the distance.

Size

26 X 32 mm

Other keywords

Amputee, amputation, pack, knapsack, ragged uniform.

Context

Tail-piece to 'The Fox and the Stork'

Later locations

FA1823:216

Notes

Apart from being one-legged as is often the stork, this old soldier will lack feeding at the big house. Bewick, Wordsworth and others bemoaned the treatment by their country of these men who had been wounded for its sake. They were a commonplace sight on the roads at the time.

First location

FA1818:218

Title

Wasp.

Description

A wasp seen from the side.

Size

12 X 19 mm

Other keywords

Insect

Context

Tail-piece to 'The Countryman and the Snake'

Later locations

FA1823:218

Notes

The wasp may stand for the snake of the fable in its vicious sting.

First location

FA1818:222

Title

Two boys and a spinning top.

Description

Two boys are playing with a whipping top on a flagstone. One whips vigorously (left-handed) while the other waits for his turn. There is a gate beyond the former and a church beyond the latter.

Size

27 x 39 mm

Other keywords

Steeple, spire, trees.

Context

Tail-piece to 'The Hare and the Tortoise'

Later locations**Notes**

These two boys probably represent the types in the Fable and Application.

First location

FA1818:224

Title

The Ploughman (version 2)

Description

A man ploughs with two horses side by side. On a mound beyond, a track, cantelver gate, hedge, fence, and trees. In the distance a farm.

Size

34 x 65 mm

Other keywords

Halter, bridle, trace.

Context

Of the Avoset [Avocet]

Tailpiece to The Blackamoor [Version 2]

Later locations

SWB1821:14 – The Red-breasted Snipe

SWB1822:17 – The The Red-breasted Snipe

LB1826:215 – Between The Lark and The Field Lark

LB1832:218 – The Lark

LB1847:197 – The Lark

Cirker 1962 167:7

Notes

Version 1 at WB1804:157 is larger (40 x 82 mm) has an inscription below: 'Justissima tellus' within a bouquet or festoon of foliage. There is farm beyond, and furrows are visible on the field where some rooks follow the plough.

The site, especially in Version 1, is like another ploughing scene at LB1826:311

In Version 2 presumably the ploughman is working with nature as the Application advises.

Bain (1981) attributes the engraving of Version 2 to an apprentice and an unreversed pencil transfer drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.418) to Robert Bewick.

First location

FA1818:228

Title

The Farmer and his Pitcher.

Description

A countryman stands beside a large pitcher. He holds his left hand in his waistcoat and his right in his surcoat pocket. Although seeming well-dressed, we notice tatters in his elbow and sock.

Size

30 X 20 mm

Other keywords

Jug, conifer trees, holes

Context

Tail-piece to 'The Fox and the Hedgehog'

Later locations

FA1823:228

Notes

The vignette seems to have no connection to the nearby fables, and its meaning is obscure.

A preliminary sketch of the man is in Pease 174 page 63a (Newcastle City Library).

First location

FA1818:230

Title

Families Bonfire on the Beach.

Description

Families including men, women, children and old people are gathered on a beach. A boat is being prepared and a man and woman carry marine objects such as an anchor, floats and a sail up from another boat below. Three children warm themselves by the bonfire. Older men are in conversation on the right. A net and creels lie in the foreground.

Size

30 X 73 mm

Other keywords

Baskets. Fishermen, fishwives, emigrants.

Context

Tail-piece to 'The Sparrow and the Hare'

Later locations

FA1823:230

Notes

This is the fourth time in Aesop that Bewick uses a sketchy black line 'fac' of people on a foreshore. In the first two, larger ships stand offshore suggesting that these people may be highland-clearance émigrés, and the same interpretation is perhaps suggested here by the Application. Immediately above the vignette, Bewick bemoans woeful condition of 'people in distress' and it was also his habit to use black line 'facs' for depicting contemporary affairs. However the fishing equipment and the fire suggest that this is a sequel to the third foreshore scene (FA1818:120) and that the folk are preparing to cook some of the catch *al fresco*.

First location

FA1818:236

Title

Gulls on a Shore.

Description

A group of seabirds, perhaps kittiwakes and terns included are gathering on a foreshore, on both sides of the mouth of a stream, under a dark sky and by a tranquil sea.

Size

33 x 71 mm

Other keywords

Wrack.

Context

Tail-piece to 'The Fox and the Goat'

Later locations

FA1823:236

Notes

It is possible that Bewick is using gulls as examples of the knave who will 'shift for himself'. This is a second version of the vignette WB1804:217, engraved on a new block.

First location

FA1818:242

Title

Drunkard seeing two moons.

Description

A drunkard, approaching a gap in a broken picket fence on his way home to a cottage in trees beyond, is taken aback because it appears to him that there are two moons. He holds his stick behind him to take the weight of his amazement. A bold moon shadow, which is not double, is cast behind him.

Size

31 X 53 mm

Other keywords

Wattle fence, gate, night sky.

Context

Tail-piece to 'Jupiter and Pallas'

Later locations

FA1823:242

Bain 1978 154b

Notes

First location

FA1818:244

Title

Head on a Stake.

Description

A lawyer's wig is set on a wooden wig-stand. It is made to resemble the decapitated and blackened head of a man wearing a white wig, impaled on a pole. The wig is made to look like a fleece.

Size

28 x 22 mm

Other keywords**Context**

Tail-piece to 'The Viper and the File'

Later locations

FA1823:244

Notes

If this vignette suggests the punishment of bad lawyers, which is encouraged by the white wig and pigtails, this was a dangerous image for Bewick to include when the government was suppressing popular movements through new legislation. If so too it is a dark but witty comment on the Fable opposite, where the 'Wolf in Sheep's Clothing' is hanged. The Application is about 'the finished hypocrite ... assuming the character of virtue.'

First location

FA1818:250

Title

Fishermen preparing nets.

Description

Two men are preparing a large extent of fish nets (with floats attached) hanging on poles on a river bank under a dark sky. Wind is driving rain and the swaying the trees beyond. A further length of net is laid forward on the ground. Behind the net is a wattle fence.

Size

42 X 64 mm

Other keywords

Willow, shore, long boots.

Context

Tail-piece to 'The Fowler and the Ring Dove'

Later locations

FA1823:250

Reynolds Stone 1953:307

Bain 1978 154a

Notes

Attributed by Bain (1978) to Thomas Bewick in his late phase but in 1981 Bain attributed the engraving to an apprentice and a preliminary pen and wash drawing (in the collection of the British Museum) to Bewick. Bewick etched a version of the same vignette for a Berwick Bank £5 note (illustrated in Bain, 1981, vol. I, page 214).

Bewick's much earlier headpiece for 'Of the Baboon' at page 20 in *A Pretty Book of Pictures* (PBP1779:20) shows similar net drying in the distance on a river bank.

First location

FA1818:256

Title

Traveller sheltering by a fire.

Description

A traveller or shepherd shelters by a fire under a dark rocky bank and leafless, blasted trees. He holds up his hands to warm them. His dog sits close and looks out keenly.

Size

38 x 55 mm

Other keywords

Rock strata, walking stick or shepherd's crook, flames, smoke

Context

Tail-piece to 'The Vain Jackdaw'

Later locations

FA1823:256

Notes

This vignette is derived directly but developed in more detail from TB's image in his *Select Fables* (SF1784:125 – in 2nd impression only – see Pease 12), which appeared later in *The Fables of Mr John Gay* (FJG1797:147 and :196) and SF1820:270. A more elaborate version was engraved for Buffon (1814) vol. 3, p.252. John Bewick made a closely similar image in *The Looking Glass for the Mind* (1792), at page 117 in the 1796 & 1800 editions. See also a fire being lit in a similar situation in WB1804:87.

First location

FA1818:260

Title

Running Fox.

Description

A fox goes bounding past a house and windmill seen through the mist.

Size

20 X 60 mm

Other keywords

Leaden sky.

Context

Tail-piece to 'The Tortoise and the Eagle'; precedes 'The Polecat and the Cock'.

Later locations

FA1823:260

Notes

The vignette follows a fable on deceit and cunning and precedes one about a polecat's depredations in the farmyard. Compare with the running fox in Q1790:265.

First location

FA1818:264

Title

'There will be Sleeping Enough in the Grave'.

Description

An elderly man is falling asleep, elbows on the table and head in hand, instead of reading. He has taken off his spectacles and still has a guiding hand on the page. On a shelf above his head is an hour glass. Printed from a separate block underneath in script is 'There will be sleeping enough in the Grave'.

Size

27 X 36 mm and 7 X 76 mm

Other keywords

Bald, book, glasses, curtain, black line 'fac'.

Context

Tail-piece to 'The Fowler and the Blackbird'

Later locations

FA1823:264

Reynolds Stone 1953:308

Notes

The inscription is printed nearer the image in the 1823 than in the 1818 edition.

First location

FA1818:268

Title

Street Music.

Description

Two musicians, a fiddler and a boy with a tambourine are playing music in a town street. The latter dances and a smaller boy, who seems to be singing, holds out the begging bowl. They have a good audience of different ages and types, including a man with a dog and a pig.

Size

33 X 64 mm

Other keywords

Townscape, porch, shutter, chimney, dog, children.

Context

Tail-piece to 'The Harper'

Later locations

FA1823:268

Notes

Bewick loved Northern traditions of folk music. Here the fiddler and his children seem to be giving the pleasure where the 'Harper' failed.

Black line engraving.

First location

FA1818:280

Title

Travellers' Meal.

Description

A family are eating in the open. They have a fire and cauldron, which is being stirred by a woman with a child by her shoulder and a bowl in her hand. Another woman holds a baby and has a child beside her. Of the two men: one lounges by the fire while the other carries a fish or bird and a basket. Beyond, there is a cart and low foliage.

Size

27 X 46 mm

Other keywords

Felt hat.

Context

Tail-piece to 'The Young Man and the Lion'.

Later locations

FA1823:280

Notes

The application here is about superstition and it could be that these folk are gypsies who would be practising various forms of divination.

Black line engraving.

First location

FA1818:284

Title

The Crows and the Village Church.

Description

In the foreground we see a leister, and a pole, possibly a long-handled net, on the bank of a river, the former in danger of falling into the water. Above, on a blasted tree, sit two crows. Other crows are flying towards the right, where, beyond a rickety fence going into the water, there is a distant village where we can see a cottage, a possible chapel and a church with a windmill between them

Size

25 X 44 mm

Other keywords

Rushes, tower, rod, stick.

Context

Tail-piece to 'The Kite and the Pigeons'

Later locations

FA1823:284

Notes

The vignette seems to relate to Bewick's words immediately above it, which concern the 'solemn duties of the pulpit', while the fable concerns death-bed repentance after a life of crime. Is it possible that the poacher, owner of the leister, has drowned?

First location

FA1818:286

Title

Auctioning the baby.

Description

The auctioneer, stands at his rostrum, holding up by hair and foot, a struggling small baby which he is offering for sale. The snub-nosed clerk beside him may be recording the sale. Below is a finely dressed woman in a fine hat and voluminous dress, and beside her another in a cap and muff, perhaps her maid, who is glaring across the room at a young man in naval uniform, who has turned his back on the child. By the women is a bespectacled man who appears to be calling a bid. There also seem to be flunkeys, a tattered old man with walking sticks and a cocked hat, and a dog. The grid of the auctioneer's lectern seems to throw a shadow in the form of a prison cell gate.

Size

41 X 51 mm

Other keywords**Context**

Tail-piece to 'The Fox and the Lion'

Later locations

FA1823:286

Notes

This appears to illustrate the following fable, 'The Dog and the Wolf' which concerns the 'savage state' and 'slavery', which arise when liberty is ignored. If so the baby is a slave being sold. Could it be the offspring of the maid and the naval officer? Or might the seamen carry it to the American estates?

Black line engraving.

First location

FA1818:290

Title

The not-so-ugly toad.

Description

A large old horny toad is seen partly from above so that its rear legs are splayed out in an ungainly fashion. Beneath it is printed the script, 'It is not so ugly as a purse-proud, ignorant, wicked man'.

Size

47 X 63 mm

Other keywords

Grass, warts.

Context

Tail-piece to 'The Flying Fish and the Dolphin'

Later locations

FA1823:290

Reynolds Stone 1953:309

Notes

The toad, in spite of his fictitious evil qualities and 'ugliness' is less abhorrent than the 'cruel and insolent oppressor' mentioned above, or than mean and bad people in general.

First location

FA1818:294

Title

The Two Mice.

Description

Two white mice, who probably represent 'The Country and the City Mouse' are eating under a bank covered with lush and varied foliage.

Size

38 X 54 mm

Other keywords

Reeds, and various leaves.

Context

Tail-piece to 'The Kid and the Wolf', but opposite 'The Country and the City Mouse'.

Later locations

FA1823:294

Notes

This seems to celebrate the real beauty of what the City Mouse calls 'this melancholy hole'. A fine example of the workshop's varied, attractive and convincing, but botanically non-specific, illustration of plants.

First location

FA1818:298

Title

Dame School Evil.

Description

An old woman, holding a switch, is punishing a weeping boy who is trying to read to her. Behind her is a fire burning in a fire basket within a stone slab-built fireplace, and above it on the mantelpiece a black devil-fiend sitting on four masks. To the left five other children sit on benches at a bare table. On the wall at the back Bewick has hung two images: one of a martyrdom, the other of a child-angel on a rainbow.

Size

36 X 58 mm

Other keywords

Window, chair grate, pupils, book.

Context

Tail-piece to 'The One-Eyed Doe'

Later locations

FA1823:298

Notes

Bewick is remembering the violent horrors of his own first schooling as described in the *Memoir*. There are clear signs of his detestation of any such crude attempt to inculcate knowledge by violence: the ugly masks for dissimulation, the Devil and the juxtaposition of the martyr and the dead child on the rainbow. He condemns the 'slavish principle of fear' condemned in the Application above.

Black line engraving.

A detailed preliminary ink drawing, not reversed, and signed 'T. Bewick', is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.354).

First location

FA1818:302

Title

The Fox and the Wolf

Description

On open moorland a wolf is being followed by a fawning fox, the fox half seated with his brush curled out and the Wolf bristling and turning angrily on the fox.

Size

38 X 63 mm

Other keywords

Dark sky, shadows.

Context

Tail-piece to 'The Eagle and the Crow'

Later locations

FA1823:302

Notes

It could be that either these characters stand for the eagle and the crow, in the fox following/emulating the wolf as the crow did the eagle, or that it relates to 'The Fox and the Wolf' later in the book.

.

First location

FA1818:304

Title

The Recruiting Officer

Description

A tall, pot-bellied, recruiting officer, supported by a boy drummer, is accosting two young men with their hands in their pockets, standing outside a house with lattice windows. He has his hand on the lanky lad, either on his shoulder or holding his ear. A shorter youth looks on with a smile. The uniforms and tall helmets are consistent with mid-18th C grenadiers.

Size

22 X 36 mm

Other keywords

Drum, drum sticks, military uniform, sergeant, rod, cane, militia, layabouts.

Context

Tail-piece to 'The Horse and the Stag'

Later locations

FA1823:304

Notes

This vignette illustrates forcefully the Application of the fable above. Bewick writes that 'Victories can be purchased at too dear a rate' and of the danger of agreeing to 'any thing that might prejudice public liberty', such as accepting 'the King's shilling'. The event happens apparently in a poor area, and the demeanour of the young men, may well indicate that the officer is accosting a simpleton.

Black line engraving.

A much larger version of this scene had been engraved (again in black line) in 1808 as a copy-book cover design and sold to Mozley. See Tattersfield (2011) vol. 2. p 762.

First location

FA1818:308

Title

Selling Pottery in the Market.

Description

In an open-air market with stalls, a woman has spread her ceramic ware on the ground. A family appears to be purchasing or bargaining as the man points to the platter she holds. An older woman sits to the left with, behind her, more pots, a boy playing, and another woman bearing a basket of wares on her head. A porter carries a sack on his back on the right and beyond are pavilion stalls.

Size

28 X 48 mm

Other keywords

Earthenware, plates, jugs, ewer, bowls, pots, crowd, bonnet, shawl, wooden frame, town houses.

Context

Tail-piece to 'The Ant and the Grasshopper'

Later locations

FA1823:308

Notes

This busy market is an appropriate representation of the gainful activity applauded by fable and Application.

Black line engraving.

First location

FA1818:310

Title

Trading at the Market Stall.

Description

A busy scene of activity in front of a market stall includes: a man with a basket, a pot-bellied squire, a man loading or sampling the goods in the pannier baskets of a pony and a donkey. Two youths are looking on and a child goes off with a stick. At the stall, where clothes including a three-cornered hat and trousers are on display, a couple are in discussion with the frilled-bonneted stallholder. They are a man with a three-cornered hat and a woman with a basket, wearing a bonnet and a high-waisted dress.

Size

34 X 48 mm

Other keywords

Wooden frame.

Context

Tail-piece to 'The Horse and the Lion'

Later locations

FA1823:310

Notes

This vignette continues the theme of the previous one, and may be intended to complement its relevance.

First location

FA1818:312

Title

Boy Escaping a Bull.

Description

A boy in a field is menaced by a bull. He drops his hat and stick and starts to climb a tree to escape it.

Size

63 X 55 mm

Other keywords

Two cottages, gate, stile, roots, branches, wattle and stake and rail fences, birds flying.

Context

Tail-piece to 'The Fox in the Well'

Later locations

FA1823:312

Reynolds Stone 1953:310

Notes

The bull is in direct line to the stile and cottages beyond. Like the fable this vignette is about escaping danger.

This is a more elaborate copy of one of the earliest of TB's 'tale-piece' vignettes. The simpler early version was first published in the 1784 edition of *Select Fables* (SF1784:308). There the position and posture of the bull and the boy, the general structure of the tree and the placement of the hat and stick are identical, but there is no fence, stile, gate or cottage in the distance. In the present version two non-specific birds replace a clearly identifiable magpie flying above the tree in the original. The posture of the bull is notable for being identical to that of The Chillingham Wild Bull, which Bewick engraved in 1789, five years after *Select Fables*.

First location

FA1818:314

Title

Girls playing hoops.

Description

Two girls, one older and taller than the other, are running through a leafy garden and rolling hoops with rods, the taller girl with a much larger hoop.

Size

34 X 41 mm

Other keywords

Cotton dress, movement, hedge, tree.

Context

Tail-piece to 'The Gardener and his Dog'

Later locations

FA1823:314

Notes

Hoops in Bewick, as often in pictures of the time, frequently seem to relate to good- or bad fortune. It could just point to the ill fortune of the deer in the fable opposite. Or indeed Bewick could be pointing further forward to 'The Ploughman and Fortune', where the latter is distinguished by a wheel.

First location

FA1818:316

Title

The Dance.

Description

A young couple are doing a folk dance to the tune of a fiddler, who sits on a bench at the side. The scenes of revelry include a young man raising a tankard of beer, girls waiting for a dance and a young couple canoodling. A crowd of onlookers in a corner of the room suggests that this may be a wedding celebration with the bride and groom leading the dance.

Size

31 X 53 mm

Other keywords

Frilled bonnet, framed picture, waistcoat, cravat, three-cornered hat, tricorn, kissing.

Context

Tail-piece to 'The Deer and the Lion'

Later locations

FA1823:316

Reynolds Stone 1953:311

Notes

It is possible that this hints at the theme of temptation, here to girls, used in the Application above. It may also reflect the advice there 'to consider well what may be the ultimate consequences, before we take any important step'.

An approximate copy with a border is in Hugo (1870) no. 997, from a Penrith publication *The New Songster* (publ. Soulsby, n.d.).

First location

FA1818:318

Title

Fortune and the Sinking Ship.

Description

A classically-dressed female figure stands with her hand on a rock, looking out from shore to a calm sea, where a boat is partly sunk, or at least too heavily laden.

Size

44 X 67 mm

Other keywords

Cliffs, rocks, cloudy sky.

Context

Tail-piece to 'The Ploughman and Fortune'

Later locations

FA1823:318

Notes

The fact that this figure, like Fortune in the fable illustration, wears classical dress encourages us to see her as a deity or symbolic figure: Fortune herself, or perhaps Grief. If so it relates to the Application where, 'In prosperity as well as in adversity', we are asked to consider the power of divine help.

First location

FA1818:322

Title

Reading Dog.

Description

A bespectacled dog, a spaniel, is sitting on a table top, reading a leather-bound book propped on a wooden stand. He sits in a classically-decorated room with an oval mirror and swags, a pilastered fire surround and a fashionably-framed picture

Size

26 X 42 mm

Other keywords**Context**

Tail-piece to 'The Thief and the Boy'

Later locations

FA1823:324

Notes

A simpler version, reversed and without the background, had appeared as a heading for a column of anecdotes in *The Tyne Mercury* (1802), and as a tailpiece in *Charms of Literature* (1812) – see Tattersfield (2011) vol 2, page 803-4 and note 4.

Compare also with FA1818:64.

First location

FA1818:324

Title

Boys playing catch-the-ball

Description

Two well-dressed boys are throwing and catching a ball. Behind the there is a church steeple and a mansion between the trees.

Size

24 X 44 mm

Other keywords

Collar, tight trousers, slippers.

Context

Tail-piece to 'The Fox and the Sick Lion

Later locations**Notes**

.

First location

FA1818:326

Title

Black-Shadowed Cross. [or ? Sunlight on the Cross.]

Description

A brightly-lit cross stands leaning on bare ground, casting a black shadow. Beyond is a low hillside and dark sky where a misty distant crag and a castle keep with three lighted slit windows frame the cross. The impression is that the foreground is sunlit while the distance is under heavy cloud and mist.

Size

17 X 37 mm

Other keywords

.

Context

Tail-piece to 'The Sun and the Wind'

Later locations

FA1823:326 [page misprinted '236'] FA1823:236

Notes

The depiction of cross and shadow illustrates the claim of Bewick's Application that the 'plain, pure and simple' doctrines of Christ have been disfigured by the persecution of sects. The contrast of light and shade reflects the narrative of the fable.

The vignette is a reversed and slightly elaborated copy of one in the first edition of *Land Birds* (LB1797:91).

First location

FA1818:330

Title

Making Music in the Garden.

Description

A young man is playing a flute, and a young woman a lute. They are seated on the ground near bushes, in the shade of which sits a dog. There is a middle-class house in the trees beyond

Size

29 x 50 mm

Other keywords

Apron, hat, ribbon, waistcoat, dress, hair ribbon.

Context

Tail-piece to 'The Hawk and the Farmer'

Later locations**Notes**

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First location

FA1818:334

Title

People at the Town Fountain.

Description

A group of townspeople wait to take their turn in filling up their receptacles at the communal fountain. There is some disruption as a man raises a stick. The fountain itself takes the form of a tall rectangular pillar with a water trough to receive the flow.

On top of its half-drum top sits a figure with sceptre and trident. An old woman, with bag and hat, sits to one side smoking a pipe. Behind her another carries a basket or bag. In front of the trough are a pitcher, a bucket, and a jug, and beyond it people jostle for their turn. One woman leaves with her filled bucket on her head.

Size

30 X 41 mm

Other keywords

Georgian town buildings, pant, water supply.

Context

Tail-piece to 'Aesop at Play'

Later locations

FA1823:334

Notes

The vignette may help to make the point that unremitting duty needs to be remedied by 'pastimes and diversions'. The design of the fountain is like that of the 'pant' at Amen Corner, near the Bewick workshop in Newcastle.

First location

FA1818:336

Title

Two boys digging.

Description

Two boys, one with a fork and one with a spade are digging beneath a low cliff topped by railings.

Size

25 X 40 mm

Other keywords

Fence, rock.

Context

Tail-piece to 'The Fox and the Wolf'

Later locations

FA1823:336

Notes

The cliff and foreground wrack may signify a beach. Are these child workers, say, getting sea-coal?

First location

FA1818:338

Title

'Waiting for Death'

Description

An aged horse, with his back to the driving rain, stands under the useless shelter of a bare and blasted tree. Beyond is a wattle fence with an opening protected only with a bar, one end of which has fallen. Hoof-prints lead from the gap. On the far side of a field is a thatched farmhouse with two chimneys pouring out wind-blown smoke and with an abundant supply of at least nine haystacks in the stackyard. Beyond are trees, hedges and ploughed fields with high hills, perhaps snow-covered, in the distance. Printed from a separate block is the written inscription below – 'Waiting for Death'.

Size

40 x 72 mm and 9 x 50 mm (impressions of two blocks).

Other keywords

Lean-to.

Context

Tail-piece to 'The Raven and the Serpent'

Later locations

SWB1822:49

FA1823:338

Reynolds Stone 1953:312

Bain 1978 166a

Notes

Attributed by Bain (1978) to Thomas Bewick in his late phase and in 1981 he attributed both the engraving and the preliminary pencil and wash drawing (not reversed) to Bewick. The engraving was done in 1816 (workshop records at the V&A) but the drawing (at the British Museum) is ambiguously annotated 'Thomas Bewick 1785' by Jane Bewick.

The inscription is printed closer to the image in the 1823 than in the 1818 edition.

This is one of several images of a dying horse made by Bewick at long intervals in his career. Here it has no relation to the nearby fables.

First location

FA1818:340

Title

Two boys carrying bells

Description

Two boys, each have two identical bell-like objects, probably weights with ring handles, on open land in front of trees, a fence and a church steeple. One boy carries and one picks up his heavy-seeming objects. There is no sign of any scales, or other purpose in their efforts.

Size

27 X 44 mm

Other keywords

.

Context

Tail-piece to 'The Dove and the Bee'.

Later locations

FA1823:340

Notes

.

First location

FA1818:342

Title

Girls with Toys.

Description

Two stylishly dressed girls (perhaps the same as in FA1818:314) each have a cup-and ball toy, but whereas the larger has successfully cupped her ball the younger has not. Behind them we can see a mansion and trees.

Size

25 X 35 mm

Other keywords

Fashion, cotton dress.

Context

Tail-piece to 'The Serpent and the Man

Later locations

FA1823:342

Notes

.

First location

FA1818:346

Title

The Bull and the Sleeping Tramps.

Description

A bull, standing in a stream, looks over a single bar closing the gap in a fence, at a man and a woman, who are fast asleep under the fence beyond.

Size

39 X 55 mm

Other keywords

Tree, willow, flowers, flying bird.

Context

Tail-piece to 'The Husbandman and the Stork'; precedes 'The Traveller and the Bear'.

Later locations

Reynolds Stone 1953:303

Notes

Just possibly this relates to the fable opposite where a traveller escapes danger from a bear by feigning sleep.

First location

FA1818:350

Title

Crush of piglets.

Description

Nine piglets are crushing into a sty made of unsawn timber and straw. To the right waits the sow, and behind it a bird, probably a hen, sits on a wooden fence. One or two piglets fail to get into the crush which is probably for the swill trough.

Size

26 X 49 mm

Other keywords

Prop, pig, litter.

Context

Tail-piece to 'The Fighting Cocks'.

Later locations

FA1823:346

Notes

This could just be meant to bear relevance to the fable above (about 'running into extremes') or that opposite (about food and obesity), or both.

First location

FA1818:352

Title

Man, Dog and Calf.

Description

A man appears to be directing the way to a dog behind him who is herding a calf. He has a stick over his right shoulder, a slyped hat, shoes and stockings and a long apron. The dog is barking at the calf.

Size

31 X 46 mm

Other keywords**Context**

Tail-piece to 'The Wild and the Tame Geese'

Later locations

FA1823:352

Notes

.

First location

FA1818:356

Title

Dunce Gathering Rushes.

Description

A young man wearing a dunce's hat (made of rushes) is gathering rushes in a wet, boggy area. To the left we see a dog approaching water to drink, a flying bird, a broken fence and a fallen dried bush.

Size

22 X 38 mm

Other keywords

Boy, jerkin, bundle of rushes.

Context

Tail-piece to 'The Fowler and the Lark'

Later locations

FA1823:356

Notes

The fable concerns due and undue punishments. Perhaps the boy is being punished for failure in his lessons by being sent to collect the raw material for making dunces' hats. Note that one of the boys in the 'Graveyard Cavalry' vignette (WB1804:304) wears a similar hat to imitate a soldier's helmet.

First location

FA1818:358

Title

Farmstead in Snow

Description

Snow lies deeply on the fields and on a farmstead with a smoking chimney. Beyond it there appears to be a much knifed-out hay rick. Around are trees under a leaden sky. A track in the snow curves from the farm into the foreground.

Size

17 X 32 mm

Other keywords

House, barn, lean-to, fence.

Context

Tail-piece to 'The Shepherd Turned Merchant'

Later locations

FA1823:194, tail-piece to 'The Mice in Council'

Notes

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First location

FA1818:360

Title

Sheep Sheltering from Snow.

Description

A group of seven sheep are sheltering from falling snow in a shallow cave in a large rock. Snow lies on the rock, ground and the distant farm.

Size

30 X 50 mm

Other keywords

Farmstead, fleece

Context

Tail-piece to 'The Cock and the Fox'

Later locations

FA1823:360

Notes

Bewick expanded on his ideas for sheltering sheep in the *Memoir*. The clearer impression in the 1823 edition shows no hint of falling snow. It is not clear whether the printer deliberately achieved the effect in 1818.

First location

FA1818:364

Title

Young Chimney Sweeps.

Description

Two boys who have been chimney-sweeping are covered in soot. One, barefoot, with a brush, and watched by a hopeful dog, eats bread, standing outside a panelled door in a town street. The other carries away a sack of soot.

Size

27 X 46 mm

Other keywords

Townscape.

Context

Tail-piece to 'The Fowler and the Partridge'

Later locations

FA1823:364

Notes

We read the words 'dirty work' (used metaphorically) immediately above.

A similar but rural chimney sweep vignette is in the 1826 edition of *Land Birds* (LB1826:240).

First location

FA1818:366

Title

Traveller and Headwind.

Description

A man with a stick, holding onto his slyped hat, is walking into a strong wind, which blows up his coat tails. Leafless trees, fence and rushes all lean with the wind

Size

31 X 36 mm

Other keywords

.

Context

Tail-piece to 'The Blind Man and the Lame'

Later locations

FA1823:366

Notes

.

First location

FA1818:368

Title

Food Porters.

Description

A young man is carrying a heavy load across a plank, which bends under the weight. Behind him are four kegs and a wide basket on a platform. A porter also leaves in the opposite direction with a tub on his (or possibly her) head.

Size

27 X 36 mm

Other keywords

Hat and shoulder pad, barrels.

Context

Tail-piece to 'The Lion, the Wolf, and the Dog'; precedes 'The Ass eating Thistles'.

Later locations

FA1823:368

Notes

The vignette relates to the Ass opposite, who 'was loaded with provisions'.

First location

FA1818:370

Title

'Green grow the rushes O'.

Description

A young man carrying what may be a long-handled scythe is approaching water in the foreground. Either side of him are big clumps of rushes and other low-growing foliage which tumbles forward over an inscribed rock. On this we read

Green gr ... he rashes, O

and the penultimate verse of Burns's poem. Partly obscured, it reads,

Auld Natu vely Dears

Her noblest work.... asses O.

Her prentice han' she try'd on man.

An' then she made the lasses. O.

The youth is about to cut away the obscuring vegetation. His tam-o-shanter and plaid proclaim him Scottish.

Size

35 X 45 mm

Other keywords

Scotsman, inscription, billhook.

Context

Tail-piece to 'The Ass Eating Thistles'

Later locations

FA1823:370

Notes

Perhaps Bewick deliberately placed this Scots image after the fable about the ass which relished thistles.

First location

FA1818:372

Title

Carrying rushes through the snow.

Description

A man, carrying a big load of rushes on his back, is followed by a small dog on a path through the snow. It leads to a timber-built barn. To the right of it, behind a railed fence, we see a hayrick, already nearly half cut.

Size

30 X 50 mm

Other keywords

Heavy sky.

Context

Tail-piece to 'The Dog and the Cat'

Later locations

FA1823:372

Notes

A preliminary pencil sketch is in Pease 174 page 53a (Newcastle City Library).

First location

FA1818:374

Title

Memorial to John Gay.

Description

A bearded man sits, reading a book, on an 18th century-type tomb, with an urn set above a square block. On it is inscribed 'John Gay died ...1732'. Beyond is a four-column domed tempietto among trees, and closer, a densely foliated tree, perhaps a willow.

Size

35 X 34 mm

Other keywords

Swag, scallop, dome, cornice, spectacles, temple, monument.

Context

Tail-piece to 'The Trumpeter taken Prisoner'

Later locations

FA1823:374

Notes

Bewick, having illustrated Gay's fables in the 1770s, held him in high regard.

First location

FA1818:376

Title

The Funeral.

Description

Bearers and mourners approach the gate of a church with a black-draped coffin. Mourners, bearers and officials are in uniform mourning dress, but a small dog walks with them. In the gateway to the churchyard the clergyman is waiting, bewigged and in a white surplice, another man with him. To left and to right others are looking on, some women weeping, but a boy with a stick. To the right of the gravestones beyond the churchyard wall there is an inn where a horseman is drinking on horseback and behind it are haystacks. Trees are without leaves and black birds fly out from the gothic church tower

Size

41 X 77 mm

Other keywords

Hay ricks, trefoil windows, arched windows, inn sign, stirrup-cup.

Context

Tail-piece to 'The Boys and the Frogs'.

Later locations

FA1823:376

Bewick to Dovaston (1968) 122

Bain 1978 166b

Notes

Attributed by Bain (1978) to Thomas Bewick in his late phase, but in 1981 he provisionally attributed the engraving to William Temple and a preparatory pencil drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.359) to Bewick. The drawing is reversed and although folds show that it has been used at some point as a transfer, it is too small and different from the engraving to have been its basis. In the drawing the church at Ovingham is easily recognised but in the engraving, in addition to the reversal, the proportions are not correct, the Saxon features are lacking and all the windows and the roofline are wrong.

The vignette is placed above 'FINIS', the end of the book. It may well represent Bewick's own funeral, or his brother John's. The little dog more suggests the former. If the vicar, with his side-bobbed wig, resembles 'The Snowman' (LB1797:78) this implies that the 'Esto perpetua' there is answered with a negative.

Vignettes appearing for the first time in the 1823 Aesop

First Location

FA1823:222

Title

Cow-riding in Deep Water.

Description

A man is riding a cow in such deep water that his legs are under water, his coat-tails afloat; he looks alarmed and his hair stands on end. His dog, swimming beside him, looks up at him in amazement.

Size

25 × 40

Other Keywords

Hat, cape, rocks, bushes, fear.

Context

Tail-piece to 'The Hare and the Tortoise'

Later Locations**Notes**

First location

FA1823:224

Title

Rider on the Brink.

Description

A horse stops and looks down wild eyed on the brink of a cliff above a river. His rider looks away distracted by a large flock of birds, and raises his stick to urge it on. He carries a roll pack. A dog waits behind. They have left the road through a broken fence. A sign post and woods beyond. In the distance below the birds is a church tower with a spire.

Size

40 x 57 mm

Other keywords

steeple, pony, edge, starlings

Context

'The Blackamoor'

Later locations

LB1826:298 – Between The Swift and The Pratincole

LB1832:308 – The Swift

LB1847:310 – The Swift

Reynolds Stone 1953:306

Cirker 1962 150:10

Bain 1978 88a

IKON 2009 105a

Notes

Jane Bewick described the situation and commented '... instinct teaches these two dumb animals to walk wisely. – Churches & sign boards do not avail in teaching men to keep in the right path' (Bain 1978, p 19).

A preliminary pencil sketch is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.463).

First Location

FA1823:322

Title

Wind in the Skirts.

Description

A woman is walking into a gale, holding onto her hat and her lifting skirts. Her shawl blows out. Beyond her the smoke from a cottage chimney blows almost horizontally.

Size

30 x 43 mm

Other Keywords

Fence, lean-to, trees.

Context

Tail-piece to 'The Thief and the Boy'

Later Locations**Notes**

Bewick makes the wind blow right through the figure by continuing the line of the smoke through her skirt and the fence.

First Location

FA1823:330

Title

Two dogs

Description

A spaniel and a mastiff pass each other on a track, turning their heads to look at each other. The little spaniel, in a posture of appeasement with its tail between its legs, seems to have got his left hind leg caught in a long string or fishing line that is hooked behind him over the broken branch of a dead tree, and disappears out of sight beyond. The mastiff has his tail up, and has an anthropomorphic facial expression of sympathy.

Size

23 x 33 mm

Other Keywords**Context**

Tail-piece to 'The Hawk and the Farmer'

Later Locations**Notes**

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.458).

First Location

FA1823:350

Title

Passing Generations of Men.

Description

A print of a script which reads 'The passing generations of Men, like the Waves of the Sea, swell an instant in a wide spreading circle, – then break, – and for ever disappear'.

Size

22 x 80 mm

Other Keywords

.

Context

Tail-piece to 'The Fighting Cocks'

Later Locations**Notes**

This vignette is closely related in spirit to the text of the Application immediately above.

First Location

FA1823:358

Title

Riding in Deep Water.

Description

A man, who is riding away from us in water up to his horse's belly, lifts his stockinged legs to keep them dry.

Size

18 x 28 mm

Other Keywords

Broad brimmed hat, reins, coat, saddle.

Context

Tail-piece to 'The Shepherd turned Merchant'

Later Locations**Notes**

First location

DP1825:last page (Dovaston's Poems)

Description

A well dressed man is not looking where he is going as he skates along a frozen river. Just ahead of him there is a crack and hole in the ice. Balancing on the overhanging low branches of a broken tree trunk on the bank is a monkey wielding an axe who has clearly smashed the ice. A broken fence sags into the river. In the background are a cottage and a watermill. The waterwheel, a pergola in the cottage garden and a round window make recurring curves reflected by the curving track of the skates on the ice. In the garden are a hedge, broken sundial, two rhubarb pots and a gothic lattice-work metal garden seat. Beyond are a hayrick and a wood with fir trees and behind them deciduous trees with rooks' nests. In the bottom left corner, outside the area of the image is the signature 'T. Bewick Sc.'

Size

57 X 84 mm

Other keywords

Settee, gate, haystack, skating

Context**Later locations**

Bewick to Dovaston (1968) p.44

Bain (1981) vol. 1, p.206

Notes

Bain (citing Dovaston's letter of 30 April 1825 in which he blames the printer) in *Bewick to Dovaston* describes this as 'The "botched vignette" from [the second edition of] Dovaston's *Poems* of 1825. W. Morris, Printer, Shrewsbury.' It was used as a final tail-piece.

Dovaston (quoted in Bain, 1981) wrote to Bewick in 1824 to say he was 'highly pleased' but did 'not think it executed in your very best manner' which he put down to TB being ill at the time in a way affecting his eyes.

Bain also attributes a pencil transfer drawing (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.344) to Bewick.

First location

TPsWTB1826:tp

Description

A man with a game bag, gun at the ready, walks cautiously round a bush-topped rock towards a pond where two wildfowl swim.

Size

c33 X c50 mm

Other keywords

ducks geese

Context

The title pages for all five volumes of '*The Works of Thomas Bewick*' have the same vignette.

Later locations

Roscoe 1953 page 181.

Notes

The vignette is a smaller approximate copy of one in *Blossoms of Morality* 1796 (for example on page 110 of the 1828 edition).

'*The Works of Thomas Bewick*'. See Roscoe (1953) Appendix 4. Proofs of five title pages only, ostensibly printed in Newcastle in 1826 (no publisher indicated) apparently for a projected issue of five volumes, perhaps intended to include the *History of British Fishes* or the *Select Fables* as well as the *Quadrupeds*, two *Birds* volumes, and *Fables of Aesop*. The same vignette appeared on all five title pages. A set is in Pease 173, vol.P, pp3-7 (Newcastle City Library). The volumes were not published and the set of proofs for the five title pages remain unexplained. Nigel Tattersfield (personal communication 2012) points out that these title pages appear to have been printed not in 1826 but in about the 1850s or '60s, 'possibly by someone like Robert Robinson for a collector who found himself with a number of loose impressions he wanted bound up'.

Vignettes in the Memoir 1862

First location

MTB1862:tp

Description

In the foreground a rock topped with bushes; in the distance, to the left two coal wagons and three windmills, to the right four keels under sail on the river Tyne with Newcastle beyond – St Nicholas Church, the castle keep and the city wall.

Size

39 X 74 mm

Other keywords

waggon

Context

Title page

Later locations

Memorial Edition Vol. 5 (1887) tp.

Notes

Jane Bewick (B) comments on various features – the Town Wall ‘of which scarcely a vestige now remains’ [an exaggeration] – ‘the Keels, or, as they used to be called – the black fleet – are in full sail, to deposit their lading of Coals, in the Colliers, for the London Market – are now a dead letter, the railways having superseded their use. The Keelmen, for bodily strength unsurpassed, are now no more’ – ‘The wind mills ... have vanished from the landscape. Steam Mills with their pestilent smoke have taken the place of those pretty additions to the landscape; we could count about twenty from our house when we went to Gateshead to live’.

One other inconspicuous building deserves mention. Just to the left of the St Nicholas church, two tiny gables scarcely appear above the town wall. They appear more clearly in a bookplate made in 1822 for Miss Barbara Liddell (Tattersfield, N. Bookplates by Beilby & Bewick. 1999 – pp. 161-2) and in the headpiece of *The Sparrow* in *Land Birds*. It seems likely, but is not capable of proof, that they represent Bewick’s ‘little happy Cot at the Forth’ where he had lived from 1781 to 1812.

First location

MTB1862:vii

Description

A man punts a boat using an upturned leister, a single oar trailing from the rowlock into the water. Above the rocky riverbank behind him a long fishing net hangs on posts to dry, trees and bushes beyond it. Ahead a watermill with an undershot waterwheel stands beside a weir or waterfall, and beyond is a house and a church tower in a wood. Two birds in the sky.

Size

41 X 63 mm

Other keywords

poles

Context

Head of Preface

Later locations

Memorial Edition Vol. 5 (1887) p.xxi

Notes

A pencil transfer drawing is in the collection of the Natural History Society of Northumbria, (NEWHM:1997.H67.419).

First location

MTB1862:viii

Description

In the narrow space between a riverbank and a hedge a fishing net hangs drying on posts. A man sits at one end mending or examining it. His boat is moored to a peg on the water's edge. The hedge is reinforced with sections of wattle fence. A gate leads towards two cottages on the edge of a wood.

Size

42 X 81 mm

Other keywords**Context**

End of Preface

Later locations

Memorial Edition Vol. 5 (1887) p.xxii.

Reynolds Stone 1953:313

Cirker 1962 176:1

Notes

Compare with the fisherman drying his net (in the rain!) under a hedge in FA1818:250.

First location

MTB1862:xi

Description

An angler up to his armpits in a deep stream has fallen off a plank bridge crossing over a low waterfall; the flimsy railing has broken. He holds his rod keeping the line tight, presumably playing a fish. His hat floats away un-noticed. Bushes behind him on the rocky riverbank.

Size

34 X 57 mm

Other keywords**Context**

Head of Contents

Later locations

Memorial Edition Vol. 5 (1887) p.xxv.

Notes

Jane Bewick (B) suggests that this episode is a sequel to that in the vignette at page 277 (MTB1862:277), and concludes that anglers should go in twos or threes for safety.

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.368)

First location

MTB1862:xix

Description

Under the stump of a willow, its twigs bare of leaves, on a riverbank an otter (or less likely a polecat, see below) has caught a large eel.

Size

54 X 29 mm

Other keywords

tree holt

Context

End of Contents

Later locations

Memorial Edition Vol. 5 (1887) p.xxxiii.

Notes

Jane Bewick (B) wrote 'The Fowmart occasionally preys upon Eels; a fact first noticed by my Father in his History of Quadrupeds page 253' [in the 1807 edition].

First location

MTB1862:31

Description

Two anglers prepare their rods, one sitting holding two sections of a rod, his creel beside him; the other standing, his creel over his shoulder. They are on a flat rock near the water level, a major waterfall is just upstream. Above them the roots of a large tree stand on a high rocky bank.

Size

52 X 67 mm

Other keywords**Context**

The end of Chapter 2.

Later locations

Memorial Edition Vol. 5 (1887) p.14.

Notes

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.352).

Graham Carlisle (in *Bewick Studies*, 2003 p.108) reported that the woodblock is in the collection of Temple University, Philadelphia.

First location

MTB1862:61

Description

An old soldier in uniform and tricorne hat, with a wooden left leg, tries to cross a woven wattle fence on a crude stile made of a forked branch with a step fixed across the fork. The step has broken, his leg is unsupported, his right hand is carrying a basket and cane and his right leg is out of sight on the far side of the fence. Ahead of him is a rocky riverbank, with a rapid stream joining the river as a waterfall; the only exit is to cross the falls on a loose plank with a broken railing. Around the corner on the far side of the stream a well made ladder stile crosses the fence.

Size

45 X 72 mm

Other keywords

wooden leg,

Context

End of Chapter 4

Later locations

Memorial Edition Vol. 5 (1887) p.61.

Notes

See under 'stile' in the *British Birds* vignettes for other instances of this form of stile.

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.358)

First location

MTB1862:79

Description

In the foreground a hare runs down a road with steep rocky edges; in the middle distance four riders and two hounds chase down a field in the wrong direction. Beyond them a fence encloses a wood. At the roadside are a heap of stones and a pick and spade. An old man, presumably the road mender, and a dog run towards the hare, he waving his hat to alert the hunters. Behind him a fence and stile: above his tools a blasted tree stump on a rock.

Size

48 X 80 mm

Other keywords

Harriers stonebreaker

Context

End of Chapter 5

Later locations

Memorial Edition Vol. 5 (1887) p.81.

Reynolds Stone 1953:314

Cirker 1962 141:5

Bain 1978 158a

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

Jane Bewick (B) wrote '... The old fellow & his Collie dog are as eager as any of them. He has been engaged breaking stones.'

First location

MTB1862:93

Description

On a table top an estate map, showing field boundaries and a cartouche, lies partly unrolled from its rod, and weighted down with an open ink well and quill pen. Walking across it towards the ink is a hedgehog.

Size

30 X 50 mm

Other keywords

plan

Context

End of Chapter 6

Later locations

Memorial Edition Vol. 5 (1887) p.94.

Notes

Jane Bewick (B) 'Hedgehog viewing his Estate'.

First location
MTB1862:104

Description

Two goats harnessed to a sleigh race around a corner and along an icy cliff ledge. The passenger is a human skeleton wrapped in a cloak and holding a spear or goad, and perhaps the reins.

Size

28 X 58 mm

Other keywords

Context

End of Chapter 7

Later locations

Memorial Edition Vol. 5 (1887) p.107.

Cirker 1962 216:3

Notes

Jane Bewick (B) 'Skeleton drawn by two goats, downhill path; he is ready to throw his dart; it is not fashionable to dilate on this subject.'

The pencil transfer sketch is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.375)

First location
MTB1862:114

Description

A mill-race divides a field in two as it enters a river, where it is crossed by a plank bridge. On a sandspit a boy angler sits holding a rod; another rod with a line in the river is fixed, weighted by a stone. There are two creels and a bait container. His companion is missing; but he may be the boy who is riding a bull on the bank immediately above the angler, a large coat forming the only saddle. On the plank a coatless man holding a rake tries to lead the bull across by the halter tied to its nose ring, but a small goat stands defiantly on the bridge and the bull avoids it. On the far side a dog scratches itself, unconcerned. Beyond are the millhouse and waterwheel, a cottage, fence, wall, gate, and woods; and three or four men are building a haystack.

Size
46 X 82 mm

Other keywords
fishing

Context
End of Chapter 8

Later locations
Memorial Edition Vol. 5 (1887) p.118.
Reynolds Stone 1953:315
Cirker 1962 170:2
Bain 1978 160a

Notes
Attributed to TB's *Later Phase* by Bain (1978 p25). The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.342)

First location
MTB1862:123

Description

A high, stratified, rocky riverbank, below a waterfall. Among bracken on top sits a smartly dressed angler with a fine rod and creel, but his line hangs loose. He looks annoyed. On the sand below a lad with a crude rod has hooked a large trout.

Size
62 X 76 mm

Other keywords

Context
End of Chapter 9

Later locations

Memorial Edition Vol. 5 (1887) p.126.
Reynolds Stone 1953:316
Cirker 1962 138:2
Bain 1978 160b

Notes

'The poor man with a crude branch for a rod, lands a fish; for all his smart tackle the rich young man gets nothing but a broken line.' (Bain 1978 p22).

Attributed to TB's *Later Phase* by Bain (1978 p25).

A preliminary pencil sketch for the lower figure only is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.370)

First location
MTB1862:134

Description

A full moon rises over rocks. A dog with a broken lead, hair standing on end and tail between its leg, backs away from the roots and stumps of trees that take the form of monsters and hobgoblins.

Size

40 X 82 mm

Other keywords

bogles, terrier

Context

End of Chapter 10

Later locations

Memorial Edition Vol. 5 (1887) p.137.

Reynolds Stone 1953:317

Cirker 1962 216:4

Bain 1978 161a

Bewick Studies 2003:105

Notes

'The block on which Bewick was working when the American artist and naturalist Audubon visited him in April 1827.' (Bain 1978 page 22) Bain quotes the relevant passage from Audubon's *Ornithological Biography* of 1831.

Attributed to TB's *Later Phase* by Bain (1978 p25).

First location
MTB1862:143

Description

A cat plays with a mouse on a kitchen floor surrounded by a washing tub, three bottles, a lidded basket, carving knife, pot, frying pan and besom. On a table are a cloth, two stemmed glasses, a lidded jug, pitcher, piles of plates and bowls, a salt-cellar, ladle, and a platter with a joint of meat & carving fork.

Size
42 X 67 mm

Other keywords

Context
End of Chapter 11

Later locations

Memorial Edition Vol. 5 (1887) p.147.
Cirker 1962 131:5

Notes

Jane Bewick (B) 'Kitchen scene. Puss has been pronounced "too large", but it is not so.'

First location
MTB1862:152

Description
A heron stands in a river; snow lies on the bank and rocks; rushes and a tree beyond.

Size
21 X 31 mm

Other keywords

Context
End of Chapter 12

Later locations
Memorial Edition Vol. 5 (1887) p.176.

Notes

First location
MTB1862:171

Description

The interior of a slovenly cottage. A woman sits on a stool by the kitchen fire smoking a clay pipe, another broken pipe and an open book on the floor beside her. An ill clad boy lies ignored on the floor clutching a rat; more rats, dead and alive, are beside him. Another boy sidles away concealing something in his hands, in which a cat is taking an interest. Scattered on the floor, a shoe, a bowl and spoon, a basket or rat-trap and a spring trap. A pair of stockings hangs from the mantelpiece on which are a kettle, a broken pot, a plate and a tankard. Near the fire are a broom, broken tongs, a bellows, a bowl and a pair of shoes. On the grate a drooping candle. By the glazed window a pitcher and tumbler, and on the wall a creel and leister, a poster for a hanging, a cobweb, hat and broken mirror.

Size
47 X 67 mm

Other keywords

Context
End of Chapter 14

Later locations

Memorial Edition Vol. 5 (1887) p.182.
Cirker 1962 129:1

Notes

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.356)

First location

MTB1862:184

Description

Two men in the moonlight between a gated woven fence and a riverside; they have two leisters but no bag or creel. In the foreground a tied bundle of sticks or rushes.

Size

30 X 53 mm

Other keywords

wattle

Context

End of Chapter 15

Later locations

Memorial Edition Vol. 5 (1887) p.197.

Notes

The sticks or rushes may be intended for flares to attract fish in the darkness.

First location

MTB1862:189

Description

A barefoot angler with rod and creel stands on a column of rock in a river. His line is under tension and the fish seems to have hidden under the rock. Hazy rocks and bushes on the far bank.

Size

29 X 45 mm

Other keywords**Context**

End of Chapter 16

Later locations

Memorial Edition Vol. 5 (1887) p.202.

Cirker 1962 139:7

Notes

First location
MTB1862:199

Description

A duckpond with geese and ducks; in the foreground a large gander seems to attack a gosling lying struggling on its back. A stone wall separates the scene from a farmyard beyond and a woman opens the gate to come to the bird's rescue. A thatched cottage and barn, chimney smoking, and a tiled building perhaps a dovecote. Frosty ground, a well-used haystack and bare trees beyond (with a deserted rookery) suggest winter.

Size
37 X 63 mm

Other keywords
Coping stones

Context
End of Chapter 17

Later locations

Memorial Edition Vol. 5 (1887) p.211.
Cirker 1962 165:6

Notes

First location
MTB1862:207

Description

Three beehives (skeps) stand on tripod tables in a crude turfed shed. A donkey has knocked one askew and bees buzz around; the donkey rubs its muzzle with a foreleg. A dog flees to the right but on the left the donkey's driver has dropped its halter and is asleep by a gate in a woven fence, unaware of the problem, his hat over his face. Meadow flowers in the foreground.

Size
38 X 72 mm

Other keywords
wattle, basketwork

Context
End of Chapter 18

Later locations
Memorial Edition Vol. 5 (1887) p.221.
Reynolds Stone 1953:318
Bewick to Dovaston 1968 p. 53
Cirker 1962
Bain 1978 161b

Notes
'The donkey has upset the beehive, the dog has seen the danger, unlike his dozing master' (Bain 1978 p. 22).

The theme of beehives in open-fronted thatched sheds is common in Bewick engravings; some of the earliest are in the headpieces for 'A Gnat and a Bee' in SF1776:138, 'The Bee and the Fly' in SF1784:11 and 'The Bears and Bees' in SF1776:188 and 'The Bear and the Bees' in SF1784:269.

Attributed to TB's *Later Phase* by Bain (1978 p25).

A preliminary pencil sketch (reversed but not apparently the transfer drawing for the engraving) is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.372)

First location

MTB1862:230

Description

From a bushy riverbank an angler fishes a pool below a small waterfall; his rod and line are under tension.

Size

41 X 68 mm

Other keywords

Fisherman

Context

End of Chapter 20

Later locations

Memorial Edition Vol. 5 (1887) p.231.

Bain 1978 162a

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

First location

MTB1862:236

Description

Two goats apparently stranded on the pinnacles of a spiky iceberg as it floats past lowland fields enclosed by hedges, with high hills beyond. Five birds, perhaps gulls, fly above.

Size

44 X 58 mm

Other keywords**Context**

End of Chapter 21

Later locations

Memorial Edition Vol. 5 (1887) p.253.

Cirker 1962

Bain 1978

Notes

First location
MTB1862:244

Description

A man leaves a country fair ground with two piglets, each tethered by a hind leg. They run in opposite directions, crossing his arms, so he can't manage his stick. Beyond a woven fence and gate is the fair ground enclosed on the far side by a row of at least ten large sheds, each with a flag or sign; there are cattle for sale, various riders, a group of men talking, and a separate crowd, perhaps including women. Two dogs by the gate. Beyond a steeply rising hill, with a conifer plantation and other copses on the slopes.

Size

46 X 69 mm

Other keywords

shoats woods stock sale wattle fairground

Context

End of Chapter 22

Later locations

Memorial Edition Vol. 5 (1887) p.278.

Bain 1978 162b

Notes

Attributed to TB's *Later Phase* by Bain (1978 p25).

The transfer pencil sketch is at 57a in Pease 174.

First location
MTB1862:250

Description

An angler's line is caught in the leaves and branches of a large fallen tree above a rock on the far side of the river. He stands on the water's edge, his coat tails tied up behind him and a creel strapped over his shoulder, manoeuvring his rod to free the line.

Size
50 X 55 mm

Other keywords

Context
End of Chapter 23

Later locations

Memorial Edition Vol. 5 (1887) p.285.
Cirker 1962 137:9
Bain 1978 164a

Notes
Attributed to TB's *Later Phase* by Bain (1978 p25).

First location

MTB1862:257

Description

A young woman wearing shoes and a hat, with a child wrapped in her cloak on her back, crosses a river, lifting her skirt as she strides from a stepping stone into the water. A low waterfall between rocks behind her.

Size

21 X 34 mm

Other keywords**Context**

End of Chapter 24

Later locations

Memorial Edition Vol. 5 (1887) p.260.

Notes

First location

MTB1862:270

Description

A fisherman with a leister sits on a rushy rock in a wide river or lake, a high rocky headland on the far shore. A remnant of a rail fence on the rock.

Size

24 X 35 mm

Other keywords

rushes, grass

Context

End of Chapter 26

Later locations

Memorial Edition Vol. 5 (1887) p.299.

Notes

First location

MTB1862:277

Description

An angler fishes a river pool below a rapid or waterfall between two rocky banks. He stands on one of the rocks, leaning over a flimsy fence and holding a landing net in one hand while apparently playing a fish with the other. Trees hang low over the stream.

Size

29 X 65 mm

Other keywords**Context**

End of Chapter 27

Later locations

Memorial Edition Vol. 5 (1887) p.306.

Notes

Jane Bewick (B) suggests that the vignette at MTB1862:xi is a sequel to this one.

First location
MTB1862:286

Description

A large rowing boat, apparently a ferry, is moored to a stake on the riverbank, while in it one man steadies it with a punt pole and another holds the oars. Broken tree trunks and a willow on a rock flank the landing place. On the hillside above, a funeral party approaches, four coffin bearers and about eight other mourners. Behind them a cottage with its byre and partly used haystack is like Cherryburn. Hedges and fences enclose the fields and a white cross stands on the hillside. Beyond is a hill, perhaps Mickley Fell.

Size
54 X 84 mm

Other keywords

Context
End of Chapter 28

Later locations

Memorial Edition Vol. 5 (1887) p.316.
Reynolds Stone 1953:319
Cirker 1962 187:1
Memoir 1975:230
Bain 1978 167

Notes

‘Said to be TB’s last vignette: his own funeral party leaving Cherryburn, his birthplace, for the waiting boat which is to take the coffin across the Tyne to Ovingham churchyard where he is now buried.’ (Bain 1978 page 23.)

Attributed to TB’s *Later Phase* by Bain (1978 p25). In 1981 he also attributed the preparatory pencil study (in the collection of the Natural History Society of Northumbria, NEWHM:1997.H67.404) to Bewick. Below the drawing, in Bewick’s hand, is written ‘Mullys £100’. The transfer pencil sketch is at 51b in Pease 174 (Newcastle City Library).

Jane Bewick (A). in her comment on LB1821:96 writes ‘In the last vignette my Father ever cut which is placed at the Conclusion of the “Memoir” – viz. the Funeral from Cherryburn, the Cross is placed in the hedge – it is so small that not one in a hundred will perceive it.’

First location
MTB1862:323

Description

A man in formal, perhaps clerical, dress stands on a beach looking out to sea, his cane held behind his back. A tall stack stands beyond him and further off a cliff penetrated by caves. Seven gulls are in the waves off shore and four others fly above. A fishing boat and a larger vessel (atypical brigantine?) sail out to sea.

Size

51 X 88 mm

Other keywords

sailing vessels lugger

Context

Appendix

Later locations

Memorial Edition Vol. 5 (1887) p.353.
Cirker 1962 193:1

Notes

First location
MTB1862:332

Description

A stout angler sits on a crude bar, or gate rail, balanced on a forked gatepost, holding a line from which a dog hangs by the neck at the other end of the rail. He ignores two fixed lines on crude rods (gads) wedged on the riverbank below. He and his creel are precariously tilting the whole rail over the edge of the bank, which is partly hidden under tufts of grass. Behind him a paling fence, and beyond a field and a wood.

Size
47 X 62 mm

Other keywords
Fisherman basket trees

Context
Follows account of Waiting for Death in Appendix

Later locations

Memorial Edition Vol. 5 (1887) p.362.
Cirker 1962 138:7

Notes

The pencil transfer drawing is in the collection of the Natural History Society of Northumbria (NEWHM:1997.H67.353)

First location

MTB1862:344

Description

An engraved thumb-print with a superimposed signature 'Thomas Bewick', and 'his' and 'mark' added above and below.

Size

33 X 50 mm

Other keywords**Context**

End of the Correspondence section of the Appendix, and of the book.

Later locations

Memorial Edition Vol. 5 (1887) p.393.

Notes

See also receipt for FA and Dobson 1899 170 but in both of these the thumb (or finger) print is much narrower and the writing is different in detail as well as in arrangement.