



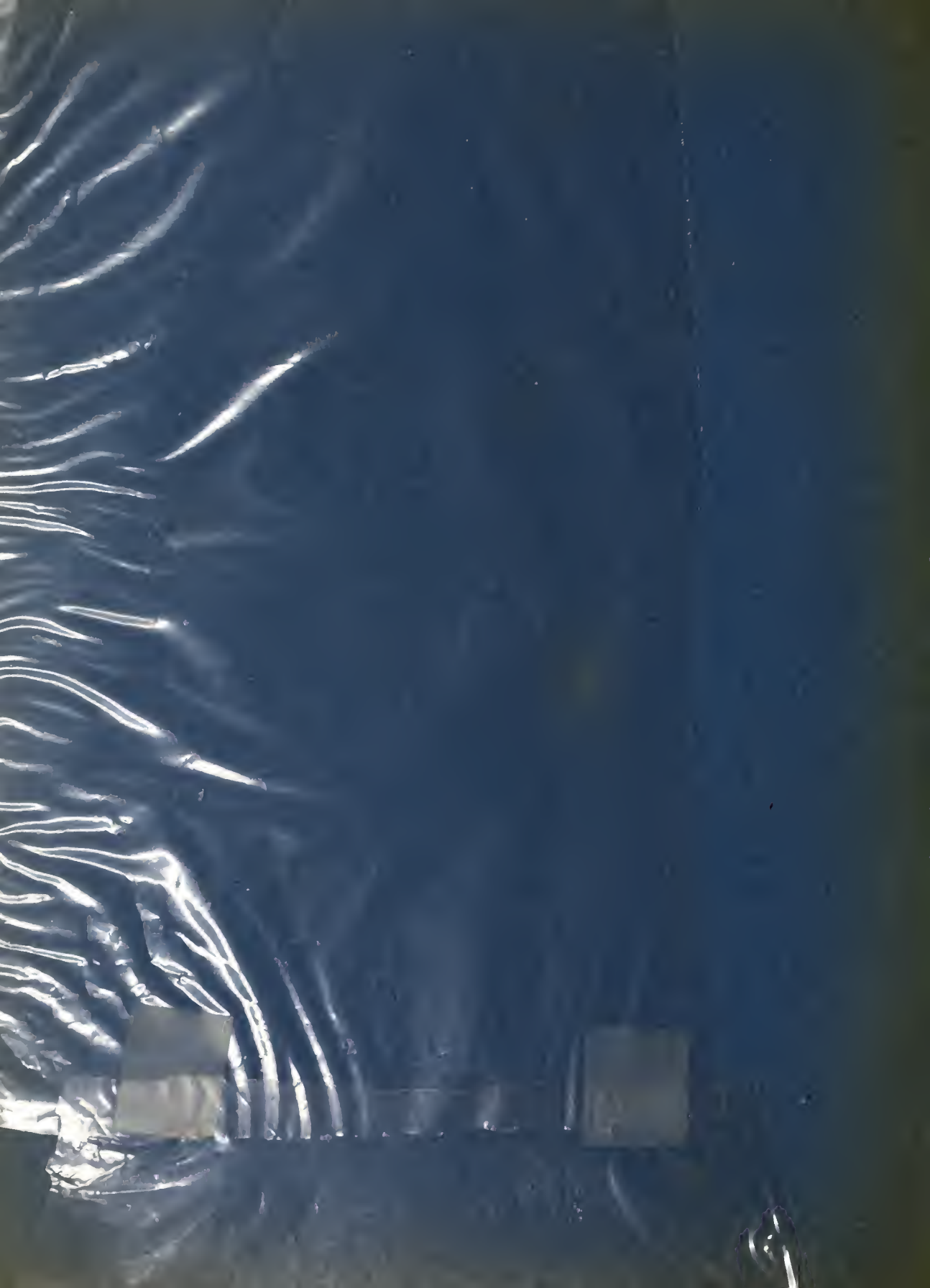
# Catalogue

of the

## Bewick Collection

(Pease Bequest)

1904.



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*Thomas Bewick*

*From Ramsay's Picture, "The Lost Child."*

*See No. 323.*

CITY AND COUNTY OF NEWCASTLE-UPON-TYNE.



PUBLIC LIBRARIES COMMITTEE.

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# CATALOGUE

OF THE

# BEWICK COLLECTION

(PEASE BEQUEST).

BY

BASIL ANDERTON, B.A. (LOND.)

PUBLIC LIBRARIAN.

AND

W. H. GIBSON,

BRANCH LIBRARIAN.

*First impression, August, 1904.*

*Second impression, with a few minor alterations, October, 1904.*



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## PREFACE.

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The accession to our Public Reference Library of a collection so individual in character, and so unique in its completeness, as is the Bewick Collection gathered during the course of 40 years by Mr. John William Pease, is an event that compels something more than a casual consideration, more than a perfunctory recognition. That by its possession the Library is greatly enriched needs no emphatic assertion. From the points of view both of its great artistic value, and also of the local and very human interest that attaches to Thomas Bewick's work and life, the gain to the public generally, and especially to the Northumbrian public, is a signal one. Even before this collection became, through the generosity of Mr. Pease, an heirloom to the city where he dwelt, Newcastle was possessed, in the Hancock Museum, and in the Public Library itself, of a notable representation of Bewick's original pencil drawings and printed books. It may now claim, however, that its wealth in these respects is unrivalled.

The Pease Collection is in itself expressive of all the aspects of Bewick's powers. It is not, of course, equally complete on all sides. The vast majority of the pencil drawings is in the Hancock Museum; the famous collection of water-colour drawings went to the British Museum; and the great bulk of original wood-blocks is still in private hands. But even in these respects the collection is representative and sufficiently suggestive. The Fieldfare and the Jay, to mention two only of his water-colours, give far more than a mere hint of his skill with the brush; whilst as typical examples of his wood blocks there may be mentioned The Departure, engraved for Goldsmith's *Deserted Village*; The Hermit at his Morning Devotion, engraved for Parnell's *Hermit*; The Oak Tree, which has now been adopted as a book-plate for our Reference Library; and the blocks he cut for Somerville's *Chase*. There are, moreover, a good many of his original pencil drawings, *e.g.*, that for

the Funerál Procession Vignette and those contained in the albums; there are also a few of his original copper-plates. When we turn however to the framed impressions from the blocks, to the books and the albums, and to the autograph letters, this Pease collection stands out pre-eminent. The chief editions of all his principal books are here; five of the ten vellum proofs of the Chillingham Bull, taken off before the block cracked, are also here; while amongst the albums are included the Bewick and Vernon Collection, the Charnley and Robinson Collection (with its letters), and Hugo's Collections Pictorial and Literary. Then, too, of his personal belongings there is the corncrake that ran about in his room; the table at which he worked; and the very tool chest he used, with the gravers and his magnifying glass.

Of all these things, and of the long process of his search for them, Mr. Pease has himself written; and to his article in the Northern Counties Magazine the attention of all those may be commended who care to know with what sanity of judgment a great Bewick collector, who was an enthusiast but no blind devotee, looked upon his gatherings, and how he estimated the vigorous and rarely gifted Northumbrian by whose work, at its best, he set such store.

The collection, however, does not include the work of Thomas Bewick only. There are some excellent examples of John Bewick's skill, such as his original drawings and cuts for the Emblems of Mortality and his illustrations to Goldsmith and Parnell's Poems, and Somerville's Chase. Some of Thomas Bewick's pupils too (Luke Clennell, William Harvey, etc.) are charmingly represented.

Of the richness and importance of the Pease Collection, the Public Libraries Committee has been fully sensible; and it has done all within its means to house the bequest worthily and to cause it to be arranged and described in such a manner as would have been thought adequate by Mr. Pease himself.

A few minor facts with regard to the collection and its arrangement and description may now be touched upon. Mention has been made of Bewick's work in copper-plate engraving. Copper-plate work was not his chief concern, yet in the coal certificates of which there

are many examples, in certain book-plates, and in the Tour through Sweden, not to mention the Kylvø Ox, interesting examples of his talent may be noticed. These may be supplemented by examining in the Reference Library Ostervald's Bible, 1790, with its large copper-plates signed "Beilby & Bewick."

In the catalogue which follows, the arrangement of the books is, in its main outline, chronological. That is to say, Bewick's earliest works come first. The date of the first edition of each work is taken as a starting-point. There are then recorded in a single group all subsequent editions in the collection. When that group is finished, the catalogue harks back to the first edition of the *next* earliest work; and so on. Briefly, first editions (even where not in this collection) are taken as the starting-point of each section between the signs —:o:— As an example, take the History of Quadrupeds. The first edition was dated 1790. This section is continued through 1791, 1792, and 1807, to 1820, and then through the editions with the figures only—1818, 1824, until the end of the section is reached on page 15 (No. 50). Then at No. 51, the catalogue reverts to the year 1790, the date of the Proverbs Exemplified.

A brief summary, however, is often useful; and therefore, on pp. 103-5, a conspectus of the books, in strictly chronological order, is given. For the benefit of those who desire to consult any particular work, the name of which they know, but whose date they do not remember, an index is also provided at the end of the volume. This will direct them immediately to the required number.

The list of Biographical and Critical Works is arranged in the alphabetical order of the writers—Atkinson, Bell, etc. (p. 60, seq.)

The principal sales of Bewick Collections are arranged in the alphabetical order of the owners of the Collections (pp. 69-72). A chronological summary of these sales is, however, also given (p. 73), in order to mark how public interest in Bewick, as shown by sale room results,<sup>1</sup> has waxed or waned since the time of his death.

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<sup>1</sup> Several of these Sale Catalogues are priced.

It remains only to acknowledge the fact that in preparing the catalogue abundant use has inevitably been made of the recognised authorities on Bewick—of Bell, of Miss Boyd, of Hugo, of Thomson, etc. Exact references have in most cases been given. And, in conclusion, if a more personal word be permitted, it shall be one of thanks to Mr. W. H. Gibson, my assistant in the work. His enthusiasm and constant willingness have made our joint preparation of the catalogue a very pleasant task.

BASIL ANDERTON.

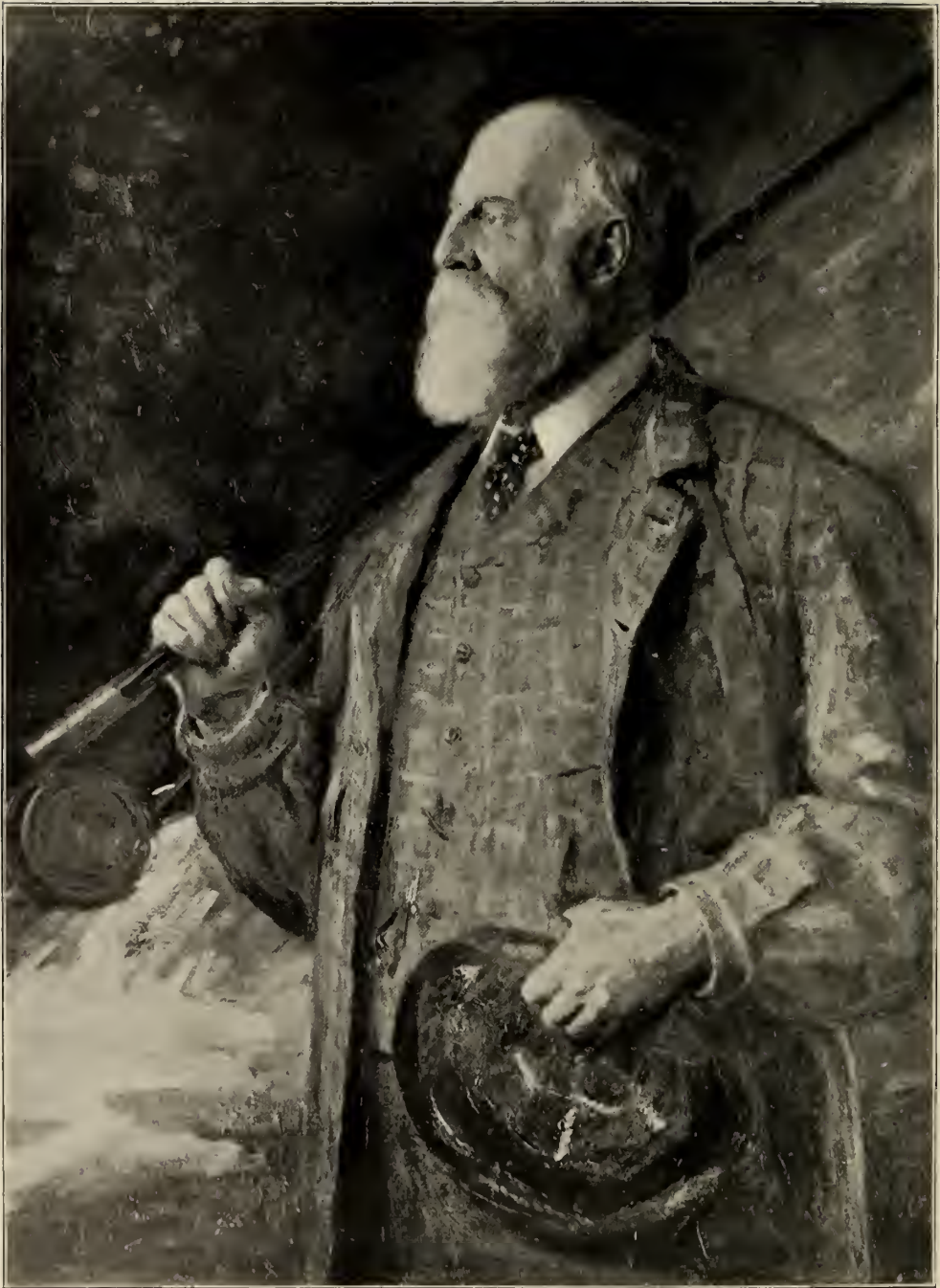
*August, 1904.*

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ABBREVIATIONS.

Bell stands for Bell's Catalogue.  
 Hugo     ,,     Hugo's Bewick Collector (and Supplement).  
 Robinson ,,     Thomas Bewick: his Life and Times.  
 Thomson ,,     Thomson's Life and Works of Thomas Bewick.





JOHN WILLIAM PEASE.



*Extract from the Will of Mr. John William Pease deceased.*

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**I bequeath** to the Mayor Aldermen and Citizens of the City and County of Newcastle upon Tyne (hereinafter called the Corporation) my Bewick Collection including the book case in which part of it is contained with all books drawings engravings, framed or otherwise, blocks and tool chest and table and all books and drawings by or illustrated by Thomas or John Bewick or their pupils all of which have been collected by me during the last 40 years and I direct that the said collection shall be kept together in the Central Public Library belonging to the Corporation.

Mr. Pease died 25th March, 1901.

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*TEN FULL-PAGE ILLUSTRATIONS.*

# BOOKS.

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- 1.—Impressions from Wood Cuts in the possession of Thomas Saint. Newcastle: Pilgrim Street, 1772.

Small 4to; pp. 20; in original paper covers.

This volume is probably the work described in Hugo's *Bewick Collector* (Supplement), p. 2, as follows:—"There is one cut on the title, and the others, fifty-three in number, are printed on each side of the leaves. Fifteen of them had already appeared in the 'New Lottery Book of Birds and Beasts' . . . published by Saint the year before. Among the rest, fourteen appear to bear evidences of the hand of Thomas Bewick, while the remainder are older than his time. Almost as fresh as when published, in its original gilt and flowered paper cover. Of the utmost rarity. Formerly purchased for £3 3s."

An impression of the cut of the arms of Knaresborough Priory is inserted at the beginning of the volume.

—:o:—

- 2.—Moral Instructions of a Father to his Son . . . and Select Fables of the most important occasions in life, extracted from Dodsley, and others, adorned with emblematical cuts. The third edition.

Youth, like the soften'd wax, with ease will take  
Those images that first impressions make;  
If those are fair, their lives will e'er be bright,  
If foul, they'll cloud it all with shades of night. *Anon.*

Newcastle: printed by and for T. Saint, 1775.

12mo; pp. 168; bound by Waters, Newcastle, in full levant morocco, gilt.

The work contains thirty-four cuts illustrating the fables at the end of the volume. This copy was in the collection of Robert Robinson, who describes it as follows:—"Many of these woodcuts were the work of Thomas Bewick during the early years of his apprenticeship, and [are] on this account interesting. Nearly the whole of the cuts appear in the rare edition of the 'Select Fables,' published by Saint in 1776. My copy has John Bewick's autograph (1775) on first leaf, and the autograph of Thomas Bewick (1776) on the last. It was bought of Miss Bewick."<sup>1</sup> The work was first published in 1772.

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<sup>1</sup> See Robinson's *Bewick*, p. 275.

Thomson's criticism is also interesting:—"For the 'Moral Instructions' Bewick had something to do, but only a few of the cuts are his. They are all, throughout the work, very small—scarcely the size of a penny—and in design and execution are of an order which at the present day would be scorned even by children."<sup>1</sup>

According to Miss Bewick the cut of the ship on p. 167 "was engraved by Bewick's fellow apprentice, David Martin,—Bewick at that time disliking to represent water."<sup>2</sup>

— : o : —

3.—Fables by the late Mr. Gay. In one volume complete. Newcastle: printed by and for T. Saint, [etc.], 1779.

12mo; pp. 252; full levant morocco, gilt edges.

This work contains thirty-three vignettes and sixty-seven cuts by Thomas and John Bewick, and a copperplate frontispiece by Ralph Beilby, of Gay's monument. Although the work was not issued until 1779 most of the cuts were executed during Bewick's apprenticeship, which terminated in 1774. In 1775 Ralph Beilby, his late master, forwarded impressions of five of Bewick's woodcuts, including "The Hound and the Huntsman" (p. 132), to compete for the prizes offered by the Society of Arts. Being awarded the second prize Bewick was offered the choice of a gold medal or the sum of seven guineas. He chose the latter, and he tells us that he never in his life felt greater pleasure than in presenting the amount to his mother.<sup>3</sup>

Book-plate: Thomas Gaisford.

4.—*Another copy.*

12mo; bound by Waters, Newcastle, in full levant morocco, gilt.

This copy contains an autograph of Thomas Bewick dated May 4, 1780, pasted on the inside of the front cover. There is also a manuscript description of the volume which mentions that it was purchased from Miss Bewick.

5.—*Another edition.* York: printed by Wilson, Spence, and Mawman, 1797.

18mo; full calf, extra gilt, and gilt edges.

This volume contains the same cuts as the 1779 edition, of which it is not much more than a reprint. The chief variations are the printing of Gay's epitaph on the title-page instead of on p. viii., the retouching of the copperplate frontispiece, and the re-arrangement of the tail pieces.

Book-plate: John William Pease.

<sup>1</sup> See Thomson's Bewick, p. 27.

<sup>2</sup> See Hugo's Bewick Collector, No. 4030.

<sup>3</sup> Memoir, p. 60.

6.—*Another edition.* York : printed by and for T. Wilson & Son, 1811.

12mo ; bound by Zaehnsdorf in full levant morocco, gilt, top edge gilt.

This edition, which is a reprint of the 1806 edition, contains the same fables as the volumes issued in 1779 and 1797 ; but it has some additional cuts. The impressions of the blocks are poor.

— : o : —

7.—A Pretty Book of Pictures for Little Masters and Misses, or, Tommy Trip's History of Beasts and Birds. With a familiar description of each in verse and prose. To which is prefix'd, The History of Little Tom Trip himself, of his Dog Jouler, and of Woglog the great Giant . . . Written by Oliver Goldsmith for John Newbery . . . The fifteenth edition. Embellished with charming engravings on wood from the original blocks engraved by Thomas Bewick, for T. Saint, of Newcastle, in 1779 . . . London : printed for, and published by, Edwin Pearson, 1867.

Small cr. 4to ; pp. xvi., 124 (not counting the interleaved plates on vellum) ; bound by Zaehnsdorf in the Roger Payne style, in full green morocco, extra gilt, and top edge gilt.

This work was first published by T. Saint in 1779. The text is assigned by Edwin Pearson to Oliver Goldsmith,<sup>1</sup> who is believed to have written it in 1765 ; and an edition, of course without Bewick's cuts, was published for Newbery in London in 1767. Miss Bewick also believed Goldsmith to have been the author, and is said to have described the illustrations as the earliest cuts of animals and birds done by her father.<sup>2</sup> Atkinson in his sketch of Bewick says :—"It is to this little book, which is exceedingly scarce, that we are indebted for his more finished and celebrated productions, the History of Quadrupeds, and the British Birds."<sup>3</sup> Several of the cuts were afterwards used in Charnley's edition of the *Select Fables*, 1820. An interesting note concerning Saint's methods of publication is given in Thomson's *Life of Bewick*, p. 69.

The copy here described contains a duplicate set of the illustrations printed on thin drawing vellum. Only seven such sets were issued, and this is set No. 1. These illustrations are inserted opposite the ordinary India paper impressions from the same blocks. A note written and signed by the publisher, concerning the vellum impressions, is inserted before the title-page. Of the frontispiece found in the next copy of the work (No. 8), neither the India-paper nor the vellum impression is given.

Book-plate : John William Pease.

<sup>1</sup> See his preface, p. iv.    <sup>2</sup> See preface, p. x.    <sup>3</sup> Atkinson's *Sketch of Bewick* (No. 184) p. 7.

A Pretty Book of Pictures [1867 reprint] *contd.*8.—*Another copy.*

Small cr. 4to; bound by Bedford in full red morocco, gilt, and top edge gilt.

This copy does not contain the extra vellum impressions of the cuts mentioned in the previous entry, but it does contain the missing frontispiece.

Book-plate: Sir Edward Sullivan.

— : o : —

9.—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.

Cr. 8vo; full tree calf, gilt, and gilt edges.

This volume contains only the cuts for the first edition of the work published in the same year. There are 78 cuts, printed three on a page.

Book-plate: John William Pease.

— : o : —

10.—Select Fables, in three parts. Part I.—Fables extracted from Dodsley's. Part II.—Fables with Reflections, in prose and verse. Part III.—Fables in verse. To which are prefixed, the Life of Æsop; and an Essay upon Fable. A new edition, improved, [&c.] Newcastle: printed by and for T. Saint, 1784 [first impression].

Second edition; 12mo; pp. xii., 308, ii.; half calf.

The cuts in this volume, which, with thirteen exceptions, were done specially for this, the second edition of the work, were executed by Thomas and John Bewick, assisted by David Martin. The first edition of the work, which was issued in 1776, contained a much inferior set of cuts. Two impressions of the work were issued in 1784, with exactly the same title-page. They differed considerably, however, in the body of the book. The insertion of vignettes in the second impression on pp. 122, 125, and 152 is sufficient to distinguish the two issues.

The copy here described belongs to the first impression.<sup>1</sup> The frontispiece is a copperplate engraving showing Æsop surrounded by animals, and was executed by R. Beilby.

An instalment of these fables was included at the end of "Moral Instructions," issued by Saint<sup>2</sup>.

Book-plate: Thomas Bell.

<sup>1</sup> For second impression see No. 12.    <sup>2</sup> See No. 2 of this collection.

11.—*Another copy* [first impression].

12mo; full calf, gilt.

The frontispiece is missing from this copy. The fly-leaf bears the signature of W. Boyd, and the following note:—"A copy of this curious and I suppose now scarce little volume was knocked down at Mr. Brockett's sale in 1823 at £3 to Mr. Charnley. See catalogue No. 134."

Book-plate: John William Pease.

12.—*Another copy* [second impression].

12mo; bound by Waters, Newcastle, in full levant morocco, gilt.

This copy belongs to the second impression of the work published in 1784 as described in No. 10. It contains two autographs of Bewick's only son, R. E. Bewick, and has the following note written by him on the last page:—"My Father Gave me this Book March 30th 1801."

—:o:—

## 13.—Select Fables, with cuts, designed and engraved by Thomas and John Bewick, and others, previous to the year 1784; together with a memoir; and a descriptive catalogue of the works of Messrs. Bewick. Newcastle: printed by S. Hodgson, for Emerson Charnley, [price £5 5s., in boards], 1820.

Imp. 8vo; pp. xl., 332; in original boards, uncut, encased in dark blue morocco.

Emerson Charnley having in 1818 purchased the blocks of the 1784 Fables, together with many earlier blocks by Bewick, decided to publish another edition of the "Select Fables," and, by including some of the earlier blocks, show the gradual development of Bewick's genius. Bewick, however, at first strongly protested against the issue of such a publication. He maintained that the inclusion of his earlier blocks, which were done in haste and at a very cheap rate, without any explanation of the circumstances under which they were produced, would seriously damage his reputation as an engraver. After some correspondence,<sup>1</sup> in which Charnley disclaimed any intention of detracting from Bewick's reputation, the work was proceeded with, Charnley promising to destroy the work, if on completion it was considered by their common friends to be in any way detrimental to Bewick. It is evident that in the opinion of these friends the work was considered satisfactory. The portrait of Bewick which appears as a frontispiece was engraved by Charlton Nesbit, who also retouched the blocks, many of the borders being taken away. The memoir and descriptive catalogue which appear at the beginning of the volume were the work of J. T. Brockett. This is one of twelve copies issued containing the India paper proofs, and at the sale of the Robinson Library in February, 1890, it realised £18 10s.<sup>2</sup>

Book-plate: John William Pease.

<sup>1</sup> The correspondence is contained in No. 172 of this collection.

<sup>2</sup> See newspaper cutting inserted at the beginning of the volume.

Select Fables, 1820, *contd.*14.—*Another copy.*

Imp. 8vo, cut down; full green morocco, gilt, and gilt edges.

This is another of the twelve copies published containing India paper proofs. It was John Trotter Brockett's copy, and was sold at Sotheby's on December 8th, 1823, for £3 3s.<sup>1</sup> An obituary notice of Bewick is inserted at the end of the volume.

Book-plate: John William Pease.

15.—*Another copy.*

Imp. 8vo; bound by Waters, Newcastle, in full brown morocco; extra gilt, and top edge gilt.

This copy has the figures printed upon ordinary paper, and was issued at £1 11s. 6d.<sup>2</sup> It originally belonged to Jane Bewick, and contains, in her manuscript, copious marginal notes and criticisms concerning many of the cuts. At the sale of Jane Bewick's library in 1884 it realised £12 12s.<sup>3</sup>

Book plate: John William Pease.

16.—*Another copy.*

Imp. 8vo; full crimson morocco; extra gilt, and gilt edges.

Book-plate: John William Pease.

17.—*Another copy.*

Imp. 8vo; bound by Riviere in full tree calf; extra gilt, and gilt edges.

18.—*Another copy.*

Imp. 8vo; full crimson morocco; extra gilt, and gilt edges.

In this copy the frontispiece is wanting.

Book-plate: John William Pease.

19.—*Another copy.*

Roy. 8vo; bound by Pratt in full green morocco; extra gilt, and top edge gilt.

This volume was published at £1 1s.<sup>4</sup>

<sup>1</sup> See note on fly-leaf, and item 152 in Brockett's Sale Catalogue (No. 209).

<sup>2</sup> See Bell's Catalogue, p. 59 (No. 185).

<sup>3</sup> See Bewick Sale Catalogue, item 167 (No. 206).

<sup>4</sup> See Bell's Catalogue p. 59 (No. 185).



20.—*Another copy.*

Dy. 8vo; full maroon morocco; extra gilt, and gilt edges.

This copy forms volume i. of one of the five-volume sets of Bewick's works collected and issued with extra title-pages dated 1822, by Emerson Charnley.<sup>1</sup> The other works contained in these sets were the Quadrupeds 1820, Birds 1821, and Fables of Æsop 1818. In order to give a uniform appearance to the volumes, Bewick allowed Charnley the use of some tail-pieces to illustrate the extra title-pages. He also lent him the blocks for the Lion, Peacock, and Bittern, to print the frontispieces which appear in volumes ii., iii., and iv. respectively.

The set contained in this collection originally belonged to J. T. Brockett, and was sold, at the dispersal of his library in 1823, for £5 5s.<sup>2</sup>

Book-plate: John Trotter Brockett.

— : o : —

21.—Bewick's Select Fables . . . Faithfully reprinted from the rare Newcastle edition published by T. Saint in 1784. With the original wood engravings by Thomas Bewick, and an illustrated preface by Edwin Pearson. London: Bickers and Son [1871].

Dy. 4to; quarter roxburgh; top edge gilt.

The borders of many of the blocks, which were taken away in the publication of Charnley's edition, have in this reprint been replaced by fresh borders more or less similar in design. Ramsay's half length portrait of Bewick forms the frontispiece of this work. Inserted at the beginning of this volume is a cutting from the "Academy," March 22nd, 1884, containing a severe criticism, by W. J. Linton, of the reprint.

22.—*Another edition.* To which are added select supplementary illustrations of Bewick's genius. Edinburgh: privately printed for subscribers by Ballantyne, Hanson & Co., 1879.

Dy. 4to; vellum; gilt, and top edge gilt.

This is No. 73 of the "Edition de Luxe," of which only 100 copies were published at £5 5s. each. The supplement, commencing on p. 313 and with Ramsay's half-length portrait prefixed, consists of a short introduction and a very miscellaneous selection of cuts. Ramsay's full length portrait of Bewick forms the frontispiece of the volume. This copy originally belonged to Miss Julia Boyd, the author of *Bewick Gleanings*. The receipt for £5 5s., made out to her, is included.

<sup>1</sup> For volumes ii., iii., iv. and v. see Nos. 43, 89, 144.

<sup>2</sup> See Brockett's Sale Catalogue, item 167 (No. 209).

23.—A Tour through Sweden, Swedish-Lapland, Finland and Denmark. In a series of letters, illustrated with engravings. By Matthew Consett, Esq., who accompanied Sir H. G. Liddell, Bart., and Mr. Bowes in this tour. London: printed for . . . R. Christopher at Stockton, 1789.

First edition; dy. 4to; pp. xvi., 157; bound by Waters, Newcastle, in full levant morocco, extra gilt.

The illustrations in this work are, with the exception of "The Lapland Sledge" (p. 86) which is from a woodcut, printed from copperplates; the volume being one of the very few illustrated in that manner by Thomas Bewick.<sup>1</sup> An interesting account of the work, from which the following extract is taken, appears in "Fox's Synopsis of Newcastle Museum, 1827" (p. 290).<sup>2</sup>

"The work, it is not generally known, was moulded into its present form, not by the professed author and tourist himself, but was compiled, at his request, by the Rev. J. Brewster, from a collection of notes taken by Mr. Consett, on his journey . . . The views of the 'Midnight Sun at Tornao'<sup>3</sup> and 'Entrance into Upsal,' were engraved by him [T. Bewick] from two pictures painted at Stockholm by a Mr. Martin, a Swedish painter, and the tourists sat for their likenesses, which are given in the Tornao view. These pictures are still preserved at Ravensworth Castle . . . Sir Henry is represented on the steps of the mill, with his watch in his hand, indicating the hour; Mr. Bowes behind him, and Mr. Consett in front. The Swedish servant is also introduced, and a pointer dog, which they carried with them . . . The birds were engraved by Mr. B. from drawings made from the subjects by a clever young man, a painter, who was a self-taught artist, and nephew to the housekeeper at Ravensworth, which, however, accounts for their not possessing the characteristic life of our artist's other birds . . . The two Lapland girls, given in the plate at p. 148, were portraits,<sup>4</sup> drawn by Mr. Bewick, at Ravensworth, 'as like as he could.' The sledge<sup>5</sup> (the only woodcut in the work) he also drew at Ravensworth, and it is introduced into his 'Quadrupeds,' on a scale reduced from the original cut in the 'Tour.'"

The title-page of the copy here described bears the following inscription in Bewick's handwriting:—"A Gift from T. Bewick to his daughter Jane, 1823."

The signing of Bewick's name in ink at the foot of the plates at pp. 41, 71 and 148 was probably done by Jane Bewick, as the writing is very similar to the following note bearing her signature on the plate of the Reindeer at p. 67: "The antlers now ornament the wall of our kitchen in Gateshead. Jane Bewick."

With the exception of the three pictures of birds (pp. 71-2), the plates are signed T. Bewick. In the case of these birds, the signature is "B. & B." [for Beilby and Bewick]; but according to Robinson,<sup>6</sup> Jane Bewick asserted "that Beilby had no hand whatever in any of these plates."

This copy was sold at Miss Bewick's sale in 1884 for £1 12s. 6d.<sup>7</sup>

<sup>1</sup> Concerning Bewick's copper-plate work, see Preface to this Catalogue.

<sup>2</sup> See No. 161 of this collection.

<sup>3</sup> Missing from this copy. See next copy, No. 24.

<sup>4</sup> The original sketch of the Lapland girls is inserted opposite the plate at p. 148 of this copy.

<sup>5</sup> p. 86.

<sup>6</sup> See Robinson, p. 230.

<sup>7</sup> See item 174 of the Bewick Sale Catalogue (No. 206 of this collection).

24.—*Another copy.*

First edition; dy. 4to; full green morocco, gilt, and top edge gilt.

The imprint on the title-page of this copy is slight'y different from that of the preceding volume; but the type and arrangement of the book as a whole are exactly the same.

— : o : —

25.—Emblems of Mortality; representing, in upwards of fifty cuts, Death seizing all ranks and degrees of People; imitated from a painting in the cemetery of the Dominican Church at Basil, in Switzerland; with . . . a copious preface, containing an historical account of the above, and other paintings on this subject, now or lately existing in divers parts of Europe. London: printed for T. Hodgson, 1789.

First edition; 12mo; pp. xxviii, 52; bound by Waters, Newcastle, in full levant morocco, gilt.

This work consists of "copies by John Bewick of Lutzelburger's famous renderings of Holbein's 'Imagines Mortis.' They preserve much of the spirit of the originals; but in these days can scarcely contend with the careful copies of Schlotthauer, or the absolutely faithful reproductions in the 'Liebhaber-Bibliothek.'" <sup>1</sup>

Writing to his brother concerning this work, Thomas Bewick says:—"I am much pleased with the cuts for Death's Dance, and wish much to have the Book when it is done. I am surprized that you would undertake to do them for 6s. each, you have been spending your Time and grinding out your Eyes to little purpose indeed. I would not have done them for a farthing less than double that sum . . . I am glad to find that you have begun upon your own Bottom and I would earnestly recommend it to you to establish your Character by taking uncommon pains w<sup>th</sup> what work you do. I hope it will in the End turn better out, than doing it slightly." <sup>2</sup>

The original drawings for the cuts in this work are contained in No. 172 of this collection. After three editions of the work had been printed, the blocks were destroyed by fire in London. The preface on the history of the Dance of Death was written by J. S. Hawkins.

The title-page of the copy here described bears the autograph of Thomas Bewick, who, according to Hugo, also assisted in the work.

<sup>1</sup> See Dobson's edition of Bewick's Memoir, p. 364 (note).

<sup>2</sup> Robinson transcribes the letter on p. 90 of Bewick's Life. For the original letter, see p. 73 of No. 174 in this collection.

26.—A General History of Quadrupeds. The figures engraved on wood by T. Bewick. Newcastle-upon-Tyne: printed by and for S. Hodgson, R. Beilby, and T. Bewick, 1790.

First edition; roy. 8vo (thick paper); pp. viii, 456; bound by Pratt in full green morocco, extra gilt, and top edge gilt.

The publication of this work was considered by Bewick to be his "commencement of wood engraving worthy of attention,"<sup>1</sup> and he gives us, in his memoir pp. 144-5, the following interesting particulars of its origin:—"Having from the time that I was a schoolboy, been displeas'd with most of the figures in children's books, and particularly with those of the 'Three Hundred Animals,' the figures in which, even at that time, I thought I could depicture much better; and having afterwards very often turned the matter over in my mind, of making improvements in that publication—I at last came to the determination of making the attempt . . . These intentions I communicated to my partner; and, though he did not doubt of my being able to succeed, yet, being a cautious and thinking man, he wished to be more satisfied as to the probability of such a publication paying for the labour. On this occasion, being little acquainted with the nature of such undertakings, we consulted Mr. Solomon Hodgson, bookseller and editor of the 'Newcastle Chronicle,' as to the probability of its success, &c., when he warmly encouraged us to proceed.

Such animals as I knew, I drew from memory on the wood; others which I did not know were copied from 'Dr. Smellie's Abridgement of Buffon,' and other naturalists, and also from the animals which were from time to time exhibited in itinerant collections. Of these last, I made sketches first from memory, and then corrected and finished the drawings upon the wood from a second examination of the different animals. I began this business of cutting the blocks with the figure of the dromedary, on the 15th November, 1785, the day on which my father died. I then proceeded in copying such figures as above named as I did not hope to see alive. While I was busied in drawing and cutting the figures of animals, and also in designing and engraving the vignettes, Mr. Beilby, being of a bookish or reading turn, propos'd, in his evenings at home, to write or compile the descriptions. With this I had little more to do than furnishing him, in many conversations and by written memoranda, with what I knew of animals, and blotting out in his manuscript what was not truth. In this way we proceeded till the book was published in 1790.

The greater part of these wood cuts were drawn and engraved at night, after the day's work of the shop was over."

The following description of this particular copy appears on the fly-leaf, and was written by J. W. Pease:—

"This vol. is one of the four copies of the 1st edition of the Quadrupeds printed on thick atlas vellum paper. Royal.

"In one of these copies bought in 1861 by Mr. Kerslake the Bristol bookseller from Miss Bewick for £20 (and afterwards sold by him for £26) there was an autograph letter of Thomas Bewick's stating that: 'The late John Bell got four of them printed on this special paper. He (Bell) kept one himself,

<sup>1</sup> See letter to S. Hodgson in the Charnley and Robinson Collection, No. 172, p. 19, verso.

and the other three were given to Mrs. Hodgson, Mrs. Beilby, and Mrs. Bewick. I often wished my wife to allow me to give hers away to bibliomanists to whom I thought I owed obligations, but she always expressed her unwillingness, and she still (in 1824, the date of the letter) has it in her possession. What you may be able to get for Mrs. Beilby's of these book-mad gentry I cannot even guess, for the mania seems to me not yet to have got to its height. Anything that is deemed rare and unique sells nowadays monstrously high."

This copy, which is supposed to be the one given to Mrs. Beilby, was bought by Mr. Quaritch at the sale of the Tixall Library for £51, and offered to Mr. Pease for £63. See newspaper cutting and letter from Mr. Quaritch inserted at end.

27.—*Another copy.*

First edition; roy. 8vo; half russia, marbled edges.

This is one of a hundred copies printed on ordinary paper at 12s. each.  
Book-plate: John William Pease.

28.—*Another copy.*

First edition; roy. 8vo; half morocco, gilt.

Mr. Pease acquired it at the Joly Sale, 1893, for £3 5s.

29.—*Another copy.*

First edition; dy. 8vo; boards, uncut.

This is one of fifteen hundred copies printed on demy 8vo at 8s. each.

30.—*Second edition.* Newcastle-upon-Tyne: printed by and for S. Hodgson, R. Beilby, and T. Bewick [price 12s.], 1791.

Roy. 8vo; pp. x., 483; bound by Winstanley in full maroon morocco, extra gilt, and top edge gilt.

This is one of three hundred copies printed on royal 8vo. Compared with the previous edition, the work is enlarged, and there is some re-arrangement. The principal additions are the bats.

31.—*Another copy.*

Second edition; dy. 8vo; full roan.

This copy, which is one of fifteen hundred printed on demy 8vo at 9s. each, has the following inscription on the fly-leaf:—"The Gift of Thomas Bewick to John Goundry, Wycliffe, 1791."

32.—*Another copy.*

Second edition; dy. 8vo; full green morocco, extra gilt, and gilt edges.

A General History of Quadrupeds, *contd.*

- 33.—*Third edition.* Newcastle-upon-Tyne: printed by and for S. Hodgson, R. Beilby, and T. Bewick [price 12s. in boards], 1792.

Roy. 8vo; pp. x., 483; bound by Pratt in full green morocco, extra gilt, and top edge gilt.

This is almost a reprint of the second edition, the only variations being the insertion of a note at p. 392, concerning the manufacture by Mr. Burn, of Newcastle, of hats from moleskins, and the variation in the order of some of the tailpieces.

- 34.—*Fifth edition.* Newcastle-upon-Tyne: printed by Edward Walker, [price £1 11s. 6d. in boards], 1807.

Imp. 8vo; pp. x., 526; in original boards, uncut, encased in dark blue morocco.

Besides general improvement, as compared with the third edition, many of the Linnæan names of the animals are inserted, as was already the case in the fourth edition—to which this, the fifth, is very similar.

This copy bears the following inscription in Bewick's own handwriting on the title-page:—"The Gift of Thomas Bewick, Engraver, Newcastle, to his Daughter Isabella, 10 Feby. 1816."

- 35.—*Another copy.*

Fifth edition; imp. 8vo; in original boards, uncut.

This is another copy with Bewick's autograph, and bears the following inscription on the title-page:—"The Gift of Thomas Bewick, Engraver, Newcastle, to his Daughter Elizabeth, 10 Feby. 1816."

- 36.—*Another copy.*

Fifth edition; imp. 8vo; bound by Riviere in full tree calf, extra gilt, and gilt edges.

- 37.—*Another copy.*

Fifth edition; imp. 8vo; full crimson morocco, extra gilt, and gilt edges.

Book-plate: John William Pease.

- 38.—*Another copy.*

Fifth edition; imp. 8vo (cut down); bound by Lubbock, Bewick's own binder,<sup>1</sup> in full calf, extra gilt, marbled edges.

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<sup>1</sup> See note written by J. W. Pease on back of fly-leaf.

39.—*Seventh edition.* Newcastle-upon-Tyne: printed by Edw. Walker, [price £2 2s. in boards], 1820.

Extra imp. 8vo; pp. x., 528; half red morocco, top edge gilt.

This copy originally belonged to Isabella Bewick and bears her autograph. It has proof impressions of most of the beasts and tail-pieces, which were given to her by her father.<sup>1</sup> They are inserted close to the cuts as they appear in the volume. It also contains, inserted at the beginning, a portrait of Thomas Bewick engraved by H. H. Meyer from James Ramsay's picture.

Book-plate: Pen and ink sketch of a book-plate for John William Pease.

40.—*Another copy.*

Seventh edition; extra imp. 8vo; in original boards, uncut, encased in dark blue morocco.

The title-page of this copy bears the autograph of Elizabeth Bewick, from whom it was obtained by J. W. Pease about 1862.

Book-plate: John William Pease, on front of cover, where also is his memorandum of acquisition.

41.—*Another copy.*

Seventh edition; extra imp. 8vo (slightly cut down); full calf, marbled edges.

42.—*Another copy.*

Seventh edition; dy. 8vo (cut down); half morocco, gilt, and gilt edges.

This copy bears the following inscription in Bewick's handwriting on the title-page:—"Thomas Bewick to William Procter."<sup>2</sup> Above this inscription there appear to have been other words, possibly "presented by," but these have been partly cut away by the binder's shears.

Book-plates: Edward Basil Jupp, F.S.A.; John William Pease.

43.—*Another copy.*

Seventh edition; dy. 8vo; full crimson morocco, extra gilt, and gilt edges.

This copy forms volume ii. of one of the five-volume sets of Bewick's works collected and issued, with extra title-pages dated 1822, by Emerson Charnley. It contains a frontispiece of the Lion specially printed for these sets from the block lent by Bewick.<sup>3</sup>

Book plate: John Trotter Brockett.

<sup>1</sup> See note inside cover.

<sup>2</sup> This probably refers to William Procter, the curator of the Durham University Museum. See Robinson's *Life of Bewick*, p. xii.

<sup>3</sup> For further particulars concerning the issue of these sets, see *Select Fables*, No. 20.

A General History of Quadrupeds, *contd.*

Figures only.

- 44.—Quadrupeds. The Figures engraved on wood by Thomas Bewick Newcastle : printed by Edward Walker, 1818.

First edition ; dy. 8vo ; bound by Riviere in full tree calf, extra gilt, and gilt edges.

According to Bell's Catalogue, twenty-five copies of the figures of the Quadrupeds were printed in 1818 on demy 4to paper at £2 2s. in sheets. In a note on the fly-leaf of this volume, J. W. Pease tells us that this copy was printed on 8vo paper, bound in boards, and originally belonged to John Trotter Brockett.

Book-plate : John William Pease.

- 45.—*Second edition.* Newcastle : printed by Edward Walker, 1824.

Dy. 4to ; half reddish-brown morocco, top edge gilt.

Only about 250 copies of this edition were printed. The vignette of the Horseman in the Rain which appears on the title page of this volume is interesting. It was printed from two blocks printed over one another. An extra title-page on which Bewick has used a third block in the printing of the vignette is inserted at the beginning of the volume. Separate impressions of the first two blocks are inserted in No. 188 of this collection, and a full description of the method of printing from the blocks is given in Hugo's Bewick Collector, p. 256 *seq.*

An impression of the Chillingham Bull, taken after the border had been removed from the block, is pasted inside the cover of the volume. It is similar to No. 272 of this collection.

Book-plate : John William Pease.

- 46.—*Another volume [no title-page.]*

Dy. 4to ; bound by Riviere in half morocco, extra gilt, and top edge gilt.

This volume contains the figures of the Quadrupeds mounted two on a page. A pencil note on the fly-leaf, by J. W. Pease, says that they are a set of the China paper proofs taken off in 1818.<sup>1</sup>

- 47.—*Another volume [no title-page].*

Roy. 8vo ; full green cloth.

This is probably another copy, imperfect, of the 1824 edition of the figures of the Quadrupeds.

<sup>1</sup> See also Bell's Catalogue, p. 24.



48.—*Another volume [no title-page].*

Dy. 8vo; full maroon morocco, gilt, and top edge gilt.

This volume contains 209 cuts of the Quadrupeds printed one, two, three, and four on a page. The following note in pencil is written on the fly-leaf:—"Cuts taken off before letters [? letterpress]. From J. Bailey Langhorne."

Book-plate: John Bailey Langhorne.

49.—*Another volume [with title-page partly in manuscript].*

Fep. 8vo; full mottled calf, gilt.

This volume was in the Hugo Collection and is described in the Bewick Collector (Supplement) No. 4414. The impressions are said to have been taken off for John Bell in 1807, during the publication of the fifth edition of the work, and are considered unique. The uninked impressions of the letterpress, both in the body of the book and on the title-page, go to confirm this. At the sale the Hugo collection in 1877 the volume realised £4 4s. J. W. Pease acquired it at the sale of the Joly collection in 1893 for £2.

Book-plates: Thomas Bell; Edward Basil Jupp, F.S.A.

50.—*Another volume [no title-page].*

Half brown morocco, gilt, and top edge gilt.

This volume contains impressions of 88 Quadrupeds printed one on a page on thick paper. The following pencil note is written on the back of the last cut in the volume:—"From Miss Bewick, June, 1869." J. W. Pease acquired it from the Joly collection for 10/-.

For collected vignettes of the Quadrupeds, Birds, etc., see Nos. 159-160.

—:o:—

51.—*Proverbs Exemplified and Illustrated by Pictures from Real Life. Teaching morality and a knowledge of the world; with prints. Designed as a succession book to Æsop's Fables, after the manner, and by the author, of Hogarth Moralized. Printed for and published by the Rev. J. Trusler, (price three shillings half bound), 1790.*

12mo; pp. viii., 196;<sup>1</sup> bound by Waters, Newcastle, in full levant morocco, gilt.

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<sup>1</sup> Followed by a 12 pp. list of books published by Dr. Trusler.

Proverbs Exemplified, *contd.*

The fifty woodcuts in this work were executed by John Bewick, of whom Dr. Trusler says in the preface (p. vi.): "Having met with an artist who knew how to illustrate the follies and vices of mankind, better than most men, I have profited by his abilities."

The volume here described originally belonged to Miss Bewick and afterwards to Robert Robinson.<sup>1</sup>

The title-page bears Thomas Bewick's autograph, and the volume also contains John Bewick's book-plate and a pencil autograph of John W. Pease.

52.—*Another copy.*<sup>2</sup>

12mo; half roan.

Book-plate: John William Pease.

— : o : —

53.—Proverbs in Verse, or Moral Instruction conveyed in Pictures, for the use of Schools: on the plan of Hogarth Moralized, by the same author, With fifty-six cuts: to which are prefixed rules for reading verse.<sup>3</sup>

Know thyself's the great axiom in life,  
Truth to Folly here shows its grimace;  
It shrinks back, with itself, as in strife,  
On seeing its face in the Glass.

London: sold by I. Souter, *n.d.* [? 1790].<sup>4</sup>

12mo; pp. 124;<sup>5</sup> full green morocco, gilt, and top edge gilt.

The cuts in this work were executed by John Bewick, and many of them had already appeared in previous publications. Hugo says that the work was "perhaps not published before 1810."

— : o : —

## 54.—Captain Cook's Voyages round the World . . . [1768-71, 1772-5, 1776-80] . . . Including Captain Furneaux's Journal [and other pieces]. Newcastle: printed by M. Brown, 1790.

Two vols.; dy. 8vo; pp. 1022, 798; full green morocco, gilt, and top edge gilt.

<sup>1</sup> See Robinson, p. 280.

<sup>2</sup> Does not contain the list of Trusler's publications.

<sup>3</sup> A brief sample may be of interest:—"If the last word will bear two sounds (as words ending in y will), to give it that which will chime best with its sister line; that is, the line with which it is designed to chime, as for example,

Were I but once from bondage free,  
I'd never sell my liberty

Here *ty* in liberty is to be sounded as *tee*; but in the following lines it should be sounded as *ti*,

My soul ascends above the sky  
And triumphs in her liberty."

<sup>4</sup> Thomson, p. 8.

<sup>5</sup> Followed by a list of Trusler's publications.

This work contains some copperplates signed Beilby and Bewick.

For other copperplates engraved by Beilby and Bewick for this publisher, see Ostervald's Bible, 1791—No. 2531 in Reference Library. See also the Preface to this Catalogue.

— : o : —

55.—The Progress of Man and Society. Illustrated by upwards of one hundred and twenty cuts. Opening the eyes, and unfolding the mind of youth gradually. By the Rev. Dr. Trusler, author of Hogarth Moralized, Proverbs Exemplified, &c., &c.<sup>1</sup>

The best knowledge of Man, is Man.

London: printed for the author, price 5s. bound, 1791.

First edition;<sup>2</sup> 12mo; pp. iii., v., 264; bound by Waters, Newcastle, in full levant morocco, gilt.

The woodcuts were executed by John Bewick.

This copy contains the autograph of Thomas Bewick, and has the following note, written by Miss Bewick,<sup>3</sup> on the title-page:—"The cuts designed and engraved on wood by John Bewick." It was in the collection of Robert Robinson, who obtained it from Miss Bewick.

Book-plate: John Bewick.

— : o : —

56.—The Oracles: containing some particulars of the history of Billy and Kitty Wilson; including anecdotes of their playfellows, &c., intended for the entertainment of the little world. And illustrated by engravings. London: printed for E. Newbery . . . price six-pence. [? 1792].<sup>4</sup>

18mo (much cut down); pp. 126; bound by Waters, Newcastle, in full levant morocco, gilt.

This work contains thirteen cuts. Hugo, who alone mentions it, is doubtful whether they were done by John Bewick or by Lee, "to whom without doubt the great majority of the cuts in Newbery's publications, ordinarily attributed to John Bewick, are to be referred."<sup>5</sup>

The original block from which the cut on p. 16 of this work was printed is in this collection; see No. 234.

<sup>1</sup> There is also a brief preliminary title-page with a woodcut entitled, "See with your own eyes."

<sup>2</sup> A second edition was published in 1810. See Robinson, p. 285.

<sup>3</sup> See Robinson, p. 285.

<sup>4</sup> See Robinson, p. 209.

<sup>5</sup> See No. 5391 of Hugo's Supplement.

The Oracles, *contd.*

This copy formerly belonged to Robert Robinson, who says:—"On the fly-leaf is the following inscription: 'The Gift of John Bewick to his nephew, R. E. Bewick, 1792.' Below this Miss Bewick kindly added, 'The Gift of Jane and Isabella Bewick to Mr. Robert Robinson, May 16, 1877.'"<sup>1</sup> There are also on the back of the title-page and of the dedication two inscriptions "Robert Elliot Bewicks Book, 1792," which may be autographs, though probably of a somewhat later date, as he was only born in 1788.

— : o : —

57.—The Looking-glass for the Mind ; or, Intellectual Mirror. Being an elegant collection of the most delightful little stories, and interesting tales, chiefly translated from that much admired work, *L'Ami des Enfants*. A new edition, with seventy-four cuts, designed and engraved on wood by Bewick. London : printed by J. Crowder, 1792.

First edition ; 12mo ; pp. viii., 271 ; bound by Waters, Newcastle, in full levant morocco, gilt.

The woodcuts were by John Bewick, and the book "contains some of the most beautiful examples of [his] skill."<sup>2</sup> Many later editions of the volume were published, all with the same cuts ; though they were frequently re-touched. The later editions did not contain the copper-plate frontispiece.

The copy here described was sold at the Bewick Sale in 1884 for £2 17s. 0d. The title-page bears Jane Bewick's autograph. The original blocks from which the cuts on pp. 174, 201, and 241 of this work were printed are in this collection ; see No. 232.

Book-plate : John Bewick.

58.—*Another copy.*

First edition ; 12mo ; full green morocco, gilt, and top edge gilt.

— : o : —

59.—The Northumberland Garland ; or, Newcastle Nightingale: a matchless collection of famous songs.

Old Tyne shall listen to my tale,  
And echo, down the bordering vale,  
The liquid melody prolong.—*Akenside.*

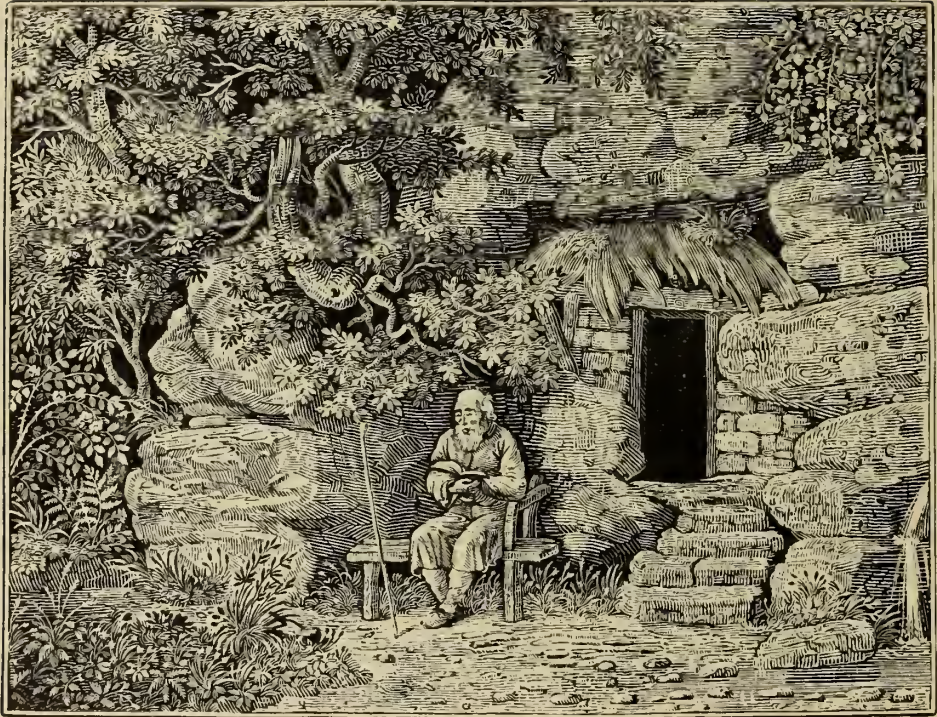
Newcastle : printed by and for Hall and Elliot, 1793.

First edition ; 18mo ; pp. 71 ; half green morocco, gilt, and top edge gilt.

<sup>1</sup> See Robinson, p. 237.

<sup>2</sup> See Hugo, No. 66.





*J. Johnson, del.*

*T. Bewick, sculp.*

## THE HERMIT AT HIS MORNING DEVOTION

*(illustrating Parnell's Hermit).*

This work, which was compiled by Joseph Ritson, contains one woodcut by Thomas Bewick, representing the Newcastle Arms, with the Tyne, St. Nicholas' Steeple, etc., in the background. The original block from which it was printed is in this Collection; see No. 235. The later editions of the work published in 1809-10 did not contain the cut.

Book-plate: John William Pease.

—:o:—

60.—The Poetical Works of Oliver Goldsmith, M.B. . . . with the life of the author. Embellished with vignettes and tail-pieces, designed, and engraved on wood, by T. Bewick.

“And all the village train, from labour free,  
“Led up their sports beneath the spreading tree.”—

*Des. Vil. p. 44.*

Hereford: printed by D. Walker; and sold by J. Parsons, Bookseller, Paternoster-Row, London, 1794.

First edition; 12mo; pp. 96; bound by Zaehnsdorf in full calf, extra gilt, and top edge gilt.

This work contains six cuts by Thomas Bewick.

—:o:—

61.—Poems by Goldsmith and Parnell. London: printed by W. Bulmer & Co., [price £1 1s.], 1795.

First edition; roy. 4to; pp. xx., 76; bound by Andrews, Durham, in full maroon morocco, gilt, and top edge gilt.

This work comprises “The Traveller” and the “Deserted Village” by Goldsmith, and “The Hermit” by Parnell; together with lives of each of the two poets. Bulmer, the publisher, speaking of the illustrations, in his preface to the work, p. vii, says that they were all engraved on wood by two of his “earliest acquaintances, Messrs. Bewicks, of Newcastle upon Tyne and London, after designs made from the most interesting passages of the Poems they embellish. They have been executed with great care, and I may venture to say, without being supposed to be influenced by ancient friendship, that they form the most extraordinary effort of the art of engraving upon wood, that ever was produced in any age, or any country. Indeed it seems almost impossible that such delicate effects could be obtained from blocks of wood.” The designing of the cuts was done by John Bewick and Robert Johnson, assisted by John Johnson and William Westall. Upon Bulmer’s assigning all the work of engraving the cuts to the Bewicks, Jackson says,<sup>1</sup> “though he [Bulmer] unquestionably believed so himself, the statement is not strictly correct; for the four vignette

<sup>1</sup> See Jackson & Chatto, p. 514.

Poems by Goldsmith and Parnell, *contd.*

head and tail-pieces to *The Traveller* and *The Deserted Village* were engraved by C. Nesbit. The vignettes on the title-pages, the large cut of the old woman gathering watercresses, and the tail-piece at the end of the volume, were drawn and engraved by John Bewick; the remainder were engraved by Thomas."

Of the work, as a whole, Hugo says:—"A magnificent result of the efforts of the wood-engraver, type-founder, papermaker, and printer."<sup>1</sup>

The original wood blocks, from which the illustrations in this work were printed, form part of this collection; see No. 228.

The copy here described is a most interesting one. It contains an inserted portrait of the publisher, William Bulmer, and has his manuscript instructions to Bewick concerning some alterations in three of the blocks. These are inserted opposite the illustrations concerned, and are certified by Jane Bewick as having been sent to her father by the publisher. In the case of "*The Departure*" and "*The Hermit*" proof impressions of the blocks, taken before the final alterations, are inserted. On a fly-leaf at the beginning is the following note:—"R. E. Bewick to his sister Jane."

62.—*Another copy.*

First edition; roy. 4to; bound by Riviere in full mottled calf, extra gilt, and gilt edges.

Book-plate: John William Pease.

63.—*Another edition.*

London: printed by W. Bulmer & Co., [price 15s.], 1804.

Two vols.; super roy. 8vo; vol. i. (Goldsmith) pp. xxvii, 1-41; vol. 2 (Parnell) pp. 42-68; bound by Hayday in full maroon morocco, extra gilt, and gilt edges.

The illustrations of "*The Traveller*," "*The Departure*," and the "*Sad Historian*," are missing from this copy.

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64.—[Impressions from the blocks used in *Somerville's Chase* and *Goldsmith and Parnell's Poems.*]

Cr. 4to; bound by Waters, Newcastle, for J. W. Pease, in full levant morocco, extra gilt, and gilt edges.

These impressions were in the Hugo Collection and are described in the "*Bewick Collector*" Nos. 1640 and 1641. They were taken off from the original blocks which at that time belonged to Hugo, and now form part of this Pease Collection; see Nos. 228-9.

Book-plate: John William Pease.

<sup>1</sup> See Hugo, No. 78.





*R. Johnson, del.*

*T. Bewick, sculp.*

## THE DEPARTURE

*(illustrating Goldsmith's Deserted Village).*



- 65.—Robin Hood: a collection of all the ancient poems, songs, and ballads, now extant, relative to that celebrated English outlaw; to which are prefixed historical anecdotes of his life. [By J. Ritson.]

In this our spacious isle I think there is not one,  
But he 'of Robin Hood hath heard' and Little John;  
And to the end of time the tales shall ne'er be done  
Of Scarlock, George a Green, and Much the miller's son,  
Of Tuck, the merry friar, which many a sermon made  
In praise of Robin Hood, his out-laws, and their trade.—*Drayton.*

London: printed for T. Egerton and J. Johnson, 1795.

First edition; two vols.; post 8vo; pp. cxx., 167; vi., 224; bound by Waters in full levant morocco, gilt.

This work of Joseph Ritson contains fifty-eight cuts engraved by Thomas and John Bewick.

The copy here described belonged to Robert Robinson,<sup>1</sup> and contains R. E. Bewick's autograph and book-plate, Isabella Bewick's autograph on the title-page, and also marginal notes written by her showing the passages omitted in the second edition published in 1832. These notes occur in the introduction.

The original block for R. E. Bewick's book-plate is in this collection No. 246.

66.—*Another copy.*

First edition; two vols.; post 8vo; full russia, raised panels, blind tooled, gilt edges.

Book-plates: Frederic Perkins, John William Pease.

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- 67.—The Robin Hood Garlands and Ballads, with the tale of The Lytell Geste: a collection of all the poems, songs, and ballads relating to to this celebrated yeoman . . . Edited by John Mathew Gutch, F.S.A., and adorned with cuts by F. W. Fairholt, F.S.A. London: John Russell Smith, . . . 1850.

Two vols.; cr. 8vo; pp. xl., 391; xxiv., 447; bound by Riviere in full crimson morocco, extra gilt and gilt edges.

Bewick had no hand in the cuts for this edition, though a comparison of his treatment of the subject, and Fairholt's, is interesting. The work contains criticisms on, and supplements to, Ritson's collection mentioned above.

Book-plate: John William Pease

<sup>1</sup> See Robinson, p. 288,

68.—The Chase. A poem. By William Somerville, Esq. London: printed by W. Bulmer and Co. [price £1 1s.] 1796.

First edition; roy. 4to; pp. xvi., viii., 126; bound by Andrews, Durham, in full maroon morocco, gilt, and top edge gilt.

The volume was published as a companion to Goldsmith and Parnell's *Poems*, issued by Bulmer in 1795. "This work contains the best specimens of John Bewick's abilities as a designer; all the cuts were drawn by him, except one, but none of them were engraved by him. Shortly after he had finished the drawings on the blocks, he returned to the North in consequence of ill health. They were engraved by Thomas Bewick,<sup>1</sup> with the exception of the tail-piece at the end of the volume, which was engraved by Nesbit. Speaking of the death of John Bewick, a writer in the *Gentleman's Magazine* says, 'The works of this young artist will be held in estimation; and the engravings to Somerville's [sic] *Chase* will be a monument of fame of more celebrity than marble can bestow.'<sup>2</sup>"

The original blocks from which the illustrations in this work were printed are in this collection; see No. 229.

With regard to the picture on p. 93, Thomson describes it as follows:—"This tail-piece represents King George III. at a chase in Windsor Park. . . The King is nearest the spectator, but he wants life, and appears somewhat inately riding amidst his courtiers. The trumpeter sounds the close of the chase, while the poor wearied stag labours up an incline in the background. Farther off the King's carriage awaits his Majesty to take him to Windsor Castle, seen in the distance. The subject of this block probably explains why King George III. took such a deep interest in the manner in which it was executed, as mentioned in the 'Treatise on Wood Engraving.' It there says that the King 'thought so highly of the cuts that he could not believe that they were engraved on wood, and his bookseller, Mr. George Nicol, obtained for his Majesty a sight of the blocks in order that he might be convinced of the fact by his own inspection.' Perhaps, however, as Chatto says, the King merely desired to see the blocks, as he was unacquainted with the difference between wood and copper-plate engraving."<sup>3</sup>

In this copy the lower half of the page referred to (p. 93) has been cut out. It has been repaired, however, and an impression, somewhat lighter, on India paper has been pasted in. The volume also contains, inserted between pp. iv. and v., a portrait of the publisher bearing the following inscription:—"To Thomas Bewick, from his early acquaintance and old friend, W. Bulmer."

69.—*Another copy.*

First edition; roy. 4to; bound by Riviere in full mottled calf, extra gilt and gilt edges.

Book-plate: John William Pease.

<sup>1</sup> He received £60 for the work: see Robinson, p. 120.

<sup>2</sup> See Bell, pp. 30-1.

<sup>3</sup> See Thomson, p. 156.

70.—*Another copy.*

First edition; roy 4to; half calf, paper sides.

Book-plate: John Saltren Willett.

71.—*Second edition.* London: printed by W. Bulmer and Co. [price 15s.], 1802.

Super roy. 8vo; pp. xxiv., 105; bound by Hayday, in full maroon morocco, extra gilt, and gilt edges.

Book-plate: John William Pease.

[Impressions of the blocks used in Somerville's Chase]. See No. 64.

72.—*Another edition.* Reprinted from the original edition of 1735 . . . illustrations by Hugh Thomson. London: George Redway, 1896.

Small cr. 4to; pp. xxvi., 87; half vellum, paper boards; printed on vellum.

Bewick had nothing to do with the illustrations, which are, however, interesting owing to the contrast of his methods and Thomson's.

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73.—*Fabliaux or Tales*, abridged from French manuscripts of the XIIth and XIIIth centuries by M. Le Grand, selected and translated into English verse. With a preface and notes. London: printed by W. Bulmer and Co., Shakespeare-Press. Sold by R. Faulder, New Bond Street, 1796-[1800.]

First edition; two vols.; super roy. 8vo; pp. xxvii., 280; 340; bound by W Newcastle, in full vellum, extra gilt, and gilt edges.

These two volumes, published in 1796 and 1800 respectively, contain fifty-two cuts. The engraving of these cuts was commenced by John Bewick while in London, and continued during the last years of his life, at Cherryburn. After his death the work was completed by Thomas Bewick, Charlton Nesbit, and Luke Clennell.

In the second volume the title is somewhat longer than the transcript above, the names of the translator (G. L. Way) and the author of the preface, notes, etc. (G. Ellis) being added.

Fabliaux or Tales, *contd.*

The copy here described originally belonged to Jane Bewick. In the case of most of the cuts the names or initials of the artists have been written in by her. Each volume has an autograph of Thomas Bewick pasted on the title-page.

There is also a note by J. W. Pease concerning the illustrations to the work.  
Book-plate: John William Pease.

- 74.—*Second edition.* London: printed for J. Rodwell, (successor to Mr. Faulder), New Bond Street, by S. Hamilton, Weybridge, Surrey, 1815.

Three vols.; post 8vo; pp. xliii., 223; 272; 304; bound by Waters, Newcastle, in full vellum, extra gilt and gilt edges.

This edition contains the same cuts as the first edition; but it is edited by G. L. Way's son, who has inserted the corrections made in his father's copy.

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- 75.—*The Blossoms of Morality*, intended for the amusement and instruction of young ladies and gentlemen, by the editor of the *Looking-Glass for the Mind*; with forty-seven cuts designed and engraved by J. Bewick. London: printed for E. Newbery, 1796.

12mo; pp. x., 221; bound by Waters, Newcastle, in full levant morocco, gilt.

This is the first edition of the work with John Bewick's cuts. On page iii. the publisher in his advertisement says, "Much time has elapsed since the commencement of this edition, owing to a severe indisposition with which the Artist was long afflicted, and which, unfortunately, terminated in his death. And sorry, very sorry, are we to be compelled to state, that this is the last effort of his incomparable genius."<sup>1</sup>

The title-page of the copy here described bears the name of R. E. Bewick, Thomas Bewick's only son, together with the note, in a different handwriting, "presented by Uncle John." On the verso of 221 and of the following leaf are two other signatures, possibly autographs of R. E. Bewick.

— : o : —

- 76.—*History of British Birds.* The figures engraved on wood by T. Bewick. Vol. I, containing the history and description of land birds. Newcastle: printed by Sol. Hodgson, price 18s. in boards, 1797. Vol. II, containing the history and description of water birds. Newcastle: printed by Edward Walker, price 18s. in boards, 1804.

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<sup>1</sup> Died Dec. 5th, 1795.

First edition; two vols.; super roy. 8vo; pp. xxxii., 336; xx., 400; bound in full red russia, extra gilt, by Lubbock, who is described by J. W. Pease<sup>1</sup> as Bewick's own binder.

This is Bewick's most important work. "It is not . . . in the mere arrangement, or even in the engraving, that the *Quadrupeds* is excelled. It is also in the gallery of tail-pieces scattered profusely throughout the volume; the stories of humanity told in a few square inches, the satires of life conveyed with unflinching certainty and with no apparent exertion, and the beauties of nature exhibited in the little landscapes. Success of the supremest quality is also displayed in the figures of the Birds, which, without exaggeration, are the most faithful to life that have ever been executed. Beautiful illustrations have since been published, and more thoroughly scientific arrangements other natural historians have employed; but no one has given us the true living bird, as has been done in these volumes by Thomas Bewick."<sup>2</sup>

"Bewick himself considered the Yellow Bunting the best of all his cuts."<sup>3</sup> For an impression, see picture No. 273.

The letterpress of the first volume was written by Ralph Beilby, Bewick's partner; but the proof-sheets, which were in Hugo's collection, show that Bewick's amendments and additions were numerous and important. The text of the second volume was written by Bewick, with some assistance from the Rev. H. Cotes, of Bedlington, Bewick's partnership with Beilby having ceased at the end of 1797.<sup>4</sup>

Of the first edition of the first volume two impressions were issued, one in 1797 and the other in 1798, though both issues are dated 1797. There are several slight variations which distinguish the two impressions. The substitution on the later title-page of the word "engraven" for "engraved" (which appears on the earlier), may be mentioned as one; while another, which is more interesting, as showing how Bewick, as he found opportunity, improved his engravings, may be seen by comparing the cuts of the Magpie (p. 75) in the two issues. In its first state, as it appears in the 1797 impression, a decayed stick, with two branches, appears in the foreground, whilst in the 1798 impression one of the branches disappears. In all subsequent editions a third state is observed, the branches being altogether removed, and a lighter foreground substituted. Impressions of the block in each state are amongst the framed collection of birds on exhibition. See No. 277 (frame iii.)

The copy here described is of the first impression, and originally belonged to Thos. Davidson, a personal friend of Bewick's. It contains two letters concerning the different editions of the work, written to J. W. Pease by the late Robert Robinson, Bookseller, Newcastle.

Book-plates: Thos. Davidson; Edward B. Jupp, F.S.A.; John William Pease.

### 77.—*Another copy.*

First edition; two vols.; roy. 8vo. (hot-pressed); bound by Pratt in full green morocco, extra gilt, and top edge gilt.

Vol. I. is a first impression of the first edition, the Magpie (p. 75) being in the first state. (See note to first copy, par. 4). The supplements, containing

<sup>1</sup> See note written by J. W. Pease on back of fly-leaf of *Quadrupeds* (No. 38).

<sup>2</sup> See Thomson, pp. 182-3. <sup>3</sup> See Bell, p. 33.

<sup>4</sup> For Good's portrait of Cotes, see picture No. 326.

History of British Birds, *contd.*

additional text and cuts of the land and water birds respectively, published in 1821, and the Additamenta of 1826, are bound up with this copy. Vol. I. was published at 13s., and vol. II., at 15s. in boards.

78.—*Another copy.*

First edition: two vols.; imp. 8vo; full russia, gilt, and gilt edges.

The first volume, of which only 207 copies were issued in this size, belongs to the second impression of the first edition, and although dated 1797 was really printed in 1798. (See note to first copy, par. 4). The original prospectus of the Land Birds, announcing the forthcoming publication of the work, is inserted in this copy at the beginning. Vol. I. was published at one guinea, and vol. II. at £1 4s. in boards.

79.—*Another copy.*

First edition; two vols.; imp. 8vo; half russia, marbled edges.

Book-plate: John William Pease.

80.—*Another copy.* Newcastle: printed by Edward Walker, 1804 [?].

First edition; two vols.; roy. 8vo; pp. xxxviii., 386; xx., 400; bound by Pratt in full green morocco, extra gilt, and top edge gilt.

This copy is not, as lettered on the binding, the second edition of the work. The second volume is a first edition of the Water Birds, and the date (1804) as regards that volume is correct. Concerning the first volume, however, considerable doubt exists as to the correct date of publication. As we have already seen, the first edition of this volume was published in 1797, and Bewick himself tells us that the second edition was in the press in 1805.<sup>1</sup> This proves that there was no new edition of the land birds published in 1804, and therefore that date as regards this volume is misleading. Mr. D. C. Thomson in his life and works of Bewick (p. 191) tells us that "The first volumes of the Birds, which bear the date of 1804, are simply second (1805) editions with a different title-page." If however we compare the first volume here described with the corresponding volume of the 1805 edition we find that they differ considerably. The difference in the type and the order of pagination proves that they were not printed at the same time; while the fact that the volume dated 1804 contains the figures of the "Peregrine Falcon" and the "Second Pied Flycatcher," neither of which appears in the second (1805) or third (1809) editions, points to the date as being later than 1809. Compared with the fourth (1816) edition, we find that though our volume contains exactly the same birds and is paged after the same manner, viz., Roman figures carried on by Arabic (i. . . . xxxviii., 39 . . . ), it is clearly not a *bona fide* copy of that edition. The type and size of paper are different, the fourth edition being printed on

<sup>1</sup> See Memoir, p. 341.



de my 8vo only. Another distinction is the mis-spelling of Nutcracker (Nutcraker) in the contents of the (so-called) 1804 volume. On the whole it might seem that the volume was specially printed after 1809 in order to pair with, and help the sale of, surplus copies of the first edition (1804) of volume two. The *Additamenta* (published in 1826) is bound up with this copy.

81.—*Second edition.* Newcastle: printed by Edward Walker [price 18s. in boards, each vo'.], 1805.

Two vols; roy. 8vo; pp. xxxviii., 346; xxii., 400; in original boards, uncut.

Bewick himself regarded this as superior to the previous edition.<sup>1</sup>

This copy was presented by Bewick to his favourite daughter Elizabeth, and there is inscribed on the title-page of each volume, in his own handwriting, "The Gift of Thomas Bewick to his daughter Elizabeth, 1st. of January 1815." The second volume contains a letter written by Robert Robinson to J. W. Barnes, Jane Bewick's executor.

82.—*Another copy.*

Second edition; two vols.; roy. 8vo; bound by Tout in full sprinkled calf, extra gilt, and gilt edges.

Book-plate: John William Pease.

83.—*Another copy.*

Second edition; two vols.; imp. 8vo; bound by Riviere in full tree calf, extra gilt, and gilt edges.

84.—*Another copy.*

Second edition; two vols.; imp. 8vo; bound by Bedford in full calf, extra gilt, and yellow edges.

85.—*Third edition.* Newcastle: printed by Edward Walker, price £1 4s. in boards, 1809.

Two vols. in one; dy. 8vo; pp. 328, 360; in original boards, uncut.

"This edition is much esteemed, as the soft, spongy nature of the paper was capable of receiving better imprints than the previous paper employed."<sup>2</sup> It is the first edition to contain Bonfellow's plan and description of decoys for wild fowl. (See p. 294 *seq.* of *Water Birds*).

<sup>1</sup> See *Memoir*, p. 341.

<sup>2</sup> See *Thomson*, p. 15.

History of British Birds, *contd.*86.—*Fourth edition.* Newcastle: printed by Edward Walker, 1816.

Two vols.; dy. 8vo (cut down); pp. 330, 362; half purple morocco, gilt, and gilt edges.

This copy is of special interest as it contains the MS. corrections made by Bewick for the 1821 edition. After the new (1821) edition was published, Bewick gave this marked copy of the old edition to William Proctor, and it was apparently this gift to which Canon Tristram refers on page xii. of Robinson's *Life of Bewick*. The title-page of volume ii. bears the following inscription in Bewick's own handwriting:—"T. Bewick, Newcastle, to William Procter (*sic*) 29 Augt, 1823." Both volumes are dirty and badly foxed in places, and have been considerably cut down by the binder, with the result that some of the corrections are mutilated.

Book-plates: Edward Basil Jupp, F.S.A.; John William Pease.

87.—*Fifth edition.* Newcastle: printed by Edward Walker, price £3 3s. in boards, 1821.

Two vols; imp. 8vo; pp. 330, 360; bound, from the original boards, in full vellum, extra gilt, by Waters, Newcastle.

To each volume of this edition there was added a supplement containing additional letterpress and cuts of birds.

88.—*Another copy.*

Fifth edition; two vols.; imp. 8vo; bound by Riviere in full russia, extra gilt, and gilt edges.

Book-plate: John William Pease.

89.—*Another copy.*

Fifth edition; two vols.; dy. 8vo; full crimson morocco, extra gilt, and gilt edges.

This copy forms volumes iii. and iv. of the five-volume set of Bewick's works collected and issued by Emerson Charnley, with extra title-pages dated 1822. Each of the two volumes here described contains a frontispiece specially printed for these sets from the blocks lent by Bewick. That in the *Land Birds* is the Peacock, and that in the *Water Birds* is the Bittern.<sup>1</sup>

Book-plate: John Trotter Brockett.

90.—*Sixth edition.* Newcastle: printed by Edward Walker, 1826.

Two vols.; imp. 8vo; pp. xlv., 394; xxii., 432; bound by Winstanley in full green morocco, extra gilt, and top edge gilt.

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<sup>1</sup> For further particulars concerning the issue of these sets see *Select Fables*, No. 20.

This edition, which was the last published during Bewick's lifetime, differs considerably from the previous one. Not only are the figures of the birds which were contained in the supplements of 1821 here inserted in their proper places, but twenty-five new figures are added—thirteen in the first volume, and twelve in the second.

91.—*Another copy.*

Sixth edition; two vols.; imp. 8vo; full crimson morocco, extra gilt, and gilt edges.

Book-plate: John William Pease.

92.—*Another copy.*

Sixth edition; two vols.; imp. 8vo; bound by Andrews in full blue morocco, gilt, and top edge gilt.

The pencil notes opposite many of the figures of the birds were copied by J. W. Barnes from Bewick's own memoranda. They show which figures were copied from nature and which from the stuffed birds in the Wycliffe Museum. Barnes was Jane Bewick's executor. J. W. Pease bought the copy for £10 10s.<sup>1</sup>

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93.—A Supplement to the History of British Birds. The figures engraved on wood by T. Bewick. Newcastle: printed by Edward Walker, [price 8s.,] 1821.

Two parts in one; roy. 8vo; pp. 48, 44; bound by Lambert, Newcastle, in full crimson calf, extra gilt, and top edge gilt.

This is a presentation copy, and bears the following inscription in Bewick's handwriting on the title-page:—"Mr. Richd. Rutledge Wingate, Newcastle, with T. Bewick & Son's Compts. 21 Decr. 1821."

Book-plate: John William Pease.

94.—*Another copy.*

Two parts in one; roy. 8vo; bound by Lambert, Newcastle, in half russia, gilt, and top edge gilt.

Book-plate: John William Pease.

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<sup>1</sup> See Catalogue of Barnes' Sale, p. 12 (No. 203 of this collection).

Supplement to History of British Birds, *contd.*

- 95.—*Another copy. Apparently a second edition of the above, printed in the same year.*

Two parts in one; roy. 8vo; quarter cloth.

This has a few more cuts than the copies described above, and contains the Addenda and Additamenta which appear in the sixth edition of the Birds (1826).

This copy belonged to the Bewick family, and was sold at the Bewick Sale in 1884 for £2 7s. 6d.<sup>1</sup>

Book-plate: John William Pease.

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- 96.—*Figures of British Land Birds, engraved on wood by T. Bewick. To which are added, a few Foreign Birds, with their vulgar and scientific names. Vol. 1. Newcastle-upon-Tyne: printed by S. Hodgson, 1800 [all published].*

Roy. 8vo; pp. 134; bound by Bedford in full levant morocco, extra gilt, and top edge gilt.

This edition, of which five hundred copies were published, was issued, as stated in the preface, "in compliance with the wishes of many friends, who were desirous of possessing good impressions of the British birds unaccompanied with the descriptive part." In spite of this, however, the book met with a very indifferent sale, and many of the copies were destroyed.

This copy belonged to H.R.H. Princess Elizabeth, Landgravine of Hesse Homburg, daughter of George III. It has the suppressed vignette in its rare uninked state.

Book-plates: Edward Basil Jupp, F.S.A.; John William Pease.

- 97.—*Another copy.*

Roy. 8vo; bound by Pratt in full green morocco, extra gilt, and top edge gilt.

- 98.—*Another copy.*

Dy. 8vo; full maroon morocco, gilt, and gilt edges.

- 99.—*Another copy.*

Dy. 8vo; full vellum, gilt.

This copy contains the descriptions of the birds copied out in MS. It was originally the property of the late Rev. W. B. L. Hawkins.

Book-plate: John William Pease.

<sup>1</sup> See item 179 of Bewick Sale Catalogue (No. 206 of this collection),

100.—*Another copy.*

Dy. 8vo; full maroon morocco, gilt, and top edge gilt.

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## 101.—[Figures of British Water Birds, 1804].

Dy. 8vo; full maroon morocco, gilt, and top edge gilt.

Though no title-page appears in this volume it is probably one of the very few copies containing only the figures of the water birds which were published in 1804.<sup>1</sup> The figures are those of the second edition of the water birds, published in 1805.

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## 102.—[Figures of British Land and Water Birds, 1805 (?)].

Two vols; dy. 8vo; green boards, uncut.

These two volumes were in the Hugo Collection, and are described in "The Bewick Collector," No. 663. According to W. Garret, from whom Hugo purchased them, they were Bewick's own set of the proofs of the birds, and were never published or intended for sale. They are not, however, as described on the binding, the "Cuts of the first edition of the land and water birds, 1797, 1804," since the Magpie cut and the suppressed vignette are both in the third state, and, with the exception of the "Osprey" which does not occur in this copy, the figures of the birds are identical with those in the second edition (1805). It seems likely that they were printed in 1805, either immediately before or else (more probably) after the printing of the second edition. Where the uninked type has been left standing (perhaps in order to give support to the blocks of the birds, and so help in the printing), the impress of the type is found to correspond with that of the second edition. On other pages the absence of the text and the substitution of various vignettes make it probable that the printing was done after the work for the second edition had been completed. The first volume contains a note, written by Garret, explaining that volume 1 was printed by J. Simpson, and volume 2 by G. Barlow, who was brought down from London for the purpose. There are also two letters to Hugo concerning their sale. In one of these letters he mentions that he himself inserted the title-pages "to make the volumes more complete." Each volume contains the Bewick thumb-mark (as used for the receipt in the sale of *Æsop's Fables*). The copy was purchased at Joly's sale, 1893, by J. W. Pease for £19 10s.<sup>2</sup>

Book-plate: The Rev. Thomas Hugo.

103.—*Another set.*

Two vols.; fcp. folio; half russia.

These two volumes contain the proofs of the land and water birds and of the tail-pieces mounted on tinted paper. They were in Brockett's library and are

<sup>1</sup> See Thomson, p. 191.

<sup>2</sup> See item 410 of Joly Sale Catalogue (No. 214 of this collection).

Figures of British Land and Water Birds, *contd.*

described in his sale catalogue as unique. Robert Robinson, in a letter to J. W. Pease, which is inserted in volume i., also described them as the only India paper proofs struck off, and fixes the date as not later than 1817. J. W. Pease considered these impressions to be the finest in existence. (See his MS. note at the beginning of volume i.).

Each volume contains a label inserted by Bernard Quaritch detailing their purchase by him from the Hamilton Palace Library in 1882.

Book-plate: J. T. Brockett.

104.—*Another set.* Newcastle: printed by Edward Walker, 1817.

One vol.; dy. 4to; full green morocco, gilt, and gilt edges.

Only about 25 copies of this edition were printed. The tail-pieces are not included.

105.—*Another set.* Newcastle: printed by Edward Walker, 1825.

Two vols.; dy. 4to; half brown morocco.

This is one of the hundred copies which were published at £3 3s. each in sheets. "This contains all his Birds, excepting the King Duck, Harlequin Duck, Vulture, Blue-breasted Robin, Reed Wren, and Cream-coloured Plover, which he engraved subsequently."<sup>1</sup> In each volume is inserted a copy of Charlton Nesbit's portrait of T. Bewick.

Book-plate: John William Pease.

106.—*Another set.*

Two vols.; dy. 4to; full brown morocco, extra gilt, and top edge gilt.

These two volumes contain 548 India paper proofs of the birds and vignettes. According to the lettering on the binding, the cuts are arranged according to the 1826 (sixth) edition, and were obtained from Miss Jane Bewick.

Book-plate: John William Pease.

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107 —The Figures of a Supplement to the British Birds. Newcastle: printed by Edward Walker, 1821.

Two parts in one; dy. 4to; bound by Waters, Newcastle, in full levant morocco, extra gilt, and gilt edges.

Only a few copies of the Supplement were issued in this form, without the text.

<sup>1</sup> See Robinson, p. 291.

For collected vignettes to the Birds, Quadrupeds, etc., see Nos. 159-160.

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108.—Poems by the Rev. Josiah Relph, of Sebergham. With the life of the author. Embellished with picturesque engravings on wood, by Mr. T. Bewick, of Newcastle. Carlisle: printed by and for J. Mitchell . . . 1798, price five shillings.

Dy. 8vo; pp. xxiv., 147; in original boards, uncut.

This volume contains eighteen cuts by Thomas Bewick, five of them being in duplicate. It is the second edition of the work, but it is the first to contain the engravings.

The copy here described has the following inscription written by Thomas Bewick on the title-page:—"The Gift of T. Bewick to his little Daughter Isabella. Newcastle 14 April 1799." On the inside of the front cover is a cut of a man on horseback riding through water. This cut, which occurs on p. 131 of Ferguson's *Poetical Works*, vol. ii., 1814, is apparently used as a book-plate by J. W. Barnes, as it bears his pencil signature.

The copy was sold at J. W. Barnes' sale in 1894 for 25s.<sup>1</sup>

109.—*Another copy.*

Dy. 8vo; half calf, paper sides.

Book-plate: John William Pease.

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110.—Visions in Verse, for the entertainment and instruction of younger minds.

Virginibus puerisque canto. *Hor.*

A new edition, with six plates. London: printed for Vernor and Hood, *etc.*, 1798.

12mo; pp. 144; bound by Waters, Newcastle, in full levant morocco, gilt.

Besides the six plates already mentioned, which are signed by Thurston and Ridley, this work contains two woodcuts. These cuts have sometimes been attributed to Thomas Bewick; but Hugo, who is the only authority to mention the volume, declares that they were not engraved by either Thomas or John Bewick, but by "Vernor and Hood's usual artist."<sup>2</sup>

The copy here described is interesting as having been in the possession of the Bewick family. The title-page bears the following inscription in Bewick's handwriting:—"The Gift of T. Bewick to Jane Bewick, 1st. Jan. 1800."

The volume was sold at the Bewick sale in 1884 along with Sterne's *Sentimental Journey* (No. 170 of this collection) for 18s.<sup>3</sup>

Book-plates: John Bewick; John William Pease.

<sup>1</sup> See item 148 of Sale Catalogue (No. 203 of this collection).

<sup>2</sup> See Bewick Collector Supplement, pp. 324 (No. 25) and 323; and also the preface, especially pp. xiii.—xiv.

<sup>3</sup> See item 104 of Sale Catalogue (No. 206 of this collection).

- 111.—The OEconomist, or Englishman's Magazine, 1798, 1799. Newcastle upon Tyne: printed by M. Angus.

Two vols.; 12mo; pp. 330, 378; full green morocco, gilt, and top edge gilt.

This magazine was issued monthly, and "has the well-known woodcut of Liberty by Thomas Bewick on the title-page of each number."<sup>1</sup>

—: o: —

- 112.—The Farmer's Boy; a rural poem. By Robert Bloomfield.

"A shepherd's boy . . . he seeks no better name."

The third edition. London: printed for Vernor and Hood, Poultry . . . 1800.

Dy. 8vo; pp. xxxii., 128; full red morocco, gilt, and gilt edges.

Speaking of the engraving of the cuts in this work, which are often attributed to Thomas Bewick, Thomson says: "It is enough to look carefully at the prints to ascertain that they are not by Bewick. Some indeed are signed 'Nesbit.'<sup>2</sup> No book of a similar kind is more often retailed as a genuine Bewick than this, the mistake probably arising from the British Museum Catalogue, which classes it as the great engraver's work."<sup>3</sup>

Hugo enters this work in his catalogue under protest. He considers the cuts to be the work of Anderson.

—: o: —

- 113.—The Natural History of Four Footed Beasts. By Tommy Trip. Adorned with cuts. Glasgow: printed by J. & M. Robertson, Saltmarket, 1802, price six-pence.

32mo; pp. 176; in original paper covers.

The cuts in this work are very poor, and in all probability they are not the work of Bewick.

—: o: —

- 114.—The Sportsman's Cabinet; or, a correct delineation of the various dogs used in the sports of the field, including the canine race in general, &c. By a Veteran Sportsman. London: printed and published for the proprietors, by J. Cundee, 1803.

First edition; two vols.; dy. 4to; pp. viii., 278, 288; full russia, extra gilt, and gilt edges.

Several of the vignettes in this work were executed by Thomas Bewick. The plates of the animals were engraved by J. Scott from original paintings by P. Reinagle.

<sup>1</sup> See Hugo, p. 60, No. 127.

<sup>2</sup> See frontispiece.

<sup>3</sup> See Thomson, p. 172.



- 115.—The Seasons, by James Thomson: with his life by Samuel Johnson, LL.D., and a complete glossary and index. Embellished with engravings on wood by Bewick, from Thurston's designs. London: printed for James Wallis, 1805.

Dy. 8vo; pp. xvi, 286, 6; full green morocco, gilt, and gilt edges.

The cuts in this work "are so much like several of Bewick's pupils' work as to make it exceedingly doubtful if the master did more than superintend their execution."<sup>1</sup>

— : o : —

- 116.—Impressions of wood blocks in the possession of J. Mitchell, of Newcastle. [No title-page.]

Dy. 8vo; 76 leaves, in original boards.

This volume contains 229 cuts used in illustrating Relph's Poems, Charms of Literature, and other works published by Mitchell. It was in the Hugo Collection,<sup>2</sup> and at the sale in 1877 was sold for £1 5s.<sup>3</sup> J. W. Pease acquired it from the Joly Collection in 1893 for £1 2s. 6d.<sup>4</sup> Hugo describes the volume as "most rare," and fixes the date of publication about 1805.

Book-plate: Thomas Bell.

— : o : —

- 117.—The Hermit of Warkworth. A Northumberland Ballad, in three fits. By Dr. Thos. Percy, Bishop of Dromore. With designs by Mr. Craig, and engraved on wood by Mr. Bewick. Alnwick: printed and sold by J. Catnach [price 7s. 6d. in boards], 1806.

First edition; roy. 8vo; pp. 90; bound by Lewis in full green morocco, gilt, and gilt edges.

Contains twelve cuts engraved by Thomas Bewick. Concerning the printing of these cuts, see Hugo's remarks quoted in the next entry (second edition).

This copy belonged to J. T. Brockett,<sup>5</sup> and, as there seems to be no record of the issue of any other large paper copies of the first edition, it is probably unique. The signatures are as follows:—C17, D21, E37, F45, G61, H69, I 77.

Book-plate: John William Pease.

<sup>1</sup> See Thomson, p. 217.

<sup>2</sup> See No. 5,397 of the Bewick Collector Supplement.

<sup>3</sup> See item No. 214 of the Hugo Sale Catalogue.

<sup>4</sup> See item No. 312 of the Joly Sale Catalogue.

<sup>5</sup> See pencil note by J. W. Pease on fly-leaf.

The Hermit of Warkworth, *contd.*118.—*Second edition, 1807.*

Roy. 8vo; pp. 102; full green morocco, gilt, and top edge gilt.

This is one of a few large paper copies which were published to match some of Bewick's other works. There is one additional cut, at the end of the dedication, and there is also a slight re-arrangement of the others. Concerning the printing of the cuts in this work, Hugo says:—<sup>1</sup> 'I have been told by one of Davison's pressmen, then at work for Catnach, that they [the blocks] were used for this [the second] edition alone. The other editions were printed from stereotypes, as was Catnach and Davison's constant practice.'

The additional 80 pp. (giving a description of the Hermitage, of Warkworth Castle, of Alnwick Castle, of Alnwick Abbey, and of a ride in Hulne Park) are not included in this copy, though they are in others of the same edition.<sup>2</sup>

119.—*Another copy.*

Second edition; roy. 8vo; bound by Waters, Newcastle, in full vellum, gilt, and top edge gilt.

The original paper covers are pasted in at the front and back of this copy. The following note is written in pencil on the inside of the end cover:—"Large & thick paper. Rare 'Vignette' on cover. Very rare in this superb condition. I never before saw so fine a copy. Edwin Pearson."<sup>3</sup>

—: o :—

120.—The Picture of Newcastle upon Tyne: containing a guide to the town and neighbourhood, an account of the Roman Wall, and a description of the coal mines. Illustrated by a map of the coal district, and a plan of Newcastle. Newcastle: printed by and for D. Akenhead and Sons [1807].

First edition; cr. 8vo; pp. iv., 190; half calf, gilt, top edge gilt.

This volume contains one cut of the Tyne and distant Newcastle, by Thomas Bewick, on the title-page.

121.—*Second edition, 1812.*

Cr. 8vo; pp. iv., 306; full calf, extra gilt.

This is an enlarged and corrected edition of the previous volume. It does not contain the cut of Newcastle on the title-page, but has some other cuts in the body of the work which are "attributed to Thomas Bewick."<sup>4</sup>

Book-plate: John William Pease.

<sup>1</sup> See Hugo, p. 90, No. 221.

<sup>2</sup> See copy in Reference Library (No. G95).

<sup>3</sup> The publisher of the reprints of the "Select Fables," 1871, etc.

<sup>4</sup> See Hugo, No. 269.

- 122.—Scripture Illustrated; or, a series of engravings, taken from the Old and New Testament: designed by W. M. Craig, Esq., and cut in wood by Bewick, C. & J. Nesbit, Branston, Austin, Clennell, Hole, Lee, &c., &c. With a Table of Directions [containing names of engravers] . . . London: engraved and printed for Vernor, Hood, and Sharpe . . . W. Wilson, Printer, 1807.

Dy. 4to; quarter roan.

This volume contains 94 cuts, of which three are assigned to Bewick, five to Clennell, seventeen to Nesbit, thirty-seven to Branston, etc.

J. W. Pease's signature, dated May 2nd. 1865, appears on the front cover.

—:o:—

- 123.—A Natural History of British Birds [*also of Foreign Birds; Water Birds; British Quadrupeds; Foreign Quadrupeds; Fishes; Reptiles, Serpents, and Insects*]. Alnwick: printed by W. Davison. [1809].

Seven in one; 12mo; bound by Morley in full crimson morocco, gilt, and top edge gilt.

The different divisions mentioned above were published separately. The volume is mainly interesting owing to the fact that many of the animals here represented are not elsewhere drawn by Bewick.<sup>1</sup> There are about 250 illustrations in all. Some of the descriptions are abbreviated from Bewick's larger works.

—:o:—

- 124.—A Natural History of Foreign Quadrupeds. Alnwick: printed by W. Davison. [1809].

12mo; full green morocco, gilt, and top edge gilt.

This is another copy of the fifth division of the previous volume.

—:o:—

- 125.—The New Museum of Natural History. With engravings on wood by Bewick. Edinburgh: printed by Oliver and Boyd [price 1/-], 1810.

12mo; pp. 100; in paper as published.

On the title-page of this work the engravings are said to be *by* Bewick; on the original outer cover, however, the work is described as "Embellished with cuts *from* Bewick." Hugo's description is as follows:—"With cuts which, though positively stated to be by him, certainly do not add to Bewick's fame."<sup>2</sup> Some of the descriptions are partly abbreviated from Bewick's larger works.

<sup>1</sup> See Thomson, p. 220.

<sup>2</sup> See Hugo's Bewick Collector Supplement, No. 4,222.

126.—The Northumbrian Minstrel: a choice selection of songs. Alnwick: printed by W. Davison, 1811.

Three parts in one; 12mo; pp. 48 (each); full green morocco, gilt, and top edge gilt.

The cuts in this work are by Thomas Bewick, and had been used in previous publications issued by Davison. The frontispiece of the first number is a portrait of Burns.

—:o:—

127.—Rhymes of Northern Bards: being a curious collection of old and new songs and poems, peculiar to the Counties of Newcastle upon Tyne, Northumberland, and Durham. Edited by John Bell, jun.

“Northumbria’s sons stand forth, by all confest,  
 “The first and firmest of fair freedom’s train  
 “Each brave Northumbrian nurses in his breast  
 “The sacred spark, unsullied by a stain.”

Newcastle upon Tyne: printed for John Bell, by M. Angus & Son, and sold by them, and other booksellers in the town. 1812.

12mo; pp. 334; full russia, gilt, and gilt edges.

This work contains a cut by Thomas Bewick on the title-page, representing the Newcastle arms with St. Nicholas’ Church, etc., in the background. This cut was used in the first Newcastle Directory, 1778.<sup>1</sup>

The copy here described is one of 300 published containing the index (p. 329-34).<sup>2</sup>

Book-plates: William Hobson; John William Pease.

—:o:—

128.—Hobbinol, Field Sports, and the Bowling Green. By W. Somerville. London: printed by William Bulmer and Co. . . . 1813.

Dy. 4to; pp. viii., 118; full calf, gilt.

The illustrations in this work are, as stated in the preface, by Nesbit and Thurston. Some of the illustrations are printed on India paper and mounted.

<sup>1</sup> See facsimile copy in Reference Library (No. D2480), and also 1787 ed. (No. D1185).

<sup>2</sup> See note to No. 302 in Hugo.

- 129.—The Poetical Works of Robert Ferguson, with his life. Engravings on wood by Bewick. Alnwick: printed by W. Davison [1814].

Two vols.; 12mo; pp. 274, 254; bound by Zaehnsdorf in full blue calf, gilt, and top edge gilt.

This work contains many cuts by Thomas Bewick, "but with the exception of one or two of the tail-pieces, none are of much merit."<sup>1</sup> The frontispieces and engraved title-pages are by Mitchell. At the end of the second volume there is a glossary.

—:o:—

- 130 (1).—Day, a Pastoral; in three parts, viz., Morning, Noon, and Evening. To which is added The Stubborn Dame. Thirty-two engravings. Alnwick: printed and published by W. Davison, [about 1814].<sup>2</sup>

12mo; pp. 36; half green morocco, top edge gilt.

The woodcuts in this work were done by Thomas Bewick and had all been previously used in other publications.

"The Youngster's Diary" is also bound up with this volume. *See next entry, No. 130 (2).*

—:o:—

- 130 (2).—The Youngster's Diary; or, Youth's Remembrancer of Natural Events, for every month in the year. Alnwick: printed by W. Davison, [about 1814].<sup>3</sup>

12mo; pp. 36, interleaved; half green morocco, top edge gilt.

The engravings were executed by Thomas Bewick and had previously been used by Davison in illustrating other publications. This copy is bound up with "Day, a Pastoral." *See previous entry.*

- 131.—*Another copy.*

12mo; full green morocco, gilt, and top edge gilt.

—:o:—

- 132.—Figures in Rhymes; or, metrical computations. Addressed to Northumbrians. By H. R. [Henry Robson]. Printed for J. Bell, on the Quay, Newcastle upon Tyne, 1814.

Post 8vo; pp. xvi.; full green morocco, gilt, and top edge gilt.

<sup>1</sup> See Thomson, pp. 226-7.

<sup>2</sup> See Thomson, p. 34.

<sup>3</sup> See Thomson, p. 35.

This work contains three cuts, "said to be by Thomas Bewick." Hugo had a copy, and he quotes the following description written by the publisher, Mr. John Bell:—"On the 30th of July, 1814, there were printed of the 'Figures in Rhymes' 512 copies on writing pot paper, 8vo, and 12 copies on medium drawing paper, 8vo . . . It was a new work, written by Henry Robson, a journeyman printer in Newcastle."<sup>1</sup>

The title-page of this copy is signed by John Bell.

—:o:—

133.—The Oxford Sausage; or, select poetical pieces, written by the most celebrated wits of the University of Oxford. A new edition, with cuts, from the original designs, by Thomas Bewick.

—Tota, merum sal. Lucr. iv., 1156.

London: printed for Longman . . . 1815.

Roy. 8vo; pp. 224; original boards.

The twenty-four cuts in this work were engraved by Thomas Bewick. He used the designs in the earlier editions of the work, cutting fresh blocks, and making a good many alterations and improvements. The volume may be compared with the 1814 edition (see next entry), in which the cuts, with some exceptions and some retouchings, were those used in the original edition of 1764.

134.—*Another edition.* London: printed by W. Hughes . . . 1814.

Cr. 8vo; pp. 224; full green morocco, gilt, and top edge gilt.

See previous entry.

—:o:—

135.—Recreations in Natural History; or, Popular Sketches of British Quadrupeds . . . [with] engravings and woodcuts . . . by the first masters. London: printed for the proprietors; and published by William Clarke . . . 1815.

Dy. 8vo; pp. xvi, 368; bound by Waters, Newcastle, in full red morocco, extra gilt, and gilt edges.

The woodcuts in this work are by Luke Clennell,<sup>2</sup> one of Bewick's pupils. The copperplate engravings of the animals are by Ranson, Greig, and others, and were done from paintings chiefly by Luke Clennell.

<sup>1</sup> See Hugo, No. 304.

<sup>2</sup> See p. iv. of the preface to the book.

## 136.—Impressions of Davidson's [sic] woodcuts partly by Bewick. [?1815].

Dy. 4to; half green morocco, gilt, and top edge gilt.

This volume is lettered as above, but contains no title-page. It is no doubt a copy of the "New specimen of cast-metal ornaments and wood types sold by W. Davison, Alnwick," as it tallies exactly with Hugo's description of that work.<sup>1</sup> The cuts number eleven hundred, and comprise birds, quadrupeds, vignettes, race cuts, advertisements, etc., etc. The volume contains the cuts to Ferguson's poems, published in 1814, so the date cannot be earlier than that year.

Book-plate: John William Pease.

—:o:—

## 137.—A Garland of New Songs. Newcastle-upon-Tyne: printed by J. Marshall . . . [? 1815-18].

Two vols.; 12mo; full brown morocco, gilt, and gilt edges.

The "Garlands," almost all of which contain several songs, consist, in volume i., of 8-page parts; in volume ii., of 24-page parts. They were published chiefly by J. Marshall, Newcastle, and contain some of Thomas Bewick's early cuts. The date of publication was probably about 1815-18.

Book-plate: John William Pease.

—:o:—

## 138.—The Fables of Æsop, and others, with designs on wood, by Thomas Bewick.

"The wisest of the Ancients delivered their Conceptions of the Deity, and their Lessons of Morality, in Fables and Parables."

Newcastle: printed by E. Walker . . . 1818 [price £1 11s. 6d.].

First edition; imp. 8vo; pp. xxiv., 376; bound by Riviere in full tree calf, extra gilt, and gilt edges.

Of the publication of this work Bewick, in his Memoir (chap. xv.), writes as follows:—"During a severe illness with which I was visited in 1812 . . . I determined, if I recovered, to go on with a publication of 'Æsop's Fables.' . . . I could not . . . help regretting that I had not published a book similar to 'Croxall's Æsop's Fables,'<sup>2</sup> as I had always intended to do. I was extremely fond of that book; and, as it had afforded me much pleasure, I thought, with better executed designs, it would impart the same kind of delight to others that I had experienced from attentively reading it. . . . As soon as I was so far recovered as to be able to sit at the window at home, I began to draw designs

<sup>1</sup> See Hugo, No. 298.

<sup>2</sup> A copy of this work is in this collection, sec No. 146.

The Fables of Æsop, and others, *contd.*

upon the wood of the fables and vignettes; and to me this was a most delightful task. In impatiently pushing forward to get to press with the publication, I availed myself of the help of my pupils—my son, William Harvey, and William Temple.<sup>1</sup> . . . The execution of the fine work of the cuts, during daylight, was very trying to the eyes, and the compiling or writing the book by candle-light in my evenings at home, together injured the optic nerve, and that put all the rest of the nerves ‘out of tune;’ so that I was obliged, for a short time, to leave off such intense application until I somewhat recovered the proper tone of memory and of sight. Indeed, I found in this book more difficulties to conquer than I had experienced with either the ‘Quadrupeds’ or the ‘Birds.’ The work was finished at press on the first of October, 1818. It was not so well printed as I expected and wished.”

In several of the cuts in this work “the arrangement and composition appear to have been suggested by those in Croxall; but in every instance of this kind the modern artist has made the subject his own by the superior manner in which it is treated: he restores to the animals their proper forms, represents them *acting* their parts as described in the fable, and frequently introduces an incident or sketch of landscape which gives to the whole subject a natural character.”<sup>2</sup>

Though the work upon publication did not at once meet with the anticipated success, not being considered to be quite up to the standard of excellence exhibited in the “Birds,” it is now acknowledged to be well worthy of Bewick’s name, and copies are eagerly sought after.<sup>3</sup>

The receipt given to purchasers, which appears in the front of this and each of the following copies of the work, was designed with the object of detecting any copies which might be obtained otherwise than from Bewick himself. It was printed from a copper-plate and a wood-block combined. The piece of seaweed printed in red is from the copper-plate, and the wording of the receipt, the facsimile signatures,<sup>4</sup> and the impression of Bewick’s thumb-mark, are from the wood-block.

During the publication of this work, December, 1818, John Trotter Brockett desired Bewick to pull him a set of the figures on India paper which he forwarded for that purpose. Many of the cuts, however, had been cleaned, and Bewick was unable to grant this request; so he returned the paper with a promise to meet his wishes when the work again went to press. The refusal seems to have annoyed Brockett greatly, for he tells Bewick that his conduct is “uncandid and unhandsome in the extreme,” and accuses him of having betrayed such littleness of mind as really makes the transaction without a parallel. Bewick in his reply styles this letter “arrogant and offensively impudent,” and a breach in friendship was the result of the correspondence.<sup>5</sup> In 1825, however, Brockett interested himself in the proposal to have a bust of Bewick executed by Bailey. See No. 315.

For a copy of the block used for the illustration at the head of the Introduction see No. 230.

<sup>1</sup> The British Museum Catalogue says: “The majority of the cuts in this volume were designed by Johnson.”

<sup>2</sup> Jackson and Chatto, p. 451.      <sup>3</sup> See Robinson, pp. 127-8.

<sup>4</sup> The signature over the thumb-mark was sometimes written in by Bewick. See next copy, No. 139.

<sup>5</sup> This correspondence is contained in No. 172 of this collection.



139.—*Another copy.*

First edition; imp. 8vo; full sage green morocco, gilt, and gilt edges.

This copy originally belonged to John Trotter Brockett, and contains his autograph, together with the following note written on the fly-leaf:—"The Tail-piece at page 162 bears the Date of the Death of Thomas Bewick's Mother; and that at page 176 of his Father. The final Tail-piece is a view of Ovingham Church Yard, in which is the Family Burying Place."

This copy also contains Bewick's autograph signature on the receipt, in place of the facsimile impression usually found. It has Brockett's coat-of-arms stamped in gold on the binding.

Book-plate: John William Pease.

140.—*Another copy.*

First edition; imp. 8vo; full crimson morocco; extra gilt, and gilt edges.

Book-plate:—John William Pease.

141.—*Another copy.*

First edition; imp. 8vo; full maroon morocco, extra gilt, and gilt edges.

Book-plate: John William Pease.

142.—*Another copy.*

First edition; imp. 8vo; full russia, gilt, marbled edges.

The receipt in this copy bears Thomas Bewick's autograph. The fly-leaf bears the name of Thomas Hall Fisher, to whom the volume evidently belonged in 1820. There is also a signature of T. F. Fisher, Caius College, Cambridge.

143.—*Another copy.*

First edition; roy. 8vo; bound by Pratt in full green morocco, extra gilt, and top edge gilt.

144.—*Another copy.*

First edition; dy. 8vo; full crimson morocco, gilt, and gilt edges.

This copy forms volume v. of one of the five-volume sets of Bewick's works collected and issued, with extra title-pages dated 1822, by Emerson Charnley.<sup>1</sup>

Book-plate: John Trotter Brockett.

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<sup>1</sup> For further particulars concerning the issue of these sets see No. 20.

The Fables of Æsop, and others, *contd.*145.—*Another copy* [cuts only].

Large roy. 4to; bound by Waters, Newcastle, in full levant morocco, extra gilt, and gilt edges.

This volume contains India paper proofs of the cuts illustrating Æsop's Fables. A few are missing. A MS. note by J. W. Pease, as to the state of completeness of the volume, is pasted in at the end. The following note written by Jane Bewick, from whom the cuts were obtained, is mounted at the beginning of the volume:—"Unique. A set of Impressions on India paper.—Bewick's Fables—I believe there is not another complete set. J. Bewick. Looked over Aug., 1870."

The cuts are mounted two and three on a page.

Book-plate: John William Pease.

— : o : —

146.—Fables of Æsop and others; translated into English. With instructive applications; and a print before each fable. By Samuel Croxall, D.D., late Archdeacon of Hereford. The twelfth edition, carefully revised and improved. London: printed for W. Strahan . . . 1782.

Fp. 8vo; pp. xxxiv., 336; bound by Riviere in full tree calf, gilt, and gilt edges.

The cuts in this volume were probably executed by E. Kirkall.<sup>1</sup> The work is interesting as having inspired<sup>2</sup> Bewick to publish his own (1818) edition of Æsop's Fables, in which he improved upon Croxall's cuts, whilst retaining many of his ideas. See the fuller description to Bewick's Æsop's Fables (No. 138).

Book-plate: John William Pease.

— : o : —

147.—A Treatise on Two of the most important Diseases which attack the Horse . . . I. Locked jaw and tetanus . . . II. Epidemical disease, or catarrhal affection . . . By William Wilkinson, Veterinary Surgeon, Newcastle-upon-Tyne. Newcastle: printed by Edward Walker . . . 1818.

Dy. 4to; pp. xvi., 212; full green morocco, gilt, and top edge gilt.

This work contains a copper-plate frontispiece of a horse, signed "H. P. Parker, Delint., T. Bewick & Son, Sculpt."

<sup>1</sup> See Jackson and Chatto, p. 418.

<sup>2</sup> See Bewick's Memoir, chapter xv.

148.—*Newcastle Reprints.*—*Comprising* :—

- Chorographia; or, a survey of Newcastle-upon-Tyne. 1818.  
 An account of the great floods in 1771 and 1815. 1818.  
 The siege of Newcastle. By William Lithgow. 1820.  
 His Majesties passing through the Scots armie, &c. 1820.  
 The taking of Newcastle, &c. 1825.  
 The Scots march from Barwick to Newcastle. 1827.

Newcastle: printed for Emerson Charnley.

Cr. 8vo; full green morocco, gilt, and gilt edges.

These tracts were among those reprinted by the Newcastle Typographical Society, which was formed in 1817. The cuts are by Thomas Bewick, and include the book-plates of W. Garret<sup>1</sup> and J. T. Brockett.<sup>2</sup> That of W. Garret was subsequently, after slight alteration, adopted as a book-plate by J. W. Pease. It was originally, according to Robinson, p. 306, a Ticket of Admission to a Ball, executed in 1795, the inscription being afterwards erased. The block itself is now in this collection, No. 247.

The fly-leaf of the tract entitled "The Siege of Newcastle" bears John Trotter Brockett's autograph.

Book-plate: John William Pease, as described above.

149.—*Another Reprint, entitled A Short View of the Long Life and Raigne of Henry III.* . . . 1627. [S. Hodgson, 1817.]

Cr. 8vo; pp. vii., 30; full brown morocco, gilt, and gilt edges.

The work was edited by J. T. Brockett. There is no cut by Bewick, nor is there any reprint title-page by Hodgson. The copper-plate frontispiece is a likeness of Henry III. copied by Lambert.<sup>3</sup>

Book-plate: John William Pease.

— : o : —

150.—*Memoirs of the Life and Writings of Luis de Camoens, by John Adamson, F.S.A.* London: printed for Longman and Co. [by Edw. Walker, Newcastle], 1820.

Two volumes; roy. 8vo; pp. xvi, 310; iv, 392; full green morocco, gilt, and top edge gilt.

<sup>1</sup> Garret's book-plate appears on the titles of tracts 1 and 2. See Hugo, 2018.

<sup>2</sup> Brockett's book-plate appears on the titles of tracts 3, 4, 5, and 6. See Preface, p. vii.

Memoirs of Camoens, *contd.*

"This work, which is in two volumes, and of which two editions were printed, viz., one in crown 8vo, and the other in royal 8vo, is illustrated with several wood-engravings by Thomas Bewick, as also some copperplates by Skelton. The blocks, including the beautiful cut of the Grotto of Camoens, were destroyed by fire at the burning of Mr. Adamson's library, April 21, 1849. For the cuts in this work Mr. Adamson paid Bewick for Davidson's Arms, 15s.; the Grotto of Camoens, £4 4s.; Two Viceroy's, £2 2s.; Faria Sousa, £2 12s. 6d.; Camoens, £2 12s. 6d.; portrait, whole length, £9 9s.; Camoens, head and reverse, first and second medals, £5 5s."<sup>1</sup>

For an anecdote concerning the Poet's Medal (vol. i., p. xiv.), and for other information, see Hugo, pp. 147-8, and Thomson, p. 231.

— : o : —

- 151.—A Collection of Right Merrie Garlands for North Country Anglers [Comprising The Angler's Progress, The Pleasure and Utility of Angling,<sup>2</sup> The Tyne Fisher's Farewell, and the Fisher's Garlands for 1821-45.] Newcastle: printed for Emerson Charnley [except the last two numbers which were printed for W. Garret].

Two vols; cr. 8vo; full green calf, gilt.

With reference to this collection Joseph Crawhall in the introduction to his own (1864) edition of the songs says:—"They were at first issued separately, and afterwards collectively in 1836, containing, with 'The Angler's Progress' and 'The Tyne Fisher's Farewell,' fourteen Garlands to 1832 inclusive. A subsequent edition appeared in 1842, with fifteen additional songs, continued to 1845, including 'The Auld Fisher's Invitation,' forming in the whole a collection of twenty-nine Garlands from 1820 to 1845. The original manuscripts, with the correspondence relating to them, and the corrected proofs, were purchased by the editor of the present edition from the late William Garret, many years manager for the late Emerson Charnley, the publisher of the former editions, and on such data the notes and memoranda now prefixed to each Garland are founded."<sup>3</sup>

Special title-pages were printed for the collection in 1836 and 1842, a few Garlands being subsequently inserted.

Many of the cuts illustrating these Garlands were the work of Thomas Bewick; but, as Crawhall says:—"The blocks were so thoroughly, and, I may say, so skilfully metamorphosed, that it will be found difficult in many cases to recognise them in their present state" as having been originally published in Bewick's own works.<sup>4</sup> The cut illustrating the Garland for 1826 was copied by Isaac Nicholson from a tail-piece by Bewick,<sup>5</sup> and a copy of the letter sent by Bewick to Charnley, expressing his annoyance at this proceeding, is given on pp. 228-9 of Thomson's Life.<sup>6</sup>

<sup>1</sup> See Robinson, pp. 303-4.

<sup>2</sup> Title-page only.

<sup>3</sup> See No. 154 of this collection, pp. vii.-viii.

<sup>4</sup> See No. 154 of this collection, p. viii.

<sup>5</sup> See MS. note on title-page of 1826 Garland in this copy.

<sup>6</sup> See No. 201 of this collection.

The copy here described contains the "corrected proofs" referred to above by Joseph Crawhall, duplicate and triplicate impressions of the Garlands, names of writers of the songs, and also much general information, in manuscript, concerning their publication. The fly-leaf of each volume bears the autograph of Joseph Crawhall.

Book-plate: Joseph Crawhall.

152.—*Another copy, without duplicates or MS. notes, and not containing the 1836 title-page.*

One vol.; cr. 8vo; full brown morocco, extra gilt, and top edge gilt.

Book-plate: John William Pease.

153.—*Another collection, with the same title as above.*

Three vols.; cr. 8vo; full russia, gilt, and top edge gilt.

This set contains many additional pieces, notes and comments in manuscript, a portrait of Bewick, music, views, etc. The third volume, which is edited by Joseph Crawhall and printed by Ballantyne and Co., for G. Rutland, Newcastle, contains, along with the printed matter, the manuscript of the Garlands from 1847-64, afterwards printed in the latter year by Crawhall. It does not contain any of Bewick's work.

Book-plate: Thos. Gaisford.

154.—*Another edition.* Edited by Joseph Crawhall, and continued to this present year. Newcastle-on-Tyne: George Rutland, 22, Blackett Street, 1864.

Cr. 4to; pp. xvi., 312; quarter roxburgh, top edge gilt.

This volume contains a cut of the arms of Newcastle, by Thomas Bewick, at the head of the dedication, and is the edition referred to in No. 153 and in the first paragraph of the descriptive matter relating to No. 151.

Book-plate: John William Pease.

— : o : —

155.—A Collection of Publications relating to Newcastle upon Tyne and Gateshead. By John Sykes . . . Printed for John Sykes . . . Newcastle, 1828.

Dy. 8vo; full green morocco, gilt, and top edge gilt.

This volume contains nine tracts, published 1822-28, of which eight contain cuts by Thomas Bewick. The following are the titles of the tracts:—

- I. An Account of the Proceedings in Newcastle upon Tyne and Gateshead in celebration of the Coronations of George III., 1761, and of George IV., 1821.

A Collection of Publications by Sykes, *contd.*

- II. *Broadside*: Statue of James II., formerly on the Sandhill and afterwards cast into bells.
- III. Report of the Trial of Watson against Carr, 1823.
- IV. Newcastle Literary Magazine, vol. i., no. 1, 1824. *No cuts.*
- V. Stanzas on the intended new road from Potticar Lane to Leyburn Hole.
- VI. *Broadside*: Statue of Charles II., with Pasquinade and reply.
- VII. Account of the Statue of Charles II., with Pasquinade and reply.
- VIII. An Account of the Death and Funeral Procession of the Duke of York, 1827.
- IX. La Belle Assemblée; or, the Tinmouth Bathers. A Poem.

— : o : —

156.—A Descriptive Catalogue of a valuable Collection of Books, in various Languages, and almost every branch of Science and Literature . . . By J. Sams, Darlington. Price 6s. 6d. London, 1822. [printed by Walker, Durham].

Part I. only; dy. 8vo; pp. iv., 426; full green morocco, gilt, and top edge gilt.

This work, of which only 250 copies<sup>1</sup> were printed, contains several cuts by Thomas Bewick. The second part was published in 1824, and the third in 1826.<sup>2</sup>

— : o : —

157.—May Day with the Muses. By Robert Bloomfield, Author of the Farmer's Boy, Rural Tales, &c. London: printed for the Author; and for Baldwin, Cradock, and Joy, 1822.

12mo; pp. viii., 100; full green morocco, gilt, and top edge gilt.

Hugo enters this work in his catalogue under protest. Of the engravings contained in it, he says, "I apprehend that their claim to be considered the work of Thomas Bewick, although advanced for them by many, cannot be substantiated."<sup>3</sup>

— : o : —

158.—Tom Thumb's Play-book, to teach the Children their letters as soon as they can speak: or, easy lessons for little children and beginners. Being a new and pleasant method to allure little ones into the first principles of learning. Newcastle: printed by George Angus . . . 1824.

Six copies bound in one, but with only five covers; square 18mo; 48 pp. each; bound by Riviere in full mottled calf, gilt.

<sup>1</sup> See end of advertisement.

<sup>2</sup> See Hugo, No. 442.

<sup>3</sup> See Hugo, No. 189.

This volume was in the Hugo collection, and is described in the "Bewick Collector," No. 456, as follows:—"With an illustrated alphabet, executed before the time of Bewick, and two cuts of Fables 'The Crow and the Pitcher' and 'The Two Frogs,' by Thomas Bewick, from the blocks used in 'Hastie's Reading Easy.' On the cover are four cuts altered from those in the 'Select Fables,' of 1784,<sup>1</sup> also by him. Different cuts are used on five different covers, a copy of each of which is bound together in the present volume. On some of the copies, instead of that given above, is the imprint 'Union Street: printed for T. Bell, Bookseller, by G. Angus, Newcastle, 1824.'"

Book-plate: The Rev. Thomas Hugo.

— : o : —

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

Dy. 4to; half reddish-brown morocco.

Only a few copies were published. They contain nearly all the vignettes of the Quadrupeds and Birds, without letterpress, printed two on a page.

This copy has an impression of the thumb-mark receipt given with the volume of *Æsop's Fables*, published in 1818, and has the following manuscript note on the fly-leaf, signed J. W. P.:—"Only 100 copies printed folio without letterpress." A signature, "T. Bewick," has been pasted inside the front cover.

Book-plate: John William Pease.

160.—*Another copy.*

Dy. 8vo; brown cloth.

In this copy the vignettes are printed one on a page.

— : o : —

161.—Synopsis of the Newcastle Museum, late the Allan, formerly the Tunstall, or Wycliffe Museum . . . By George Townshend Fox, Esq., F.L.S. . . . Newcastle: printed by T. and J. Hodgson . . . 1827.

Dy. 8vo; pp. xxiv., 314; original boards, uncut.

This work contains two woodcuts by Thomas Bewick (pp. 225, 312), and two copper-plates by his son, R. E. Bewick (pp. 245, 248). There are also illustrations by Lambert and Nicholson. Amongst other matters of interest in the text itself are letters to Bewick, *e.g.*, from Tunstall and Pennant, pp. 23-5, and notes on his Birds, and on Consett's Tour, pp. 287-92.

Book-plate: Thomas Bell.

<sup>1</sup> Compare cuts Nos. 1, 3, 12, and 15 in the order in which they are here bound, with the cuts in the fables at pp. 177, 76, 211, 180.

162.—One Hundred Fables, original and selected, by James Northcote, R.A., &c., &c. Embellished with two hundred and eighty engravings on wood.

“And this our life, exempt from public haunt,  
Finds tongues in trees, books in the running brooks,  
Sermons in stones, and good in every thing.”—*Shaksp.*

London: Geo. Lawford . . . printed by J. Johnson, 1828.

Cr. Svo; pp. iv., 272; boards.

The illustrations in this work were drawn by William Harvey, Bewick's favourite pupil, from designs suggested by Northcote. The following is a description of the manner in which Northcote worked:—"It was by a curious process that Mr. Northcote really made the designs for these Fables the amusement of his old age, for his talents as a draftsman, excelling as he did in animals, was rarely required by this undertaking. His general practice was to collect great numbers of prints of animals, and to cut them out; he then moved such as he selected about upon the surface of a piece of paper until he had illustrated the fable by placing them to his satisfaction, and had thus composed his subject; then fixing the different figures with paste to the paper, a few pen or pencil touches rendered the singular composition complete enough to place in the hands of Mr. Harvey, by whom it was adapted or freely translated on the blocks for the engravers. The designs made by this ingenious mode are the more curious as having been executed by a painter, whose masterly hand knew so well how to give that beauty of arrangement which makes them so admirable and interesting."<sup>1</sup>

Among those engaged in the engraving of the cuts were some of Bewick's pupils.<sup>2</sup>

The copy here described contains two letters from Mr. George Lawford, the publisher of the work, of which one addressed to Thomas Bewick is as follows:—

Saville Passage,  
Feb'y. 6th, 1828.

Sir,

Although I have not the pleasure of knowing you but through the voice of your (well deserved) fame, permit me the honour of presenting you with a copy of Mr. Northcote's Fables merely to convey to you the progress of that art which has and ever will acknowledge you as Father in Modern days, and the excellence of your young Friend Mr. W. Harvey I cannot speak of in too high terms either as an artist or a gentleman. That the sun set of your life may go down in a cloudless sky is the sincere wish of

Sir

Your most obedt. humble . . .

TO THOS. BEWICK ESQ.

GEO. LAWFORD.

The volume was sold at the Bewick sale in 1884 for 50/-.<sup>3</sup>

Book-plate: John William Pease.

<sup>1</sup> See preface to second series of Fables published in 1833 (No. 164 of this collection), pp. xlv-xlvi.

<sup>2</sup> See the index to the engravings at the end of the volume.

<sup>3</sup> See No. 93 in Sale Catalogue (No. 206 of this collection).



163.—*Another copy.*

Roy. 8vo; dark slate cloth.

This copy contains as frontispiece a portrait of James Northcote, which is not in the cr. 8vo copy above described. The following inscription is written on the fly-leaf:—"J. W. Pease from his sincerely attached schoolfellow Jon<sup>n</sup>. Peckover 5th mo. 1852."

Book-plate: John William Pease.

164.—*Second series.* London: John Murray, Albermarle Street, 1833.

Cr. 8vo; pp. lx., 248; full green morocco, extra gilt, and gilt edges.

Comparing this book with the two previous volumes, we find that it has a different title-page, contains a different set of fables and cuts, and is edited by F. S. Rogers. As in the earlier series of fables, the cuts were drawn by W. Harvey and engraved by various engravers, including some of Bewick's pupils.

Book-plate: John William Pease.

—:o:—

165.—*Metrical Legends of Northumberland: containing the traditions of Dunstanborough Castle, and other poetical romances, with notes and illustrations.* By James Service.

"Ah! happy he who thus, in magic themes,  
"O'er worlds bewitch'd in early rapture dreams;  
"Where wild enchantment waves her potent wand,  
"And Fancy's beauties fill her fairy land."—*Crabbe.*

Alnwick: printed and sold by W. Davison . . . 1834.

12mo; pp. 160; bound by Zaehnsdorf in full calf, gilt, and top edge gilt.

This work contains eleven cuts by Thomas Bewick, some of which were used in other publications.

—:o:—

166.—*The Local Historian's Table Book, of remarkable occurrences, historical facts, traditions, legendary and descriptive ballads, &c., &c., connected with the counties of Newcastle-upon-Tyne, Northumberland and Durham.* By M. A. Richardson. London: J. R. Smith, 1842-46.

The Local Historian's Table Book, *contd.*

Eight volumes; roy. 8vo; full green morocco, gilt, and top edge gilt.

This work contains "many engravings by Thomas Bewick, most, if not all, of which were used in previous publications."<sup>1</sup>

— : o : —

- 167.—The Haunted House at Willington, Northumberland: a metrical legend. With William Howitt's narrative of his visit. Also, The Origin of the English Language. A classical scrap. By an Old Scribe. Second edition, adorned with numerous engravings. North Shields, 1849.

12mo; pp. 36; full green morocco, gilt, and top edge gilt.

This work contains several cuts by John Bewick.

— : o : —

- 168.—The Howdy and the Upgetting. Two tales of sixty years sin seyne, as related by the late Thomas Bewick, of Newcastle, in the Tyne Side dialect. London: printed for the admirers of native merit. 1850.

Dy. 4to. This copy, published in cr. 8vo, is mounted on dy. 4to paper; pp. 16; bound by Riviere in full calf, gilt, and gilt edges.

This work, of which only sixty copies were printed, contains three previously used cuts by Thomas Bewick, and was printed by Samuel Bird for John Gray Bell.

A letter dated Dec. 6, 1850, written by Bell and inserted in this copy, contains the following passage concerning the work:—"I am just about to publish a little thing of Bewick's of which the title is the Howdy and the Upgetting in the Teyne Seyde dialect 50 years seyne. They consist of two very curious, (though rather broad) fragments in the autograph of Bewick, which I observed in the collection of my uncle when in the North and I bribed him with the promise of some copies to lend me them to print a very few, I intend having 50 copies taken off at 2/6 each." The discrepancy in the assigned date—60 years before, on the title-page, and 50, in the letter—will be observed.

The volume also contains an autograph letter sent by Bewick to Wm. Ford, Manchester, which is dated 1807. The letter has, however, no connection with the work. There are also three inserted portraits of Bewick:—I. Painted by J. Ramsay, engraved by John Burnet. II. Painted by Murphy, engraved by Snimmerfield. III. Painted by Nicholson, engraved by Ranson.

The half-title bears the following inscription:—"J. Mayer, Esq., with the Editor's Compts."

Book-plate with motto Deo et Regi.

<sup>1</sup> See Hugo, No. 500.

TWO VOLUMES BELONGING TO, BUT NOT ILLUSTRATED  
BY, THE BEWICKS.

- 169.—The Complete Angler . . . in two parts. The first written by Mr. Isaac Walton, the second by Charles Cotton, Esq., with the lives of the authors . . . By Sir John Hawkins, Knt. The sixth edition with additions. London: printed for F. and C. Rivington . . . 1797.

Two parts in 1; cr. 8vo; pp. lxxvi., 262; xxxii., 237; half russia, paper sides.

This book does not contain any of Bewick's work, and is only of interest as having been in his possession. The title-page bears the following inscription in his handwriting:—"The Gift of<sup>1</sup> Thomas Davidson Esqr. C.P. to Thomas Bewick, Engraver, Newcastle."

Book-plate: John William Pease.

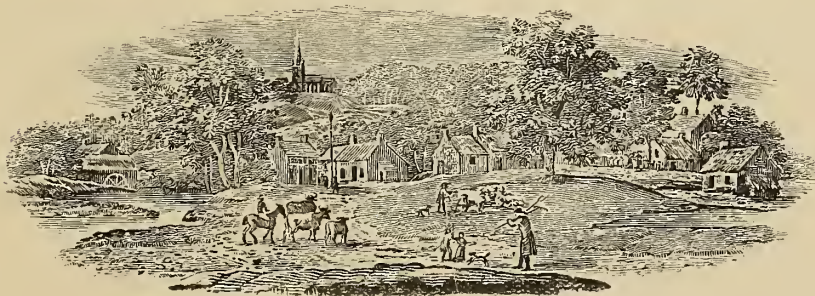
— : o : —

- 170.—A Sentimental Journey through France and Italy. By Mr. Yorick. London: printed by J. Wright . . . for Vernor and Hood, Poultry. 1804.

12mo; pp. xii., 179; half calf, paper sides.

The cuts in this work were engraved by Austin. The only interest attached to the volume, as regards Bewick, is that it was originally in the possession of the Bewick family, possibly of Thomas Bewick. At the Bewick sale in 1884 it was sold along with "Visions in Verse" (No. 110 of this collection) for 18/-<sup>2</sup>

Book-plate: John William Pease.



<sup>1</sup> The first three words are doubtful, having been cut in half by the binder's shears.

<sup>2</sup> See item 104 of Bewick Sale Catalogue, No. 206 of this collection.

## ALBUMS AND COLLECTIONS.

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### 171.—Bewick and Vernon Collection.

Two vols.; roy. folio; bound by Waters, Newcastle, in full brown russia, extra gilt, and gilt edges, and encased in brown morocco.

The following is Robert Robinson's account of this unique collection:—"A very important collection of upwards of one thousand five hundred wood-cuts,<sup>1</sup> formed for the most part by Bewick himself for a friend, is well worthy of special mention. The first volume consists of proofs of the Quadrupeds and Birds in various states. The second volume contains proofs of the cuts in Poems by Goldsmith and Parnell; the 'Blossoms of Morality;' miscellaneous subjects, including tradesmen's cards, rare book-plates, ball and theatre tickets, funeral cards, book illustrations, unfinished proofs, and proofs on yellow India paper, etc. To such of the woodcuts as have been engraved by pupils their names have been added in pencil. . . ." <sup>2</sup>

The original correspondence relating to the formation of this collection is mounted at the end of the second volume. A copy of it is prefixed at the beginning of the first volume, and is immediately followed by a MS. description (author not known) of the volumes as a whole.

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### 172.—The Charnley and Robinson Collection.

Two vols.; imp. 4to; bound by Waters, Newcastle, in full russia, extra gilt and gilt edges.

The collection contained in these two large volumes comprises miscellaneous cuts, portraits, autograph letters, original pencil sketches, etc., etc. The following are worthy of special mention:—

Vol. I.—

- Pp. 11, 19, 21, 40—The original letters relating to the publication of Charnley's edition of the "Select Fables," 1820.<sup>3</sup>  
 ,, 13, 14, 15, 12—The original letters relating to Brockett's request for a set of the cuts of "Æsop's Fables" on India paper.<sup>4</sup>  
 ,, 46-7—Two impressions of the Cadger's Trot, Bewick's only lithograph.

<sup>1</sup> Now only about 1,410—about 100 cuts having been taken out.

<sup>2</sup> See Robinson, p. 297.

<sup>3</sup> See No. 13 of this catalogue.

<sup>4</sup> See No. 138 of this catalogue.

- P. 48—R. E. Bewick's original pencil sketch of the lobster which he engraved for Isaac Cookson, with a proof impression of the same.
- „ 49—The Fleece cut. “This most beautiful and rare woodcut of a Heath Ram suspended by the middle, was engraved by Thomas Bewick for Mr. William Frood, Rochdale, in May, 1812, and charged only £1 18s. A proof on yellow China paper . . . size,  $7\frac{1}{4}$  inches by 5 inches.”<sup>1</sup>
- „ 71-84—Sixteen portraits of Bewick.
- „ 95-7—Three impressions of the Chillingham Bull taken after the border had been removed and the block repaired. In the second impression the cracks are noticeable.
- „ 98—Impression of the Whitley Large Ox copper-plate, which was engraved in 1789.
- „ 99-100—Two impressions of the Kylvoe Ox copper-plate, 1790.
- „ 107-121—Twenty-seven cuts of animals described in J. W. Pease's writing as having been “given by T. B. to his daughter E. [Elizabeth] and coloured by T. B. in 1800.”
- „ 122-130—John Bewick's original sketches for the cuts in the Emblems of Mortality, followed by a number of impressions from the blocks.
- „ 139-142—Thirty-four cuts from Goldsmith's Abridgment of the History of England, 1795.

Vol. II.—

- P. 101—An impression of the cut *Waiting for Death*, Bewick's last work. For an account of this cut see No. 281 of this collection.
- „ 112-134—Programmes for various Newcastle and other races, with a cut on each.
- „ 138-176—A number of broadside songs, etc., with a cut on each.

Bookplate: John William Pease.

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### 173.—Bewick's Wood Engravings.

Fourteen imp. 8vo volumes and one roy. folio volume; half morocco.

These volumes were in the Hugo Collection, and at the dispersal of that Library in 1877 they were bought by Dr. Joly for £155. At the sale of the Joly collection in 1893 they were acquired by J. W. Pease for £102. Hugo's description of the volumes as a whole was as follows:—“Collections Pictorial and Literary, illustrative of the artistic career of Thomas and John Bewick, combining a vast assemblage of early and rare proof states of Bewick's Quadrupeds, Birds, Fishes, Fables and Miscellaneous Engravings . . . Literary Extracts, Cuttings, &c.”<sup>2</sup> Hugo also gives a synopsis setting out the contents

<sup>1</sup> This is Robinson's description of this particular cut; see p. 307 of his *Life of Bewick*.

<sup>2</sup> See item 266 Hugo Sale Catalogue, No. 212 of this collection.

of each volume; but as much additional matter had been added by Dr. Joly, and the arrangement of many of the loose cuts, etc., changed before the 1893 sale,<sup>1</sup> that synopsis does not correctly describe the collection in its present state. Besides the general title given above, which is lettered on the binding, each volume bears a distinguishing letter. The most valuable and interesting volumes are those lettered B, C, and D. They contain, respectively, complete sets of the India paper proofs of the Quadrupeds, Land Birds, and Water Birds, obtained from Jane Bewick.

For the purpose of better exhibition many cuts of Birds, Quadrupeds, and Vignettes have been removed from these volumes and framed. See No. 277.

Book-plate: The Rev. Thos. Hugo—inserted in several of the volumes.

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- 174.—An album of original drawings, and autograph letters by Thomas Bewick (with one drawing<sup>2</sup> at least, and one letter,<sup>3</sup> by John Bewick.)

Dy. 4to; full brown morocco, extra gilt, and gilt edges.

This volume contains about 130 sketches for cuts which appeared in the "Quadrupeds," "Fables," "Somerville's Chase," etc. According to the lettering on the binding they were originally in the possession of Jane Bewick. There are in all six letters mounted at the end of the volume. The first is that quoted by Robinson on pp. 90-1 of his *Life of Bewick*, and was written by Thomas to his brother John about the cuts for the "Emblems of Mortality," 1789;<sup>4</sup> the second is from John to Thomas concerning the former's ill health; and the third, fourth, fifth, and sixth are mainly business letters written by Thomas to Mr. J. Payne (Bookseller, London), Mr. Booth (Bookseller, London), Mr. W. Carey (London), and Sir R. Philips, London.

On p. 51 there is another sketch of Bewick's last vignette, which is reversed and differs in one or two details from No. 288 of this collection.

Book-plate: John William Pease.

— : o : —

- 175.—The Barnes Collection of Bewick letters, 1783-1828.

Large roy. 4to; bound by Waters, Newcastle, in full green morocco, extra gilt, and gilt edges.

J. W. Barnes, the collector of these letters, was an executor of Jane Bewick. According to a pencil note written by J. W. Pease inside the cover, the volume contains "about 65 specimens of the writing of Thomas Bewick (22 of his signatures), & many letters to him."

Book-plate: John William Pease.

<sup>1</sup> This was found to be case by Mr. Mackey, who examined them on behalf of Mr. Pease. See his letter of 26th July, 1893, at the beginning of vol. A.

<sup>2</sup> See p. 35.

<sup>3</sup> See pp. 75-6.

<sup>4</sup> See No. 25.

176.—[Album containing numerous miscellaneous cuts, several portraits, prospectuses of works, etc., etc.]

Roy. folio; full green morocco, extra gilt, and gilt edges.

This volume, although lettered on the binding "Bewick's Life and Times," does not contain any biography. Among the contents the following may be mentioned:—

- p. 3—Water colour sketch of Bewick, taken from Ranson's engraving after Nicholson.
- p. 4—Water colour sketch of Bewick, taken from Burnet's engraving after Ramsay.
- pp. 13-14—An impression of the cut "Waiting for Death," with Bewick's description of the picture.
- pp. 16a-17a—Three impressions of the Chillingham Bull, without the ornamental border. Nos. 1 and 3 show the cracks in the block.
- pp. 21-3—A letter, dated April 26th, 1824, written and signed by Thomas Bewick, concerning the breeding of salmon in the Tyne.
- pp. 167-8—Bewick's MS. description of the Beaver, as printed in the *Quadrupeds*.

Book-plate: John William Pease.

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177.—Bewick Scrap Book.

Cr. folio; full green morocco, extra gilt, and gilt edges.

This volume contains a miscellaneous collection of cuts, including a number of birds, quadrupeds, vignettes, book-plates, etc. An impression of the *Kyloe Ox* appears on p. 7, and of the *Tiger*, *Lion*, *Zebra*, *Elephant*, on pp. 9-10. There are also cuts by Clennell, Scott, and others. The portrait which Jane Bewick described as "a vile caricature"<sup>1</sup> is prefixed on a vivid pink paper!

— : o : —

178.—Album containing a miscellany of cuts, letters, etc.

Roy. folio; bound by Wilson, Newcastle, in full buff pigskin, extra gilt, and gilt edges.

This and the following album are made up from the loose material of the Pease Collection.

179.—*Another album, similar to No. 178.*

<sup>1</sup> See frontispiece to *Select Fables*, No. 15 of this collection.

180.—Volume containing a large collection of Book-plates (many by Bewick), Heraldic Drawings, Pedigrees, Coffin-plates, &c., formed by John Bell (antiquary), with his curious manuscript notes. Supplemented by Jos. Crawhall, & revised by W. H. D. Longstaffe.

Imp. 4to; half morocco.

The title given above is a transcript of the label in Joseph Crawhall's writing, pasted on the front cover. The inner fly-leaf bears Joseph Crawhall's signature.

Book-plates: Joseph Crawhall.

— : o : —

181.—Coal Certificates.

Five volumes; large imp. 8vo; half black morocco.

These volumes contain a very numerous collection of coal certificates relating to the Tyne and Wear collieries. Many of the cuts on these certificates are signed Bewick, Bewick and Son, and Beilby and Bewick; many also are by Lambert. The collection was sold in *four volumes*<sup>1</sup> for £2 11s. at the Hugo Sale in 1877,<sup>2</sup> and J. W. Pease acquired it in 1893 from the Joly Collection for £7.<sup>3</sup>

182.—*Another collection.*

One volume; cr. 4to; half roan, paper sides.

This volume contains upwards of 200 certificates similar to those in the previous volumes. It was also in the Hugo Collection, and was sold for £1 at the sale in 1877.<sup>4</sup> J. W. Pease acquired the volume at Dr. Joly's sale in 1893 for £2 15s.<sup>5</sup>

— : o : —

183.—Impressions of a numerous Collection of ancient Wood Cuts in George Angus's printing office, Newcastle upon Tyne, which have ornamented Old Ballads, Songs, Histories, Wonderful Tales, &c., 1825. [MS. title.]

Cr. 4to; 35 leaves; half morocco, paper sides.

<sup>1</sup> A fifth volume has been added, for convenience of arranging and pasting down the collection.

<sup>2</sup> See item No. 270 in Hugo Sale catalogue (No. 212 of this collection).

|              |   |                  |   |     |   |
|--------------|---|------------------|---|-----|---|
| <sup>3</sup> | „ | 519 in Joly Sale | „ | 214 | „ |
| <sup>4</sup> | „ | 269 in Hugo Sale | „ | 212 | „ |
| <sup>5</sup> | „ | 518 in Joly Sale | „ | 214 | „ |



This volume contains upwards of two hundred and fifty cuts pasted several on a page. The cuts are very rough, being such as are found in old chap-books. Possibly Bewick had no hand in any of them. They are interesting as illustrating contemporary work.

—:o:—

*For other collections of cuts, etc., see Grangerised Biographies, Nos. 187, 202.*



# BIOGRAPHIES, CRITICISMS, AND CATALOGUES.

For Sale Catalogues *see next Section No. 203, seq.*

## GEORGE C. ATKINSON.

184.—Sketch of the Life and Works of the late Thomas Bewick. By George C. Atkinson. Read at a meeting of the Natural History Society of Northumberland, Durham, and Newcastle upon Tyne. June 15, 1830, and printed in their transactions. Newcastle: printed by T. and J. Hodgson, Union Street, 1830.

Dy. 4to; pp. 28, exclusive of various additions and illustrations; bound by Waters, Newcastle, in half levant morocco, gilt, and gilt edges.

This volume, which was presented by the author to William Garret,<sup>1</sup> is interleaved and contains, as well as Atkinson's Life, a thumb-mark receipt for a copy of Æsop's Fables (marked No. 1), with Bewick's autograph signature; views of Cherryburn and Ovingham Church; an anonymous brief memoir of Bewick, published by Humble, Durham; a copy of Jackson's portrait of Bewick; an engraving by Train of Bailey's bust of Bewick, with a list of the original subscribers to the bust; and other miscellaneous curiosities.

— : o : —

## JOHN GRAY BELL.

185.—A Descriptive and Critical Catalogue of Works, illustrated by Thomas and John Bewick, wood engravers, of Newcastle-upon-Tyne; with an appendix of their miscellaneous engravings, brief sketches of their lives, and notices of the pupils of Thomas Bewick. London: John Gray Bell, Bedford Street, Covent Garden, 1851.

Imp. 8vo; pp. viii., 78, 8; bound by Lambert, Newcastle, in full russia, extra gilt, and and top edge gilt.

<sup>1</sup> See MS. note on title-page.

The work contains several cuts which had been used in other publications. In this copy there are nine MS. letters written by Bell to Hugo between May 23rd, 1850, and June 21st, 1851, concerning the preparation and publication of the book. That dated May 28th, 1851, has the following note concerning the arrangement of the catalogue:—"I was at first anxious to continue the Chronological order through the loose cuts but found I was not able as the most of them *I could not learn anything like the date*. I therefore thought it better to avoid it altogether, the more so as it is very difficult in following Chronological order to work in the woodcuts of which I had two or three for the appendix; I also thought it would be better as the arrangement was not kept up, *not* to number the appendix."

Book-plate: John William Pease.

186.—*Another copy.*

Imp. 8vo; half morocco, gilt, and top edge gilt.

The introductory matter to Charnley's edition of the *Select Fables*, 1820, (including the portrait, title-page, Brockett's memoir of Bewick, *etc.*) is bound up at the end of this copy.

187.—*Another copy.*

This copy is included in a cr. folio volume of some 600 pages; bound in half red morocco, gilt edges.

The volume as a whole consists of a miscellaneous collection of cuts, *etc.*, by Bewick, his pupils, and others, and the intention has been to Grangerise the Catalogue by introducing on the blank sheets the cuts and prospectuses referred to. Among the contents some deserve special mention.

On p. 65 is a water colour sketch of a horse race, probably by Bewick.

On pp. 283-8 are engravings of a Zebra, an Elephant, a Tiger, and Lion. (See No. 274 in this catalogue). These are not from the original blocks done for Pidecock, but are impressions from the later blocks copied from the originals done for him in 1799. The Tiger is as described in No. 275 of this catalogue.

On p. 437 are two prospectuses (with a different cut on each) for the proposed *History of British Fishes*, which was to have been published in 1826, though the idea was abandoned.

Facing p. 449 was an impression of the cut "Waiting for Death" (size  $11\frac{3}{4} \times 8\frac{3}{4}$ ) but this has been taken out and framed. See No. 281.

## THOMAS BEWICK.

- 188.—A Memoir of Thomas Bewick, written by himself. Embellished by numerous wood engravings, designed and engraved by the author for a work on British fishes, and never before published. Newcastle-on-Tyne: printed by Robert Ward, Dean Street, for Jane Bewick, Gateshead . . . London: Longman, Green . . . 1862.

First edition; dy. 8vo; pp. xx., 344; full green cloth.

This work was written by Bewick at the request of his daughter Jane.

Among the cuts contained in it, that of the funeral procession on p. 286 is worthy of special mention. It is supposed to be the last cut engraved by Bewick.<sup>1</sup>

In the copy here described are numerous miscellaneous cuts inserted by Jane Bewick, and also notes in her handwriting. In place of the frontispiece (the view of Cherryburn) which is missing,<sup>2</sup> there has been inserted a copy of E. Train's engraving of Bailey's bust of Bewick. Facing p. 248 are impressions of the first and second blocks used in the printing of the man riding through the rain. The cut and the method of its printing are referred to in No. 45 of this collection, in speaking of the vignette on the title-page. A fuller description is given by Hugo in No. 1,477 of the Bewick Collector.

Book-plate: John William Pease.

- 189.—*Another edition*; prefaced and annotated by Austin Dobson. Newcastle-upon-Tyne: printed by R. Ward and Sons for Bernard Quaritch, London, 1887.

Roy. 8vo; pp. xxiv., 394; full brown cloth.

This forms Volume V. of the memorial edition of Bewick's works.

Book-plate: John William Pease.

— : o : —

## JULIA BOYD.

- 190.—Bewick Gleanings: being impressions from Copperplates and Wood Blocks, engraved in the Bewick Workshop, remaining in the possession of the family until the death of the last Miss Bewick, and sold afterwards by order of her executors. Edited . . . by Julia Boyd . . . [with] lives of Thomas Bewick and his pupils . . . Printed and published by Andrew Reid, Newcastle-upon-Tyne, 1886.

<sup>1</sup> Two original sketches for the cut are in this collection; see No. 288 (framed picture), and No. 174 (album) p. 51.

<sup>2</sup> The cut may be seen in No. 189, next entry.

Dy. 4to; pp. xxvi., 108 (part i.), 104 (part ii.), followed by 53 full page plates; bound by Waters, Newcastle, in full vellum, extra gilt, and top edge gilt.

This work was published as "a permanent record of the 'aftermath' of that remarkable workshop wherein was wrought so much interesting work at the end of the eighteenth and beginning of the nineteenth centuries."<sup>1</sup> The frontispiece is an etching by C. O. Murray from Ramsay's oil painting of *The Lost Child*,<sup>2</sup> the picture being lent by Mr. Pease to Miss Boyd for that purpose. The work also contains two other portraits of Bewick from Ramsay by H. H. Meyer (facing p. 1, part 1) and F. Bacon (facing p. 74, part 1). The two parts are indexed separately at the end of part 2, viz., on pp. 101-3 and p. 104.

The volume here described is a large paper copy of the work, and was presented to Mr. Pease by the author. It bears her presentation inscription on the fly-leaf.

At the beginning of the volume are inserted two letters to Mr. Pease from the author,<sup>3</sup> and a notice of the death of Miss Boyd, reprinted from the *Durham Chronicle*; whilst at the end are press notices of the work from the *Newcastle Daily Journal* and *Newcastle Daily Chronicle*.

Book-plate: John William Pease.

— : o : —

### AUSTIN DOBSON.

191.—Thomas Bewick and his pupils. By Austin Dobson. With ninety-five illustrations. London: Chatto and Windus, 1884.

Dy. 4to; pp. xviii., 232; half vellum, paper sides.

This copy is No. 9 of the large paper *édition de luxe*, of which only two hundred copies were printed. The frontispiece portrait of Bewick is reduced from Bacon's etching after Ramsay.

Book-plate: John William Pease.

192.—*Another copy.*

Crown 8vo; cloth.

Book-plate: John William Pease.

<sup>1</sup> See preface to the book, p. ix.    <sup>2</sup> See No. 323 of this collection.

<sup>3</sup> One of them relating to the loan of Ramsay's picture, as mentioned above.

## THOMAS HUGO.

193.—The Bewick Collector. A descriptive catalogue of the works of Thomas and John Bewick; including cuts in various states, for books and pamphlets, private gentlemen, public companies [etc.], and wood blocks. With an appendix of portraits, autographs, works of pupils, &c., &c. The whole described from the originals contained in the largest and most perfect collection ever formed, and illustrated with a hundred and twelve cuts. By Thomas Hugo, M.A., F.R.S.L., F.S.A., &c. . . . the possessor of the collection. London: Lovell Reeve and Co., 1866-8.

Two vols., [the second volume is a supplement]; dy. 8vo; pp. xxiv., 562; xxxii., 354; bound by Riviere in full tree calf, gilt, sprinkled edges.

This copy contains four letters from Hugo to Robert Robinson inserted at the beginning. Two quotations from these letters may be given:—

“The Chestnuts,  
Clapton,  
16 Feb. 1866.

. . . “My book is about four fifths done, & heartily glad shall I be when it is completed, as I have several other things clamourous for my attention. Slow, unreasonably slow, the printers are, but the compositors say that it is of such nicety that they will not be unduly hurried. And indeed it *does* look very creditable, I must say. I really believe that even you yourself, with your residence in Newcastle & knowledge of Bewick & his works, will be nevertheless astonished at the richness of the whole. Some of the divisions will be next to, if not entirely, new to many of T.B.’s admirers. Even as a record of Newcastle men & Newcastle business & doings in general, it cannot fail to be of permanent interest . . .”

—  
“The Chestnuts,  
Clapton,  
5 Oct. 1867.

. . . “It is my firm intention, (and I have gone so far as to leave it as a direction to my executors in case I do not do it in my lifetime) that my collection should find a secure resting place in the British Museum, when it will be ever available to lovers of art.”

—  
This intention was not finally accomplished. The Hugo Collection was sold by auction in Aug., 1877, and some of the books are contained in this Pease Collection.

It is needless to say that Hugo’s Bewick Collector is a classic on its subject.

Book-plate: John William Pease [in second volume only].

- 194.—Bewick's Woodcuts : impressions of upwards of two thousand wood-blocks, engraved, for the most part, by Thomas and John Bewick . . . with an introduction, a descriptive catalogue of the blocks, and a list of the books and pamphlets illustrated. By Thomas Hugo, M.A., F.R.S.L., F.S.A., &c., the owner of the collection. London : L. Reeve & Co., 1870.

Cr. fol. ; full brown morocco, extra gilt, and gilt edges.

The following note is taken from the preface to the work :—“ In my Bewick Collector of 1866, and in the Supplement to that work two years afterwards, I promised to furnish my readers with a volume of impressions of the unrivalled Collection of Wood Blocks of which I have the good fortune to be the possessor. That promise I have now endeavoured to fulfil.”

The portrait of Thomas Bewick engraved by Bacon after Ramsay forms the frontispiece to the volume.

A rather aggressive criticism of this collection of wood cuts, questioning Hugo's judgment, is given by W. J. Linton in the Academy, March 1st, 1884, p. 156.

Book-plate : John William Pease.

— : o : —

### ROBERT ROBINSON.

- 195.—Thomas Bewick : his Life and Times. By Robert Robinson. With two hundred illustrations. Newcastle : printed for Robert Robinson, Pilgrim Street, 1887.

Imp. 8vo ; pp. xxx., 328 ; green cloth.

Robert Robinson, the author of this work, was well known as a Newcastle bookseller and Bewick Collector.<sup>1</sup> In the writing of the work he had the advantage of his friendship with Bewick's daughters. He was also in correspondence with Hugo, and the following letter, written as early as 1860, may be quoted :—

“ Bewick's Head,  
38 Pilgrim Street,  
Newcastle-on-Tyne.

“ Revd. Thos. Hugo  
Sir

I have often purposed to myself the pleasure of writing to you in reply to your note received last year—but have really had nothing extraordinary to report to the owner of such a leviathan collection as you are well known to possess. I have a large and fine collection of all Bewick's works in Demy, Royal

<sup>1</sup> He died in 1903.

Robinson's Thomas Bewick: his Life and Times, *contd.*

and Imperial size uncut in boards and in choice bindings. I may state that it is my intention to publish an illustrated catalogue of Bewick's Wks. with illustrations (similar to Bell's book) but with a more ample biography a larger number of cuts & of a better class—a fine portrait engraved on steel—autograph letters in facsimile &c. . . .

19th May, 1860."

The copy here described formerly belonged to Miss Julia Boyd, the author of "Bewick gleanings."<sup>1</sup> The inscription on the half-title states that it was presented to her by her father. The volume has been marked in many places by Mr. Pease, and many of the items so indicated appear in this collection. A letter (probably to Miss Boyd) from William Dodd, criticising the work, is included. It runs as follows:—

"45, Eldon St.,  
Newcastle.  
Dec. 2/87.

"Madam,

I have this day sent per Parcel Post Mr. Robinson's book you were kind enough to send me for perusal and I hope you will receive it safe. I am very much obliged to you for a look at it. It is very nicely got up he does not seem to have spared any expense upon it. There are things in it I should have liked to have seen left out, particularly the notes by Miss Bewick on Mr. Charnley's *Select Fables*.<sup>2</sup> I cannot understand what could be her reason for writing such remarks. There was no one to whom Bewick was more indebted for pushing the sale of his works than Mr. Charnley who always kept a large stock of them on hand for sale. With thanks for your kindness

I am  
Yours respectfully  
Wm. Dodd."

Book-plate: Juliana Boyd.

196.—*Another copy.*

Imp. 8vo; green cloth.

Two letters from Mr. Robinson to Mr. Pease are inserted in this copy—the first thanking Mr. Pease for the terms in which he had spoken of the work; the second relating to the insertion at p. 206 of a facsimile letter from Isabella Bewick to Lady Northbourne concerning the death of Jane Bewick.

Book-plate: John William Pease.

197.—*Another copy.*

Imp. 8vo; green cloth.

<sup>1</sup> See No. 190 of this collection.

<sup>2</sup> The copy of the *Select Fables* in which Miss Bewick wrote these notes forms No. 15 of this collection.



## F. G. STEPHENS.

- 198.—Notes on Thomas Bewick [by F. G. Stephens], illustrating a loan collection of his drawings and woodcuts . . . shown at the Fine Art Society's Galleries . . . 1880.

Cr. 8vo ; pp. 52 ; full green morocco, top edge gilt.

For a somewhat expanded edition of this work see No. 200.

- 199.—*Another copy.*

Cr. 8vo ; paper.

— : o : —

- 200.—Notes by F. G. Stephens on a collection of drawings and woodcuts by Thomas Bewick exhibited at the Fine Art Society's Rooms, 1880. Also [A Catalogue of the published works of Thomas and John Bewick from 1770 to 1880, by D. C. Thomson]. London : The Fine Art Society, Limited, 1881.

Dy. 4to ; pp. 34, 60 ; cloth.

Both Notes and Catalogue are, it is needless to say, very valuable. Stephens' work is a revised edition of the notes published in 1880 for use in the Exhibition. Thomson's "Life and Works of Bewick" was published in the next year. See next entry (No. 201.) Newspaper cuttings concerning Ramsay's Lost Child<sup>1</sup> are pasted in at the beginning of the volume, and one relating to the sale of Miss Bewick's collection of wood blocks, and their purchase by Messrs. Ward and Sons of this city, is pasted in at the end.

Bookplate : John William Pease.

— : o : —

## DAVID CROAL THOMSON.

- 201.—The Life and Works of Thomas Bewick : being an account of his career and achievements in art ; with a notice of the works of John Bewick. By David Croal Thomson. With one hundred illustrations. London : "The Art Journal" Office, 1882.

Dy. 4to ; pp. xiv., 276 ; cloth.

This volume, together with that last described, forms another of the classics on Bewick and his work.

Book-plate : John William Pease.

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<sup>1</sup> See No. 323 of this collection.

Thomson's Life and Works of Thomas Bewick, *contd.*

202.—*Another copy* (No. 54 of the India paper proof edition).

Bound by Waters, Newcastle, in full buff pigskin, extra gilt, and gilt edges.

This copy is mounted in two royal folio volumes, and was Grangerised by Robert Pinkney. Among the more important extra cuts, etc., inserted in the volume, the following may be mentioned:—

## Vol. I.

The *Kyloe Ox*<sup>1</sup>. Two copies printed on satin, facing pp. 91 and 106 respectively.

Four impressions of the *Chillingham Bull*<sup>2</sup> (one on vellum), between pp. 98 and 105. The first is from the original block, showing the crack. The third is probably from the facsimile block in this collection, No. 255.

Impressions of the *Elephant, Tiger, Lion, and Zebra*,<sup>3</sup> between pp. 174-5.

## Vol. II.

Several portraits of Thomas Bewick, viz., by Millais (frontispiece), by Kirkley, Murphy, Nicholson, Nesbit, and Ramsay, between pp. 222-3.

The *Cadger's Trot*<sup>4</sup>, facing p. 235.

The *Horseman in the Rain*<sup>5</sup> (from two blocks), facing p. 242.

*Waiting for Death*<sup>6</sup> (with the description), preceding p. 243.

Harvey's engraving of the *Assassination of Dentatus*<sup>7</sup>, and Nesbit's engraving of *St. Nicholas' Cathedral*,<sup>8</sup> are at the end of the volume.

Book-plate: John William Pease.

<sup>1</sup> See No. 282.

<sup>2</sup> See No. 267 seq.

<sup>3</sup> See No. 274.

<sup>4</sup> See No. 260 for copper-plate facsimile of the original lithograph.

<sup>5</sup> See note to No. 15.

<sup>6</sup> See No. 281.

<sup>7</sup> See No. 307.

<sup>8</sup> See No. 313.

SALE CATALOGUES OF VARIOUS COLLECTIONS  
CONTAINING WORKS BY THOMAS AND JOHN BEWICK,  
AND THEIR PUPILS.

203.—J. W. Barnes' Collection, sold by R. and W. Mack, May, 1894.

Dy. 8vo; paper.

A few of the items in this copy have been initialled and priced by Mr. Pease. It contains six newspaper cuttings relating to the sale.

204.—*Another copy, not marked.*

205.—*Another copy, not marked.*

—:o:—

206.—Miss Bewick's Collection, sold by Davison and Son, February, 1884.

Roy. 8vo; boards.

According to a prefatory note, the woodcuts used in illustrating the catalogue "were found with others in a box at Mr. Bewick's residence, and are now published for the first time." Many of the prices realised at the sale are given.

207.—*A reprint of the above*, edited with an introduction by Robert Robinson, and entitled "Bewick Memento." *n.d.*

Dy. 4to; half cloth.

This reprint gives the price and purchaser of each item of the catalogue, and contains a few more of the cuts which, as stated in the previous entry, were found in a box and had not been previously used

—:o:—

208.—Miss Julia Boyd's Collection, sold by Davison and Son, October, 1892.

Cr. 4to; paper.

An obituary notice of Miss Boyd, reprinted from the "Durham Chronicle," and some advertisements of the sale, are inserted at the beginning of the volume.

209.—J. T. Brockett's Collection sold by Sotheby, December, 1823.

Dy. 8vo; half calf.

The price and the name of the purchaser have been entered opposite each item in this copy.

Book-plate: John William Pease.

210.—*Another copy.*

Dy. 8vo; half vellum.

This copy is interleaved.

The catalogue is preceded by two autograph letters written by Brockett to T. Bell and R. Thorpe respectively, several newspaper cuttings, an analysis in MS. of the volumes sold, and an obituary notice of Brockett, copied from the Newcastle Chronicle. It is followed by a printed list of the prices and the purchasers, and by a catalogue published by Emerson Charnley, in which are included his purchases at this sale. There are also a few MS. notes in the volume.

Book-plates: Thomas Bell; John William Pease.

—:o:—

211.—J. Fenwick's Collection, sold by Anderson and Mack, September, 1865.

Dy. 8vo; half brown calf, top edge gilt.

—:o:—

212.—Rev. Thomas Hugo's Collection, sold by Sotheby, Wilkinson & Hodge, August, 1877.

Dy. 8vo; full green morocco.

This catalogue contains several cuts, chiefly from Goldsmith and Parnell's Poems, and Somerville's Chace. Many of the prices realised are given. There are several MS. notes by Mr. Pease, chiefly between pp. 38 and 42, where there is described the collection of fifteen volumes of cuts, etc., mentioned in No. 173. This collection Mr. Pease acquired later from Dr. Joly, the purchaser of the volumes at the Hugo Sale. J. W. Pease's pencil signature appears on the fly-leaf of this copy.

213.—*Another copy.*

Dy. 8vo; paper.

The purchasers' names and the prices realised are given in this copy, the total amount being recorded as £1,124 1s. 0d.

214.—Dr. Joly's Collection, sold by Bennett & Son, July, 1893.

Roy. 8vo; paper.

Many of the prices realised are given in pencil. Two letters between Mr. Pease and Mr. Maekey, arranging about purchases at this sale, were included in this volume, but have been transferred to No. 173, which they more particularly concern. Some MS. notes however by Mr. Pease, giving, along with other jottings, the prices which he was apparently prepared to pay for particular 'lots,' have been retained.

215.—*Another copy.*

Roy. 8vo; paper.

No prices given.

—:o:—

216.—E. B. Jupp's Collection, sold by Christie, Manson and Woods, February, 1878.

Roy. 8vo; paper.

The prices realised and the purchasers' names are given in MS.

—:o:—

217.—Edwin Pearson's Collection, 1868.

Imp. 8vo; half brown morocco, gilt, and top edge gilt.

This contains a frontispiece portrait of Bewick, and also several cuts. The prices are given.

218.—*Another copy.*

Imp. 8vo; paper boards.

Not priced.

—:o:—

219.—Another catalogue, compiled by Edwin Pearson, of a collection of wood blocks, etc., sold by Sotheby, Wilkinson and Hodge, April, 1895.

Roy. 8vo; paper.

Many of the prices, and purchasers' names, are given. Some of those not priced were, according to a letter prefixed, evidently bought for Mr. Pease. Two newspaper cuttings taken from "The Standard" are also prefixed. They are letters discussing the genuineness of the blocks, and were written by A. J. Bewick Ward and Edwin Pearson respectively.

- 220.—Robert Pinkney's Collection, sold by Sotheby, Wilkinson and Hodge, May, 1895.

Roy. 8vo; paper.

Some of the Bewick items in this catalogue have been priced and initialled by Mr. Pease.

—: o: —

- 221.—T. W. U. Robinson's Collection, sold by R. & W. Mack, February, 1890.

Cr. 4to; paper.

Many of the prices and purchasers' names are given.

—: o: —

- 222.—Archdeacon Thorp's Collection, sold by T. Wetherell, May, 1863.

Dy. 8vo; half calf, top edge gilt.

Not priced.

—: o: —

- 223.—T. M. Whitehead's Collection, sold by Christie, Manson and Woods, June, 1877.

Dy. 8vo; paper.

The prices and purchasers' names are given.

—: o: —

- 224.—Catalogue of a Library sold by Christie, Manson and Woods, May, 1884.

Dy. 8vo; paper.

The owner's name is not given, nor are any of the prices recorded.

—: o: —

- 225.—Bernard Quaritch's rough list of choice and valuable books, July, 1895.

Dy. 8vo; paper.

Item 153 in this list gives some of Bewick's works bought by Quaritch at Pinkney's sale; see No. 220. A cutting from the Newcastle Daily Journal and some MS. notes by Mr. Pease are inserted at p. 13.

## DATES OF SALES.

- 1823.—J. T. Brockett's Collection. See Nos. 209-10.  
 1863.—Archdeacon Thorp's Collection. See No. 222.  
 1865.—J. Fenwick's Collection. See No. 211.  
 1868.—Edwin Pearson's Collection. See Nos. 217-8.  
 1877.—The Rev. Thomas Hugo's Collection. See Nos. 212-3.  
 1877.—T. M. Whitehead's Collection. See No. 123.  
 1878.—E. B. Jupp's Collection. See No. 216.  
 1884.—Miss Bewick's Collection. See Nos. 206-7.  
 1884.—A Collection sold by Christie, Manson and Woods. See No. 224.  
 1890.—T. W. U. Robinson's Collection. See No. 221.  
 1892.—Miss Boyd's Collection. See No. 208.  
 1893.—Dr. Joly's Collection. See Nos. 214-5.  
 1894.—J. W. Barnes' Collection. See Nos. 203-5.  
 1895.—Collection of Wood Blocks sold by Sotheby, Wilkinson and Hodge.  
 See No. 219.  
 1895.—Robert Pinkney's Collection. See No. 220.  
 1895.—Bernard Quaritch's List (No. 152) comprising a few Bewick works.  
 See No. 225.

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## CATALOGUES OF THIS (PEASE) COLLECTION.

- 226.—Catalogue of the Bewick Collection . . . bequeathed to the Corporation of Newcastle on Tyne.

F<sup>o</sup>cap folio; full black calf, gilt edges.

This is a type-written list, which was presented with the Collection itself.

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- 227.—A copy of this present catalogue.



# WOOD-BLOCKS, COPPER-PLATES, ETC.

(These blocks, etc., with a special impression of each, are exhibited in the table cases.)

228.—Goldsmith and Parnell's Poems, 1795. The entire series of thirteen blocks, comprising :—

## GOLDSMITH'S TRAVELLER.

- i.—Vignette on the title-page, drawn and engraved by John Bewick.<sup>1</sup>
- ii.—The Traveller, drawn by John and engraved by Thomas Bewick.
- iii.—Vignette at the commencement of the poem, drawn by John Bewick and engraved by C. Nesbit.
- iv.—Vignette at the end of the poem, drawn by John Bewick and engraved by C. Nesbit.

## GOLDSMITH'S DESERTED VILLAGE.

- v.—The Departure, drawn by R. Johnson and engraved by Thomas Bewick.
- vi.—Vignette at the commencement of the poem, drawn by John Bewick and engraved by C. Nesbit.
- vii.—The Sad Historian, drawn and engraved by John Bewick.
- viii.—Vignette at the end of the poem, drawn by John Bewick and engraved by C. Nesbit.

## PARNELL'S HERMIT.

- ix.—Vignette on the title-page, drawn and engraved by John Bewick.
- x.—The Hermit at his Morning Devotion, drawn by J. Johnson and engraved by Thomas Bewick.
- xi.—Vignette at the commencement of the poem, drawn by John and engraved by Thomas Bewick.
- xii.—The Hermit, Angel, and Guide, drawn by R. Johnson and engraved by Thomas Bewick.
- xiii.—Vignette at the end of the poem, drawn and engraved by John Bewick.

The above mentioned thirteen blocks formed No. 3591 of the Hugo Collection, and were purchased by Robinson at its dispersal in 1877 for £21 10s. They were subsequently acquired by Mr. Pease.

<sup>1</sup> The assigning of the blocks to the artists and engravers mentioned is, where the name is not engraved, according to the views of Thomson, and of Jackson and Chatto.





*John Bewick, del. et sculp.*

## THE SAD HISTORIAN

*(illustrating Goldsmith's Deserted Village).*



## 229.—Somerville's Chase, 1796.

The entire series of thirteen blocks. They were drawn, with one exception, by John Bewick, and were all engraved, except the tail-piece at the end of the volume, by Thomas Bewick. This tail-piece was engraved by C. Nesbit. This series of blocks formed No. 3592 of the Hugo Collection, and was purchased by Robinson for £21.

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230.—Æsop's Fables, 1818. *One block only.*

This block is not original, but is copied from that used in printing the cut at the head of the introduction. See No. 138 of this collection.

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231.—Sporting Magazine, 1793. *One only of the blocks.*

This is John Bewick's original block used for the cut on the cover of the "Sporting Magazine," and represents three race horses nearing the winning post. It was in the Hugo Collection, and is described as follows in the Bewick Collector (Supplement) No. 5023:—"One of the most celebrated productions of John Bewick, which, although subject to hard usage for a number of years, yet preserves much of its original excellence." The border of the block has been slightly repaired since Hugo's book was printed.

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232.—Looking-glass for the Mind, 1792. *Three only of the blocks.*

These are John Bewick's original blocks for the tail-pieces on pp. 174, 201, and 241 respectively. For a copy of the volume, see No. 57 of this collection.

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233.—The Foundling, 1805. *One only of the blocks.*

This was executed by Thomas Bewick.

— : o : —

234.—The Oracles [? 1792]. *One only of the blocks.*

This is John Bewick's original block used in printing the cut on p. 16 of the work. For a copy of the volume see No. 56 of this collection.

## 235.—Northumberland Garland, 1793.

This is the original block used in printing the cut on the title-page of the work, which had no other illustration. It was executed by Thomas Bewick, and represents the Newcastle arms with the Tync, St. Nicholas' steeple, etc., in the background. A copy of the volume forms No. 59 of this collection.

— : o : —

236.—Harrison's New Nursery Picture Book [? 1792].<sup>1</sup> *Two only of the blocks.*

These are the original blocks by John Bewick used in printing the cuts on pp. 23 and 32 of the work.<sup>2</sup> They were in the Hugo Collection.

— : o : —

237.—Elmina, 1800. *One only of the blocks.*

This is the original block from which the frontispiece of the work was printed. Hugo mentions Lee as the probable engraver.<sup>3</sup>

— : o : —

## 238.—The Life and Death of Robert, Earle of Salisbury, 1818.

This is Thomas Bewick's original block used for the frontispiece to the reprint published by the Typographical Society in 1818. There was no other illustration. It was copied from the original portrait<sup>4</sup> which appeared in the tract published in 1612. A copy of the reprint is contained in No. J4251 of the Reference Library.

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## 239.—Three blocks from Hodgson's office.

These three blocks were in the Hugo Collection. See Nos. 595, 596, and 598 of Hugo's Bewick's Woodcuts (No. 194 of this collection).

— : o : —

## 240.—Horse and Groom.

This block was engraved by Thomas Bewick. It was in the Hugo Collection, and is described under No. 1750 of Hugo's Bewick's Woodcuts as a Bar Bill cut. Robinson describes it both as a Bar Bill cut, and as "Young Northumberland."<sup>5</sup>

<sup>1</sup> See Hugo, No. 64.

<sup>2</sup> See Hugo, No. 3590.

<sup>3</sup> See Hugo, No. 4108.

<sup>4</sup> See Robinson, p. 302.

<sup>5</sup> See Robinson, p. 46, and also the list of illustrations.

## 241.—The White Hart.

This small block was in the Hugo Collection, and an impression appears among the Bar Bills under No. 1,787 of Hugo's Bewick's Woodcuts.

— : o : —

## 242.—Black Bull.

This block was executed by Thomas Bewick for a certain R. Robinson, Black Bull Inn, Gateshead.<sup>1</sup>

— : o : —

## 243.—The Turf Hotel.

This block was no doubt executed by Thomas Bewick. It represents a four-in-hand coach driving away from the Turf Hotel, a well-known hostelry which was situated in Collingwood Street, Newcastle. The block was in the Hugo Collection.<sup>2</sup>

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## 244.—The Turf Hotel.

This is another view of the Turf Hotel, differing somewhat from the previous one.

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## 245.—Oak Tree, with distant Newcastle.

This beautiful cut was engraved by Thomas Bewick for Mr. Falla in 1815.<sup>3</sup> It was afterwards in the possession of the Rev. J. F. Bigge, Vicar of Stamfordham, and later still passed into the collection of Robert Robinson, from whom Mr. Pease no doubt acquired it. It has recently been adopted as a book-plate for the Public Reference Library. See impression exhibited with the block.

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## 246.—Robert Bewick's Book-plate.

An impression of this block bearing Robert Bewick's autograph is inserted in No. 65 of this collection.

<sup>1</sup> See Hugo, Nos. 2602 and 4803.

<sup>2</sup> See Hugo, Nos. 3321 and 3713.

<sup>3</sup> See Robinson, p. 308.

## 247.—William Garret's Book-plate.

This block is a view of the Tyne and distant Newcastle. It was engraved by Thomas Bewick in 1795 as a ticket for admission to a ball. Garret adopted it as a book-plate after the inscription relating to the ball had been erased; see No. 148 of this collection. J. W. Pease subsequently used this design as a book-plate, of course without Garret's arms.

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## 248.—Matthew Anderson's Book-plate.

This block bears the inscription "Matt<sup>w</sup>. Anderson, St. Petersburg," and has a view of the Tyne and distant Newcastle in the background. It was no doubt engraved by Thomas Bewick.

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## 249.—Robert Johnson's Memorial Cut.

This block was designed by Robert Johnson himself, and engraved by his fellow-pupil Charlton Nesbit.

— : o : —

## 250-1.—Two Blocks for Coats of Arms.

— : o : —

## 252.—Damocles, with the sword suspended above him. The same subject has been commenced on the back.

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## 253.—Cain and Abel. A cut of a tiger has been commenced on the back.

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## 254.—Block engraved on both sides.

On one side is a cut of a forest glade, and on the other of a horse throwing a man over a precipice.

255.—Facsimile block of the Chillingham Bull.<sup>1</sup>

This block was produced by an American method, from an impression of the original block. It was executed by J. F. Nash and W. Wells, two pupils of John Thompson,<sup>2</sup> the engraver (b. 1785, d. 1866).

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256.—Title and facsimile border (unfinished) to Chillingham Bull.<sup>1</sup>

—: o:—

## 257-8.—Two electro-plate facsimiles of the Chillingham Bull.

No. 257 is complete in one piece with the border, No. 258 has the border separate.

—: o:—

259.—Stereotype facsimile of the Chillingham Bull.<sup>1</sup>

Complete in one piece with the border.

—: o:—

## 260.—Copper-plate facsimile of the Cadger's Trot.

This is a copy of Bewick's only lithograph. See pp. 46-7 of No. 172 above.

—: o:—

## 261.—Two copper-plates for the Northumberland Bank One Pound Note.

A small view of the Moot Hall, St. Nicholas' Steeple and the Old Castle appears on these plates.<sup>3</sup>

—: o:—

## 262.—Copper-plate for Joseph Hawks' Crest.

Engraved by Thomas Bewick.

—: o:—

## 263.—Copper-plate for the Rev. H. G. Liddell's book-plate.

Engraved by Thomas Bewick.

<sup>1</sup>For a full account of the Chillingham Bull, see No. 267 of this catalogue.

<sup>2</sup>See item 363 of sale catalogue of wood-blocks (No. 219 of this collection).

<sup>3</sup>For some particulars of Bewick's bank-note engraving, see Phillips History of Banking, especially p. 312.

264.—Copper-plate for book-plate for John Headlam, M.A.

Engraved by Thomas Bewick.

—: o: —

265.—Copperplate engraving of a Lioness.

—: o: —

266.—Twenty-three half-tone blocks presented by Mrs. Pease.

These include several portraits of Mr. Pease, and also the blocks used in illustrating his article on Bewick in the Northern Counties Magazine, May, 1901.







# THE CHILLINGHAM BULL, 1789.

PROOF IMPRESSION ON VELLUM, ENGRAVED ON WOOD BY THOMAS BEWICK.

This Impression was Printed by T. Agnew & Sons, in 1789. It is the property of John Barley, Land Steward of Chillingham, the original Mr. Bailey, and the engraving is in the hand of Thomas Bewick. See the LIST prepared by DAVID CROSS, THOMSON.



*W. Bailey*

This engraving was published by T. Agnew & Sons, in 1789. It is the property of John Barley, Land Steward of Chillingham, the original Mr. Bailey, and the engraving is in the hand of Thomas Bewick. See the LIST prepared by DAVID CROSS, THOMSON.

This engraving was published by T. Agnew & Sons, in 1789. It is the property of John Barley, Land Steward of Chillingham, the original Mr. Bailey, and the engraving is in the hand of Thomas Bewick. See the LIST prepared by DAVID CROSS, THOMSON.

See No. 267.

## FRAMED ENGRAVINGS AND ORIGINAL SKETCHES

BY

THOMAS BEWICK.

## WOOD ENGRAVINGS.

267-271.—The Chillingham Bull. Impressions on vellum. *General description. Individual copies described below.*

Size,  $9\frac{1}{2}$  in. by  $7\frac{1}{4}$  in. (including ornamental border).<sup>1</sup>

This engraving was undertaken in 1789 at the request of Marmaduke Tunstall of Wycliffe. It was considered by Bewick to be his masterpiece, and he gives the following account of the work in his Memoir, pp. 149-150:—

“On Easter Sunday, 1789, I set off, accompanied by an acquaintance, on foot to Chillingham on this business. . . . Arrived at Chillingham, we took up our abode with my kind old friend John Bailey, and spent a cheerful evening with him after our fatigue. Next day, Mr. B. accompanied me to the park, for the purpose of seeing the wild cattle. This, however, did not answer my purpose; for I could make no drawing of the bull, while he, along with the rest of the herd, was wheeling about, and then fronting us, in the manner described in the ‘History of Quadrupeds.’<sup>2</sup> I was therefore obliged to endeavour to see one which had been conquered by his rival, and driven to seek shelter alone, in the quarryholes or in the woods; and, in order to get a good look at one of this description, I was under the necessity of creeping on my hands and knees, to leeward, and out of his sight; and I thus got my sketch or memorandum, from which I made my drawing on the wood. I was sorry my figure was made from one before he was furnished with his curled or shaggy neck and mane.”

The block is said to have been finished about the middle of a week in the summer and taken to Hodgson’s shop; but owing to the presses being then in use for the printing of the ‘Newcastle Chronicle,’ it was not until the Saturday afternoon that a few impressions could be taken off. These having been printed, the block was cleaned and laid aside near the window. There it remained until the opening of the shop on the following Monday morning, when it was found to have cracked owing to the heat of the sun’s rays which

<sup>1</sup> The measurements given for the following pictures are independent of the size of the mount, and show the extreme length and height of the actual work taken horizontally and vertically.

<sup>2</sup> See p. 26 of Quadrupeds (No. 26 of this collection).

## The Chillingham Bull, *contd.*

fell on it during the Sunday. Attempts were then made, and have since been repeated, to screw the block together and close up the cracks; but success was only temporary. Bewick himself obtained a few perfect impressions. In 1817 it was found necessary to remove the ornamental border<sup>1</sup> and to screw an iron band round the block; while in 1878 it was again repaired and rebound with gun-metal.

Altogether there are five different states of the impressions to be found. The first bore neither the title nor the engraver's name; the second bore both; the third showed the cracks; and the fourth and fifth were printed without the border.<sup>2</sup>

Concerning this work and his hunt after the five impressions contained in his collection, Mr. J. W. Pease, in his article on Thomas Bewick in "The Northern Counties Magazine" for May 1901,<sup>3</sup> writes as follows:—

"I have said that for forty years I have hunted these vellum proofs. It used to be said there were only four specimens to hunt, then the collectors made the number six, and at last the four and the six have been added together, and it has now been conceded that the world holds ten animals of the pure breed. One of them at any rate is where it ought to be. It is in the Newcastle Natural History Museum, another is safely stabled in the South Kensington Museum, and a third was bought many years ago by Lord Spencer, for £50. Two are in private hands, one of them, I think, in America, and the other half of the original Chillingham herd is in the collection of which I write. Mr. Croal Thomson, in his work on Bewick, describes them all . . . The five I have succeeded in running down are 1, 3, 6, 8, and 9, in Mr. Croal Thomson's list." These numbers of Thomson's correspond with our numbers 267, 268, 269, 270, and 271. Some further particulars of them are given below. The number enclosed in the brackets refers to Mr. Thomson's list:—

267.—[i.] Gilt and blue plush frame.

This impression was presented by Thomas Bewick to John Bailey, the land steward at Chillingham, with whom he stayed when on his visit for the purpose of sketching the animal; and the name "Mr. Bailey" written on the margin is in Bewick's handwriting. In December 1877 it was bought from John Bailey's representatives by J. W. Ford, of Enfield, and some time afterwards passed into the collection of Miss Boyd, of Moor House, Durham.

268.—[iii.] Walnut and gilt frame.

This impression was presented by Thomas Bewick to his friend Robert Pollard, the engraver, and has the following note, written and signed by Robert Pollard, inserted beneath the cut:—"The proof of the Chillingham bull on vellum sent to you to see, I vouch

<sup>1</sup> For an impression taken off after the border had been removed, see No. 272.

<sup>2</sup> For facsimile plates and block see Nos. 255-9. The original block itself is now in the possession of Mr. Thomas Gow, and the cracks are again distinctly visible. For further information concerning this engraving see Thomson's *Life of Bewick*, pp. 97-109; and Miss Boyd's *Gleanings, etc.* <sup>3</sup> p. 87.

for its being sent to me a present from my late friend Mr. Thomas Bewick the engravers own hands, then resident at Newcastle upon Tyne, & been in my possession ever since it was published. Robert Pollard, May 25 [?] 1833, Holloway Road, Islington. Proof of the above wood cut I am told was sold for 20 pounds or G."

269.—[vi.] White and gilt frame on blue plush.

This is one of two impressions bought by the Rev. Thomas Hugo from Miss Jane Bewick on August 3rd, 1852. The price of the two impressions, as shown by the receipt signed by Jane Bewick, which is mounted alongside of the cut, was £15. At the sale of the Hugo Collection, in August, 1877, it was bought by the Rev. Mr. Buckley, of Middleton Cheney, for £3 10s.<sup>1</sup> It was afterwards in the possession of Mr. Toon, of Leicester Square, London, and then passed through the hands of Mr. T. Thorne, Bookseller, Newcastle-upon-Tyne, to the collection of Miss Boyd.<sup>2</sup> It is a good deal foxed.

270.—[viii.] White and gilt frame on blue plush.

This impression was given in 1798 by Thomas Bewick to John Bell of Gateshead, who, according to his son's account, selected it as the finest impression, immediately after it was printed in Hodgson's office. From John Bell, Junr., it passed into the possession of Hugo, who described it as "the finest known."<sup>3</sup> It was exhibited in London at the Great Exhibition of 1862; and at the sale of the Hugo Collection in 1877 it was bought by Dr. Joly, Dublin, with some other cuts, for £32.<sup>4</sup>

271.—[ix.] Gilt frame on blue plush.

This copy was given by Thomas Bewick to Solomon Hodgson, in whose office the impressions were taken off. According to the information printed on the mount, which is copied from the pencil notes on the back of the engraving and on the card behind the mount, it was "sent to K by Solomon Hodgson in 1792." It afterwards passed to Gray, then to Edward Evans in 1856, and later still to Dr. Percy.

— : o : —

272.—Another impression of the Chillingham Bull.

Narrow gilt frame.

This impression is one of those printed after the removal in 1817 of the ornamental border. The following description written and signed by Joseph

<sup>1</sup> See Hugo's Sale Catalogue, item 375, (No. 212 of this collection).

<sup>2</sup> See type-written list of the Pease Bequest, p. 26 (No. 226 of this collection).

<sup>3</sup> See Hugo, p. 431.

<sup>4</sup> See Hugo's Sale Catalogue, item 376 (No. 212 of this collection).

The Chillingham Bull, *contd.*

Crawhall, which was pasted on the back, has now been framed separately and hangs above it:—

“The Chillingham Bull by Thomas Bewick.

First state—On parchment with border, but without name, date and title.

Second state—On paper with border, but with name, date and title.

Third state—This impression—undescribed—On paper with the engraver's name, date & title; in lieu of the ornamental border the cut is surrounded by two double lines & one single. In the second line of the title the type has fallen at the word CHILLINGHAM. Impressions are of unusual brilliancy & of a higher degree of rarity than either of the preceding states. The block is without injury except the vertical hair line through the fork of the tree on the left, intersecting the w in the word Bewick. Unknown to Chatto, Jackson, Bell, Atkinson, Hugo & all commentators. I had this impression from Mr. Dodd (Charnley's successor) for 12/6<sup>d</sup> in 1866. Mr. Robert Robinson was the first to discover the peculiarity of impression & he is only aware of the existence of two others. Dodd bought this of the widow of John Trotter Brockett. Size of paper this plate  $17\frac{3}{8}'' \times 11\frac{1}{8}''$ .<sup>1</sup> This impression is quite perfect, with full margin and is not pasted down—as perfect as when printed.

Fourth state—as now usually seen—surrounded with a single line & the injury to the block very apparent. Joseph Crawhall.”

— : o : —

## 273.—The Yellow Bunting.

Size, 3 in. by  $2\frac{1}{4}$  in., in light oak frame.

This cut, which appears on p. 172 of the *Land Birds* (6th edition),<sup>2</sup> was considered by Bewick himself to be “the best of all his cuts.”<sup>3</sup>

— : o : —

## 274.—Proof impressions of the Tiger, and of the Lion (from Jane Bewick.)

Size,  $6\frac{3}{4}$  in. by  $3\frac{3}{4}$  in.; 9 in. by  $3\frac{3}{4}$  in.; framed together in gilt and blue plush frame.

In 1799 Thomas Bewick executed woodcuts of the Tiger, Lion, Elephant, and Zebra for Gilbert Pidecock, the owner of a travelling menagerie. These animals were also re-engraved subsequently, the Tiger, Zebra, and Elephant once, and the Lion three times, by Bewick's pupils. These subsequent engravings, to which Bewick is said to have added some finishing touches, may in some cases be distinguished from Bewick's original engravings by the difference in the position of the animals, and in others by the addition of the foliage.<sup>4</sup>

<sup>1</sup> Another copy is inserted at the beginning of the *Quadrupeds* (No. 45 of this collection).

<sup>2</sup> See No. 92 of this collection. <sup>3</sup> See Bell, p. 33.

<sup>4</sup> The information concerning the different impressions of these animals is taken from Thomson, p. 173.

Our impression of the Tiger is taken from the original block executed by Bewick for Pidcock, and was, according to Robert Robinson to whom it formerly belonged, coloured by Bewick himself.

The impression of the Lion is taken from the fourth, or last, block done by Bewick's pupils. It has the added foliage mentioned above.

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275.—Another impression of the Tiger (on vellum, from Bell's collection).

Size,  $6\frac{7}{8}$  in. by  $3\frac{3}{4}$  in., in gilt frame.

This impression is taken from the second engraving executed of this animal, and may be distinguished from the previous impression by the addition of the background of distant trees, and also by the slight variation in the marking on the body of the animal.

—: o:—

276.—The prospectus for the first edition of the first volume of the History of British Birds.

4 pp. ; imp. 8vo ; mounted and framed in oak frame.

This gives the sizes, prices, etc., of the work, and contains cuts of the Domestic Cock, Pheasant, Bittern and Peacock.

—: o:—

277.—Proof cuts of Birds, Quadrupeds and Vignettes.

In oak frames.

These proof cuts were among those contained in No. 173 of this collection, and were formerly in the Hugo Collection. They have been mounted and framed for purposes of better exhibition.

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278.—Union Coach Way-bill dated July 9, 1825, with wood-cut at head.

Size of cut 4 in. by 3 in., in oak frame with glass at both sides.

The cut is a representation of the Turf Hotel which stood upon the site now occupied by Lloyd's bank, Collingwood Street, Newcastle. The block from which this cut was printed is in this collection, and is described in No. 243. It was formerly in the Hugo collection (No. 3713.)

## 279.—Programme of Durham Races, 1810, with wood-cut at head.

Size of cut,  $5\frac{1}{2}$  in. by  $1\frac{3}{4}$  in., in narrow wood frame.

The cut represents three horses at full gallop. The programme was printed by Pennington, Durham. The block from which this cut was printed got broken and Hugo gives impressions of the two parts separately.<sup>1</sup>

— : o : —

## 280.—Programme of Newcastle Races, 1826, with wood-cut at head.

Size of cut,  $5\frac{1}{2}$  in. by  $1\frac{3}{4}$  in., in narrow wood frame.

The cut represents four horses at full gallop. The programme was printed by Marshall, Newcastle.

— : o : —

## 281.—Waiting for Death : Bewick's last work, left unfinished, and intended to have been completed by a series of impressions from separate blocks printed over each other.

Size,  $11\frac{3}{4}$  in. by 9 in., in dark oak frame.

Atkinson in his sketch of Bewick, p. 9, writes as follows concerning this cut:—"At the time of his [Bewick's] death he was engaged in a beautiful style of wood-cutting, on large blocks,<sup>2</sup> which had for its object to effect a humane improvement in the condition of the Horse . . . It occurred to him that any cheap representation of the animal, in a state of evident suffering from want of care and ill treatment, executed with sufficient force to strike the recollection, and awaken the better feelings of those to whom he is usually intrusted, would tend more than anything to ameliorate his condition. The model he followed, in the execution of this plan, was, "*The old Horse waiting for Death*," introduced in the *Fables* as a vignette. He employed for it four blocks joined together, and backed with two transverse layers of Mahogany, to prevent them from warping, forming a large block of about ten inches by eight. On this he designed, in his happiest style, a wretched old horse, in view of all the comforts of the farm-yard, but without the power of attaining them: an old stone wall, quite a new subject, as he remarked, intervening. In this print, he intended to adopt the use of, at least, two blocks. On the first, which was almost finished when he died, he cut the subject in a crude unfinished manner, omitting the effects of shade, so that the impression conveyed the idea of an unfinished engraving. An impression of this he intended, while damp, to apply to another block of similar dimensions, which was to be devoted to shade and dark effect alone."

<sup>1</sup> See Hugo, Nos. 2294, 3644.

<sup>2</sup> This is Bewick's largest wood block.



A few impressions of the block were published by Bewick's son, R. E. Bewick, in 1832 at 5/- each.<sup>1</sup> They were accompanied by a descriptive letterpress written by Thomas Bewick as far back as 1785.<sup>2</sup> A reprint of this description has been framed and now hangs beneath the cut itself. The original drawing for the cut was also done in 1785, and it is now in the Hancock Museum, Newcastle. It is signed T. Bewick.

The impression here described was published by Robert Robinson, who purchased the block from the Misses Bewick in 1876.<sup>3</sup> The block, very much cracked, is now in the possession of Mr. Thomas Gow.

— : o : —

## COPPERPLATE ENGRAVING.

282.—The remarkable Kyloe Ox, bred in the Mull, Argyleshire, by Donald Campbell, Esq., and fed by Mr. Robt. Spearman, of Rothley Park, Northumberland; 6 years old, killed July 22nd, 1790.

Size of the plate 13 in. by 10 in., in narrow gilt frame.

“In this plate the surroundings are more interesting than the animal itself; the grass, the five-barred gate, and the foliage are most carefully and minutely drawn.”<sup>4</sup>

Bewick's original drawing for this engraving is now in the Hancock Museum, Newcastle.<sup>5</sup>

— : o : —

## ORIGINAL SKETCHES.

(All water colours except where otherwise stated.)

283.—The White Owl.

Size, 4 in. by 3½ in., in black and gilt frame.

This sketch was exhibited at the Bewick Exhibition held in London in 1880, and the following is taken from Mr. F. S. Stephens' notes on that exhibition<sup>6</sup>:—  
“This is one of the best of the drawings, for which distinction the subject offered great advantages in possessing a delicacy of colour which, in some respects, is almost Japanese. The example is remarkable for the felicitous manner in which the softness and downy quality of the plumage are represented, and the fineness of the russet, brown, grey, white, and black feathers given. . . . Admirers of fine drawings may turn heedfully to the radially-arranged feathers which enclose the eyes. They deserve examination of the most careful kind, and with the aid of a lens.”

<sup>1</sup> One of these impressions, somewhat damaged, and also a copy of the letterpress issued in 1832, may be seen in No. 178 of this collection.

<sup>2</sup> See Memoir, p. 329.

<sup>3</sup> See Robinson, p. 159.

<sup>4</sup> See Thomson, p. 91.

<sup>5</sup> See Robinson, p. 234.

<sup>6</sup> See No. 199, p. 23-4.

The branch upon which the bird is standing bears the following inscription:—"Mr. Wm. Hawks shot 17 March 1792." Joseph Crawhall's book-plate, and the leaf from a copy of the "Land Birds"<sup>1</sup> bearing the engraving of the owl, were pasted on the back of the picture, below the following note:—"Thomas Bewick's original drawing of the White Owl—for his British Birds—given me by his daughter Isabella, Oct. 1881."<sup>2</sup> Joseph Crawhall, 12 Eldon Square Newcastle-on-Tyne." The book-plate and note have now been removed and framed separately.

— : o : —

## 284.—The Green Grosbeak (Green Finch or Green Linnet.)

Size,  $4\frac{3}{4}$  in. by  $3\frac{3}{4}$  in., in gilt frame.

This sketch was shown at the Bewick Exhibition held in London in 1880, and is described by Mr. F. S. Stephens in his notes on that Exhibition (pp. 37-8) as follows<sup>3</sup>:—"A handsome green, black, and grey bird, one of nature's own studies in low tints, and sober, not sad, harmonies of colour. It is a noteworthy instance of Bewick's practice of dealing with mixed tints."

The engraving of this bird appears at p. 163 of the "Land Birds," minor differences between the drawing and the block being noticeable.

Bewick's autograph appears at the bottom right-hand corner.

— : o : —

## 285.—The Fieldfare.

Size,  $6\frac{3}{4}$  in. by  $6\frac{1}{2}$  in., in gilt frame.

Mr. J. W. Pease considered this sketch to be "the most beautiful representation of a bird" he had ever seen.<sup>4</sup> It is larger than the engraving of the Fieldfare which appears at p. 116 of the "Land Birds." Bewick's autograph, and a note giving the length of the bird as  $11\frac{1}{8}$  in., appear on the lower edge of the sketch. According to the printing on the mount it formerly belonged to Mr. J. W. Barnes, Durham, the executor of Miss Bewick.

— : o : —

## 286.—The Jay.

Size,  $7\frac{1}{4}$  in. by  $4\frac{1}{2}$  in., in gilt frame.

The engraving of this bird appears at p. 94 of the "Land Birds." This sketch bears Bewick's autograph at the bottom right-hand corner.

<sup>1</sup> See p. 61 "Land Birds" (1826 ed.)

<sup>2</sup> At the foot of the sketch itself, however, the date of this gift is stated to be 1882.

<sup>3</sup> See No. 199 of this collection.

<sup>4</sup> See Northern Counties Magazine, May 1901.



The Fieldfare.

*See No. 285.*



## 287.—Dead Partridges.

Size, 19 in. by 10½ in., in gilt frame.

This is the largest of the water colour sketches by Bewick contained in this collection.

—: o: —

## 288.—Funeral Procession Vignette.

Size, 3¼ in. by 2¼ in., in white and gilt frame.

The upper picture is an original pencil drawing for the last vignette executed by Thomas Bewick. It is a view of Cherryburn, with Mickley Bank in the distance, and a funeral procession descending the hill towards the boat which is waiting to cross the Tyne to Ovingham Churchyard.<sup>1</sup> The lower picture is a proof impression of the finished block. The cut appears for the first time at p. 286 in Bewick's Memoir. According to the description on the mount this sketch was obtained from Jane Bewick.

It was with these pictures of the funeral procession that the late J. W. Pease concluded his article on Thomas Bewick in the "Northern Counties Magazine" (May, 1901), and the editor of that journal added the following note:—"There is a pathetic interest in the choice of this 'last vignette' by the late Mr. John W. Pease, as the tailpiece to his admirable paper, for this article was the last activity of his active life, the proofs even never having reached his hands."

There is another original sketch for the same subject in the Hancock Museum, No. 404; whilst a third is contained in No. 174 of this collection (p. 51). The framed copy above described, however, resembles more closely than either of these latter the impression from the block itself.

-----: o: -----

## 289.—Three small drawings.

Sizes, 2¼ in. by 2 in., 3¼ in. by 1½ in., 2¼ in. by 1¼ in. in gilt frame.

These are the original drawings for three vignette blocks. The first is for the cut which appears at the head of the fable "The Envious Man and the Covetous" (p. 129 *Æsop*), and represents Apollo listening to the prayers of the two men. The second is for the cut which appears at p. 230 of the "Quadrupeds," and represents a boy holding a cat in one hand while he liberates a rat from a trap with the other. The third is a picture of "a lover and his lass," sitting under a bush.

—: o: —

## 290 — Three drawings for vignettes engraved in "The Hive."

Size, 3 in. by 2 in. each, in gilt frame.

These drawings are for three of the cuts which appear in "The Hive of Ancient and Modern Literature,"<sup>1</sup> published by S. Hodgson. The first

<sup>1</sup> Ovingham Churchyard was the burial-place of the Bewick family.

represents a wounded soldier on crutches, and the cut appears on p. 307. The second appears at p. 93, and represents Le Fevre lying ill in bed, being visited by Uncle Toby (in *Tristram Shandy*). The third appears on p. 17, and represents Fidelia on her knees helping her old father to put on his slippers.

— : o : —

### 291.—The Thief and the Dog.

Three pictures, sizes (A)  $2\frac{3}{4}$  in. by  $2\frac{1}{4}$  in., (B)  $2\frac{3}{4}$  in. by 2 in., (C)  $2\frac{3}{4}$  in. by 2 in., in black and gilt frame.

The picture lettered A is the original drawing for the cut prefixed to the fable of "The Thief and the Dog" (p. 53 *Æsop*); B is a proof impression of the finished block of the same; and C is an impression of the earlier cut, representing the same subject, which appeared in the "Select Fables."<sup>2</sup>

Joseph Crawhall's book-plate, and a note written and signed by him stating that he received the sketch from Isabella Bewick, have been removed from the back of the picture, and framed separately.

— : o : —

### 292.—*Salmo Eperlanus*.

Length of fish  $4\frac{3}{4}$  in., in light oak frame.

This is an original drawing for the "History of British Fishes," a work which Bewick began in conjunction with his son in 1824. It was never completed, and though a few cuts prepared for it appear at the end of Bewick's Memoir, this particular fish is not among them. The drawing is probably by Bewick. A slip bearing the following note written and signed by Joseph Crawhall is pasted on the glass. "Original drawing for Bewick's proposed 'History of Fishes,' Jos. Crawhall."

— : o : —

### 293.—Indian ink drawing.

Size,  $5\frac{1}{2}$  in. by  $4\frac{1}{2}$  in., in dark oak frame.

Memorial tablet (P) and trees. Indian ink sketch, sepia washed.

A pencil note upon it reads as follows:—"Thomas Bewick, from collection of the Misses Beilby."

<sup>1</sup> See the copy of this work in the Reference Library (No. D135).

<sup>2</sup> See p. 190 of No. 10 of this collection (1784 edition).

## FRAMED ENGRAVINGS AND ORIGINAL DRAWINGS

BY

## JOHN BEWICK AND OTHERS.

294.—Water colour sketch of Ovingham and Prudhoe.

Size, 13 in. by 7½ in., in black and gilt frame.

The following description, written and signed by Thomas Bewick, is mounted below this sketch :—

“This slightly washed sketch, of a view Ovingham Boat House—Boat pool—stop ends & ford—with Prudhoe Castle, was done by my dear Brother John, when he was only a Boy—and was left to me by him—and which I now beg my dear Daughter Isabella’s acceptance of, as a memorandum of his d[r]awing abilit[i]es & his worth—witness my hand, this 26 July 1826. Thomas Bewick.”

—: o: —

LUKE CLENNELL (Pupil of Thomas Bewick).

295.—Grotesque heads.

Size, 5 in. by 2¾ in., in gilt frame.

Men with grotesque faces standing and looking with interest and amusement towards the left of the sketch.

An engraving of this sketch appears on p. 141 of an album in this collection No. 176.

—: o: —

296.—Small landscape.

Size, 6½ in. by 2¾ in., in gilt frame.

Trees and corn-stack on right, two men on left. Signature, “drawn by Clennell.”

## 297.—The Sportsman.

Size, 6½ in. by 3 in., in gilt frame.

A man stands with gun and game bag on the sea shore near a great rock, shooting sea fowl. Signature on mount, "Luke Clennell." On the back of the picture is Joseph Crawhall's signature in pencil, and a printed note concerning Luke Clennell, apparently cut from a catalogue.

This sketch was formerly in Miss Boyd's collection, and is numbered 2605 in her sale catalogue; see No. 208 of this collection.

— : o : —

## 298.—Two water colour drawings.

Size, 4 in. by 3 in. each, in gilt frame.

The first depicts a man driving a horse and trap along a road with trees on either side. The second is a water scene, with rocks in the foreground, and a castle on the banks of the water in the background.

— : o : —

## 299.—West Entrance to Kelso Abbey Church.

Size, 8½ in. by 9½ in., in gilt frame.

Sepia painting. The engraving of this picture by John Greig forms the frontispiece to Vol. II. of "Scott's Border Antiquities."<sup>1</sup>

— : o : —

## 300.—Ornamental Doorway, Old Castle, Newcastle-upon-Tyne.

Size, 12 in. by 15 in., in gilt frame.

Sepia painting. Engraved by John Greig for "Scott's Border Antiquities."<sup>1</sup> See plate following p. 8 in 1814 edition.

— : o : —

## 301.—Part of the Interior of the Old Castle, Newcastle-upon-Tyne.

Size, 12 in. by 13¾ in., in gilt frame.

Sepia painting. Engraved by John Greig for "Scott's Border Antiquities."<sup>1</sup> See plates following p. 8 in 1814 edition.

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<sup>1</sup> See No. D1097 in the Reference Library.



## 302.—West Entrance to Holyrood Chapel, Edinburgh.

Size, 9 in. by 11 in., in gilt frame.

Sepia painting. The engraving of this picture by John Greig forms a title-page to Vol. I. of "Scott's Border Antiquities,"<sup>1</sup> the title of the work being substituted for the two figures in the painting.

— : o : —

T. H. HAIR.

## 303.—Ovingham and the River Tyne.

Oil painting, size, 23½ in. by 17½ in., in gilt frame.

In the background is Ovingham Church Tower.<sup>2</sup>

— : o : —

WILLIAM CORNFORTH.

## 304.—The Ferruginous Duck.

Size, 2 in. by 1½ in., in gilt frame.

This is the original water colour sketch for the cut which appears on p. 337 of the "History of Water Birds."<sup>3</sup> According to the note printed on the mount, it was painted by the Rev. William Cornforth, Long Stanton Rectory, Cambridge.

— : o : —

## 305.—The Little Grebe (summer dress).

Size, 1¾ in. by 1¾ in., in gilt frame.

This is the original water colour sketch for the cut which appears on p. 173 of the "History of Water Birds."<sup>3</sup> Judging by the great similarity to the previous sketch, it was most probably also painted by Cornforth.

— : o : —

WILLIAM HARVEY (Pupil of Thomas Bewick).

## 306.—Two water colour drawings.

Size, 2½ in. by 3¾ in. each, in gilt frame.

In the first, a lady sits telling a story to three children, while a man stands at the window reading. In the second, an old man surrounded by children sits outside a cottage and is visited by two ladies.

<sup>1</sup> See No. D1097 in the Reference Library.

<sup>2</sup> See also No. 314 of this collection.

<sup>3</sup> See vol. 2, 8th edition, 1847, No. 7096 in Reference Library.

## 307.—Assassination of L. Sicinius Dentatus. W. Harvey.

Wood engraving, size 11½ in. by 15 in., in gilt frame.

William Harvey was Bewick's favourite pupil.<sup>1</sup> He studied under Bewick from 1810-17, and then went to London and became the pupil of Mr. B. R. Haydon. While there he engraved this work from a picture painted by his master. It was engraved on a block consisting of several pieces of wood joined together, and was published in 1821. The following is taken from a detailed description of the work in Jackson and Chatto's *History of Wood Engraving*:—"As a large subject,<sup>2</sup> this is unquestionably one of the most elaborately engraved wood-cuts that has ever appeared. It scarcely, however, can be considered a successful specimen of the art; for though the execution in many parts be superior to anything of the kind, either of earlier or more recent times, the cut, as a whole, is rather an attempt to rival copperplate engraving than a perfect specimen of engraving on wood, displaying the peculiar advantages and excellences of the art within its own legitimate bounds. More has been attempted than can be efficiently represented by means of wood engraving. The figure of Dentatus is indeed one of the finest specimens of the art that has ever been executed, and the other figures in the foreground display no less talent; but the rocks are too uniform a *tone*, and some of the more distant figures appear to *stick* to each other. These defects, however, result from the very nature of the art, not from inability in the engraver; for all that wood engraving admits of he has effected." "The right leg of Dentatus<sup>3</sup> . . . is perhaps the most beautiful specimen of cross-hatching that ever was executed on wood; and, in my opinion, it is the best engraved part of the whole subject."

This impression bears the engraver's autograph.

"L. Sicinius Dentatus, also named Siccus in the manuscripts and editions of several ancient authors, is called by A. Gellius and others the Roman Achilles. He is said to have fought in a hundred and twenty battles, to have slain eight of the enemy in single combat, to have received forty-five wounds on the front of his body, the scars of which remained, to have earned honorary rewards innumerable, and to have accompanied the triumphs of nine generals, whose victories were principally owing to his valour. He was tribune of the plebs in B.C. 454, in which year he brought to trial before the people T. Romilius, the consul of the preceding year, and procured his condemnation. After the defeat of the Romans in the campaign against the Sabines, in the second decemvirate, B.C. 450, since the troops were discontented with the government, and therefore did not fight with their usual valour, Sicinius endeavoured to persuade them to secede to the Sacred Mount, as their forefathers had done. His death was accordingly resolved upon by the decemvirs, and Q. Fabius, who commanded the army, sent him along with a band of assassins to view the country. In a lonely spot they fell upon him and slew him, but not until he had destroyed most of the traitors. His comrades, who were told that he had fallen in an ambush of the enemy, discovered the foul treachery that had been practised upon him, by seeing him surrounded by Roman soldiers, who had evidently fallen by his hand. The decemvirs endeavoured to pacify the soldiers by burying Sicinius with great pomp, and they succeeded to some extent; but men did not forget or forgive the treacherous deed." (Smith's *Dictionary of Greek and Roman Biography*, Vol. 3, p. 816).

<sup>1</sup> See Robinson, p. 266.

<sup>2</sup> See p. 529.

<sup>3</sup> See p. 600.

## ROBERT JOHNSON (Pupil of Thomas Bewick).

## 308.—The House of the Dominican, or Black Friars, Newcastle-upon-Tyne.

Size, 12 $\frac{3}{4}$  in. by 7 $\frac{3}{4}$  in., in gilt frame.

The remains of this building "are much more considerable than of any other religious establishment in Newcastle."<sup>1</sup> It is situated behind Charlotte Square, a little to the north of Westgate Street.

The following description, written and signed by Joseph Crawhall, is enclosed in the frame hanging beside the picture. It was originally pasted on the back.

"The House of the Dominican, or Black Friars at Newcastle upon Tyne (from the South East)—drawn by Robert Johnson—born 1770 died 1796. This building possesses much historical interest as the scene of Edward Baliol's homage to Edward the third in 1334 (see Bourne, Brand, Sykes, &c.) It owes its preservation to having been granted by Henry the 8th. to the Corporation of Newcastle, who leased it to nine of the Incorporated Companies or 'Mysteries' for the purpose of holding their meetings. The following extracts are from 'Local Records' by John Sykes:—

'Anno 1251. The Monastery of the Black-friars in Newcastle was founded by Sir Peter Scott (the first Mayor of Newcastle) & by Sir Nicholas Scott his son who was one of the four Bailiffs of the town. This monastery was situate near the head of Westgate Street. Portions of it are still remaining.' Sykes p. 27.

'Anno 1334. King Edward the 3rd. kept his Whitsuntide at Newcastle, soon after which, Edward Baliol King of Scotland did him homage in the Church of the Black friars in that town as his superior & chief lord of the realm of Scotland. This act was performed on the 19th. of June in a public & solemn manner in the presence of a great number of Nobles & Gentlemen therein assembled. He alienated at the same time to the English King the 5 Scottish Counties next adjoining to the borders of England to be annexed to that crown for ever.' *ibid.* p. 42 vol. 1.

"This drawing is in perfect condition . . . I bought it at John (the Baptist) Fenwick's sale 31st Jan. 1867, & the above manuscript was pasted on the back of the frame. Joseph Crawhall, Morpeth 1867."

—: o: —

## 309.—Ovingham Churchyard.

Size, 4 in. by 2 $\frac{3}{4}$  in. (oval), in gilt frame.

Robert Johnson (1770-1796) served his apprenticeship with Beilby and Bewick from 1788 [?] onwards. The following description of this water colour sketch, which was originally pasted on the back of the picture, but is now enclosed in the separate frame beside it, was written by Joseph Crawhall:—  
"Scene in Ovingham churchyard—The Reverend Christopher Gregson of Ovingham, Bewick's instructor, seated on a tombstone—by Robert Johnson

<sup>1</sup> Reid's Handbook to Newcastle, pp. 44-5.

b. 1770 died 1796—one of his signed drawings—see R.J. on stone in foreground—Bought at John (the Baptist) Fenwick's Sale 31st Jan. 1867. A singularly interesting specimen—the cottage seen to the left of the church is supposed to represent Cherryburn, Bewick's birthplace which he often introduced in his drawings & cuts. Joseph Crawhall.”

There is also a short note concerning Robert Johnson signed by John Fenwick.

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### WILLIAM NICHOLSON.

310.—A North East View of St. Nicholas Church, Newcastle.

Water colour drawing, size 14 in. by 11 in., in gilt frame.

This drawing bears a signature “Wm. Nicholson 1799” in the bottom right-hand corner. The statement on the mount of this picture, that William Nicholson was a pupil of Thomas Bewick is misleading, and probably arose from confusing his name with that of Isaac Nicholson who was an apprentice.

— : o : —

### BEILBY & NICHOLSON.

311.—Sheepwash Bridge.

Water colour drawing, size 11½ in. by 7 in., in gilt frame.

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312.—Rothbury Bridge.

Water colour drawing, size 11½ in. by 7 in., in gilt frame.

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### CHARLTON NESBIT (pupil of Thomas Bewick).

313.—St. Nicholas' Church, Newcastle.

Wood engraving, size 15 in. by 12 in., in oak frame.

This engraving was executed by Charlton Nesbit shortly after the expiration of his apprenticeship, from a drawing by his fellow-pupil, Robert Johnson. It was engraved on a block consisting of twelve different pieces of boxwood, firmly clamped together and mounted on an iron plate to prevent warping, and is one of the largest wood-cuts ever engraved in England. According to a prospectus,<sup>1</sup>

<sup>1</sup> See Robinson, pp. 257-8.





OVINGHAM CHURCH.

The Burial Place of the Bewicks.

*See No. 314.*

it was to be printed by Mr. Bulmer at the Shakespeare Press, London, in January, 1798, at five shillings per copy, and the profits derived from the sale of the cut were to be given by Nesbit to the aged parents of Robert Johnson. The latter had died in 1796.

For the execution of this engraving, Nesbit was awarded the Society of Arts silver medal. According to the printed description signed by J. W. Pease, and dated June 15, 1880, which is pasted on the back, this impression was obtained by Isaac Nicholson from Nesbit's widow. J. W. Pease received it from Joseph Crawhall.

— : o : —

## JOHN STOREY.

### 314.—The Grave of Thomas Bewick, Ovingham.

Water colour, size 15 in. by 21½ in., in gilt frame.

The graves of the Bewicks are enclosed within the railings at the foot of the church tower. The three tablets on the tower itself, beginning from the right, record the burial (1) of Thomas Bewick, his wife Isabella, and his son Robert Elliot Bewick; (2) of his brother John Bewick; and (3) of his daughters Elizabeth, Jane and Isabella Bewick. Signature, John Storey, 1883.



## PORTRAITS AND VIEWS OF WORKSHOP.

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315.—Bust of Thomas Bewick, by E. H. Bailey<sup>1</sup> [plaster copy].

A full and interesting account of the original marble bust, from which this plaster cast was taken, is given by Robinson in his *Life of Bewick*, pp. 153-5. Four of the original letters, transcribed by Robinson, referring to the formation of the Committee for the carrying out of the work, are in this collection.<sup>2</sup> One of them, written by John Trotter Brockett, may be quoted, as it shows his attitude to Bewick after the heat of the quarrel<sup>3</sup> over *Æsop's Fables* had passed away. He had been asked by Armorer Donkin, Bewick's solicitor, to join the Committee, and he replied as follows:—

“Dear Donkin,

You may rely on my attending the Meeting to which you invite me, and if any exertions of mine can tend to promote the object you have in view, I shall feel extremely happy. No man can appreciate more foreibly than I do the uncommon Genius and extraordinary Talents of the Individual of whom you are desirous of having so deserved and so imperishable a memorial.

Believe me, Dear Donkin,

Very sincerely yours,

J. T. B.

Sandhill, 4th. June, 1825.”

A copy of the original circular sent out to likely subscribers by the Committee is also in this collection.<sup>4</sup> It bears the names of about seventy gentlemen who had already subscribed, including J. T. Brockett, Emerson Charley, Thomas Doubleday, William Falla, Sir M. W. Ridley, William Turner, etc.

Concerning Bailey's actual work upon the bust, Robinson quotes the following from an article by Thomas Doubleday in the *British Quarterly Review*:—

“Mr. Baily [sic] was brought down in order to make the model from which the bust was to be executed. . . . When it came to be debated in what ‘costume’ he [Bewick] should be taken, a sore controversy arose. The sculptor, as is usual, insisted upon covering the engraver's shoulders with some kind of

<sup>1</sup> Bailey executed the statue of Earl Grey which stands on the column in Blckett Street, Newcastle, and also that of Nelson in Trafalgar Square, London.

<sup>2</sup> See pp. 27-31 of vol. 1, No. 172 of this collection.

<sup>3</sup> See note to No. 138 of this collection, and also Robinson, pp. 129-31.

<sup>4</sup> See p. 32 of No. 184 of this collection.



drapery which, for want of a better word, we shall call *Romanesque*. Whether it was precisely a 'toga' or not we cannot say; but it was, no doubt, something classical in so far as it was not English! Against this, however, Bewick at once rebelled. He was resolved, if he must appear on earth after his death, to do so after the fashion of Hamlet's father,

' In his habit—as he lived,'

and from this resolution he would not budge. The 'toga' was accordingly given up, and the artist was taken in his coat and waistcoat, not forgetting his neckcloth and ruffled shirt; nor can we say that the likeness was thereby injured, whatever may be the case with the classicality."

Robinson also states that "The plaster cast was taken by Mr. Baily in the drawing-room at West Street [Gateshead], Bewick reclining on a couch with small pieces of quill in his nostrils, as usual, to enable him to breathe."

Atkinson in his *Sketch of Bewick*,<sup>1</sup> p. 19, accounts for the rather prominent under-lip which may be noticed in the bust, by the fact that Bewick usually kept a "quid of tobacco" there.

As a likeness of Bewick, his daughter Jane considered the bust to be better than all the engraved portraits.<sup>2</sup> The original bust was placed in the "Lit. and Phil.," Newcastle, where it still remains.

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### 316.—Thomas Bewick, by Leopold Flameng.

Etching, size of impression of plate 19½ in. by 15½ in.; size of *remarque* 2⅝ in. by 2 in., in oak frame.

This etching, which was done in 1830, bears Leopold Flameng's signature, and is one of the fifty *remarque* proofs published; the *remarque* being an impression of the cut of the "Old Hound."

The foot of the mount bears a short pencil note to this effect, certified by Miss Julia Boyd to have been written by Joseph Crawhall, from whom she obtained the copy in 1885. The back of the picture bears Miss Boyd's book-plate.

The water colour painting, from which this etching was engraved, was done by William Nicholson for Emerson Charnley, and was considered by Bewick's son to be a very faithful likeness.<sup>3</sup> It is now in the Hancock Museum, Newcastle.

### 317.—*Another copy.*

In oak frame with gilt slip.

This is another signed *remarque* proof.

<sup>1</sup> See No. 184 of this collection.

<sup>2</sup> See note written by Jane Bewick on p. xxxi. of No. 15 of this collection.

<sup>3</sup> See Robinson, p. 273.

## 318.—Thomas Bewick, by William Nicholson.

Water colour, size 3 $\frac{3}{4}$  in. by 5 in. (oval mount), in gilt frame, enclosed in plush-lined rosewood case.

This is the original water colour painting from which T. Ranson engraved the portrait of Thomas Bewick which appears as the frontispiece of *Æsop's Fables*, 1818. It originally belonged to John Trotter Brockett, later to Robert Robinson.

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## 319.—Thomas Bewick, from the painting by T. S. Good.

Size, 4 in. by 5 $\frac{1}{4}$  in., in gilt frame.

This photogravure was done to illustrate J. W. Pease's article on Bewick which appeared in the *Northern Counties Magazine*, May, 1901. Good's original painting is in the Hancock Museum, Newcastle.

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## 320.—Thomas Bewick, by H. H. Meyer, after James Ramsay.

Size, 4 in. by 5 in., in dark oak frame.

This portrait is printed on satin.

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## 321.—Thomas Bewick, by F. Bacon after James Ramsay.

Size, 6 in. by 8 in., in dark oak frame.

The figure of Bewick is the same as that which occurs in Ramsay's picture of "The Lost Child."<sup>1</sup> The following note, written in pencil by Crawhall, is on the back:—"1st. proof taken off the plate for the approval of artist before the engraver's stamp and before additional work in the background. Sep. 1852."

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## 322.—Thomas Bewick and others, by C. O. Murray after James Ramsay.

Size, 5 $\frac{3}{4}$  in. by 7 $\frac{1}{2}$  in., in dark oak frame.

This portrait was specially engraved for Miss Boyd's Bewick Gleanings,<sup>2</sup> from the picture of the "Lost Child,"<sup>3</sup> lent to her for that purpose by J. W. Pease.<sup>4</sup> Besides the portrait of Bewick, it includes those of the artist (James Ramsay) and his wife; Neddy Kirsopp, the bell-man; Andrew Craig, joiner; and Mrs. Golightley, the mother of the lost child.

<sup>1</sup> See No. 323 of this collection.

<sup>2</sup> See No. 190 of this collection.

<sup>3</sup> See No. 323 of this collection.

<sup>4</sup> See letter inserted in No. 190 of this collection.





*Thomas Bewick.*                      *Mrs. Galightley.*                      *John Wycombe Archer.*                      *William Turner.*  
*James Ramsay.*                      *Andrew Craig.*                      *Ben Thompson.*                      *Robert Doubleday.*  
*Mrs. Ramsay.*                      *Neddy Kirsopp.*

The Lost Child, by James Ramsay.

See No. 323.

## 323.—The Lost Child, by James Ramsay.

Oil painting, size 28 in. by 36 in., in gilt frame.

This is a view of St. Nicholas Church and neighbourhood, and shows the town bellman announcing the loss of a child. An excellent portrait<sup>1</sup> of Thomas Bewick appears in the foreground of the picture. He is the chief figure on the left hand side.

A note bearing the following description of the picture is pasted on the back:—"The Lost Child, by James Ramsay, London. Was exhibited at the Brunswick Place Exhibition, Newcastle, in 1823. With portraits of Thomas Bewick, the celebrated engraver; William Turner, Unitarian Minister; Robert Doubleday, Esq.; Vicar Smith; Neddy Kirsopp, the Bellman; Mrs. Buddle; Mr. John Wycombe Archer, Hairdresser; Mr. Ben. Thompson, the Baker; Andrew Craig, the Joiner; Mrs. Golightley, the mother of the lost child; and Mrs. Buddle's grandson; and the Artist Mr. Ramsay, and his wife." Four newspaper cuttings from the local press concerning the picture are inserted in No. 200 of this collection. For a key to some of the figures mentioned, see the portrait of the picture inserted opposite.

A man in the background appears to have recovered the child.

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## 324.—Thomas Bewick's Workshop, by H. T. Robinson.

Size, 9 $\frac{3}{4}$  in. by 7 in., in light oak frame.

In the corners are a copy of the stone tablet, with inscription, let into the wall of Bewick's workshop in the south-east corner of St. Nicholas' churchyard; a portrait of Bewick; and a sketch of the tomb of the Bewicks in Ovingham churchyard.

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## 325.—Thomas Bewick's Workshop, by John Teasdale.

Size, 6 in. by 8 $\frac{3}{4}$  in., in gilt frame.

This is a sepia sketch of the workshop.

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## 326.—Rev. H. Cotes, by T. S. Good.

Oil painting, size 10 $\frac{3}{4}$  in. by 15 $\frac{1}{2}$  in., in gilt frame.

The Rev. H. Cotes, Vicar of Bedlington, assisted Bewick in the preparation

326\*—Since the publication of this Catalogue, evidence has been adduced which proves that this portrait was executed by H. P. Parker. The evidence may be seen upon application in the Bewick Gallery.

## PERSONAL RELICS, ETC.

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### 327.—Bewick's Tool Box and Work Table.

The following notes, written by Joseph Crawhall and Isabella Bewick, are pasted on the lid of the box:—

“Thomas Bewick's tool-box, exactly as left by him—presented by his daughter Isabella to her executor:—

Joseph Crawhall.

Sep<sup>r</sup> 11th. 1882.”

“This Box is exactly as my Dear Father left it, it contains 20 Gravers  
1 Burnisher and 1 Eye Glass.

Isabella Bewick.

Sep. 11 1882.”

Some further particulars are inscribed on the brass edging of the outer case.

*See illustration opposite.*

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### 328.—Bewick's Corncrake.

In oval glazed case.

This is the bird from which Bewick designed the cut of the Corncrake (p. 130, 6th edition of *Water Birds*).<sup>1</sup> It was presented to Bewick “by Major H. F. Gibson, son of a former town-clerk of Newcastle.”<sup>2</sup> It became quite domesticated, and was allowed to run free about Bewick's room. It was stuffed by Richard Wingate, a friend of Bewick.

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### 329.—An impression in wax of Bewick's seal.

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### 330.—Chippendale mahogany glazed bookcase, with Bewick's name in brass letters, and with brass ventilators.

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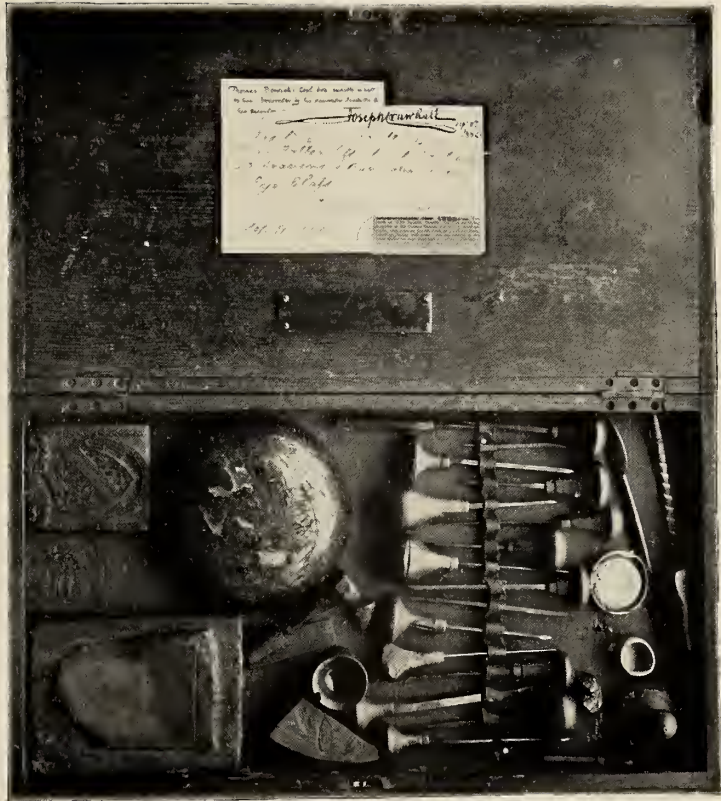
### 331.—Northern Counties Magazine, May, 1901.

The first article is upon Thomas Bewick, and is signed John William Pease, D.C.L. The editor of the Magazine, in a concluding note, says:—“This article was the last activity of his active life, the proofs even never having reached his hands. An additional interest will attach to the paper itself, for Mr. Pease has bequeathed to the Newcastle Public Library his splendid collection.”

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<sup>1</sup> See No. 100 of this collection.

<sup>2</sup> See Robinson, pp. 100-1.



THOMAS BEWICK'S TOOL CHEST.

*See No. 327.*





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