

collection fails to identify the titles to which the proofs belong, but painstaking research over the last two decades has now established the identity of all but a few proofs. The second supplementary source has been provided by references in hundreds of letters to and from Bewick in the possession of Iain Bain or transcribed by him over the past forty years.

By gathering all these sources together and supporting them with tertiary sources such as contemporary newspaper advertisements, an immeasurably enhanced account of Ralph Beilby and Thomas Bewick's contribution to book illustration can be obtained. The range of book illustrations is far wider than hitherto suspected, encompassing not only natural histories and children's story-books, but also cookery books, religious tracts, spelling books, mathematical treatises, civil engineering reports, volumes of poetry, numerous plays, geography text books, medical treatises, Bibles, prayer books, agricultural manuals, local town and county histories, joke and riddle books and even a book of sermons. In short, virtually the entire gamut of late eighteenth- and early nineteenth-century publishing.

The first volume takes a detailed look at the careers of Ralph Beilby, Thomas Bewick and Robert Bewick, before discussing the extensive role played by their apprentices, some thirty five in total, in the output of the Beilby-Bewick workshop. Several apprentices, most notably Luke Clennell and William Harvey, proceeded to garner their own share of plaudits as they branched out, and the volume also charts their development and influence.

The second volume encompasses some 750 book titles, arranged alphabetically and generously illustrated. The majority of these are unrecorded in Thomas Hugo's *Bewick Collector*. In addition it provides sections on newspaper mastheads, spurious editions (the 'book-mad gentry' were greatly exploited by unscrupulous bookdealers), book cover designs, copy-book covers, maps and large single prints.

For ease of reference, the third volume gathers together all the endnotes relevant to the second volume, along with an extensive series of indexes (book titles, a comprehensive biographical index, a subject index and so forth) plus bibliographies of primary and secondary sources.

Whether appealing to the Bewick aficionado, book historian, historian of popular art in the eighteenth and nineteenth centuries, provincial printing enthusiast or admirer of engraving on wood or on copper, this will be an indispensable work.

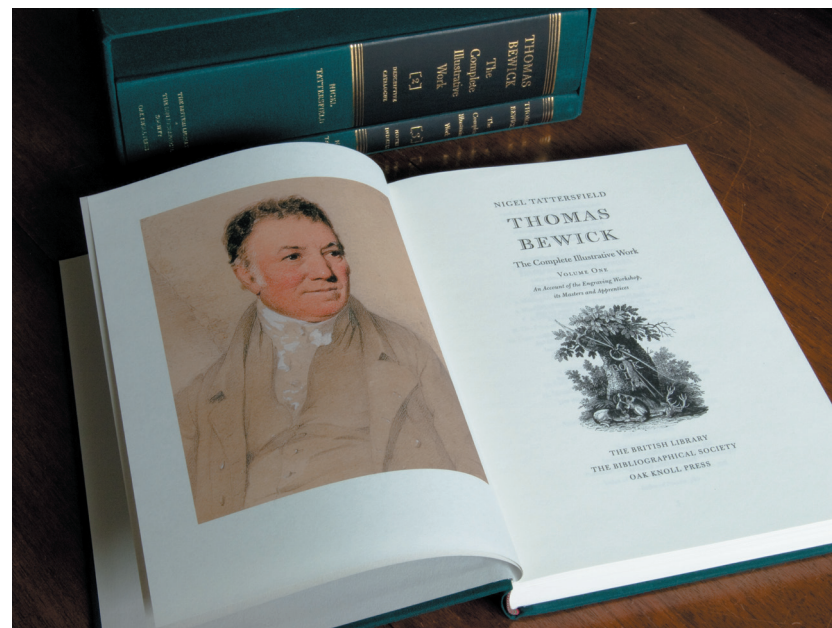
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NIGEL TATTERSFIELD

THOMAS BEWICK

The Complete Illustrative Work

Publication 6 April 2011

Three volumes 270 x 190mm, thread sewn in cloth boards,
housed in a cloth-covered slipcase

Volume One : The Workshop, 392pp. Volume Two : Descriptive Catalogue, 942pp.

Volume Three : Notes & Indexes, 240pp.

More than 1000 illustrations

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THOMAS BEWICK

The Complete Illustrative Work

IN 1767, RALPH BEILBY of Newcastle upon Tyne, having established himself there as an engraver but a few years earlier, took as his first apprentice a raw country lad with a passion for 'figuring' or drawing.

This was the fourteen-year-old Thomas Bewick who, after serving his apprenticeship and spending time in London, rejected the siren-calls of the capital and returned to Newcastle. There he rejoined Ralph Beilby, this time as a partner, and in time gained national and international renown as the finest wood engraver in the kingdom.

But his celebrated histories of quadrupeds of 1790 and of birds in 1797 and 1804, whilst justly admired, have obscured the immense number of other books of all denominations illustrated in this modest provincial workshop. From its inception under Ralph Beilby in 1765 until its demise in 1849 on the death of Thomas Bewick's son and successor Robert, this workshop provided illustrations to at least 750 books, pamphlets, periodicals and newspapers. In his day Thomas Bewick was the most celebrated man on Tyneside and the result was a ceaseless flow of commissions for illustrations from customers as far apart as Taunton and Glasgow.

Charting this flow has been an acutely-felt desideratum since the beginning of the nineteenth century, for books illustrated by Bewick (and his apprentices) were already being avidly collected during his own lifetime. It was not, it must be said, an activity for which Bewick had much sympathy, referring to those afflicted as 'poor bibliomanists' and 'book-mad gentry'.

Until now the only broad-based work of reference has been the Revd Thomas Hugo's *Bewick Collector* published in two volumes 1866 and 1868 (reprinted by Burt Franklin in New York in 1970). Though much criticized, Hugo possessed a deep pocket, good judgement and a discriminating eye but his labours (characterized by guess-work) simply record what he acquired over a lifetime of collecting. In 1953 the bibliographer Sydney Roscoe published, as its title suggests, a far more erudite volume, his *Bibliography Raisonné*. However his researches, such as they are, are strictly limited to Bewick's three principal works – the *Quadrupeds*, *British Birds* and *Fables of Aesop*.

The great disadvantage of both these titles is that neither Hugo nor Roscoe had access to the Beilby-Bewick series of workshop archives.


Until the mid-twentieth century this collection of over 120 manuscript books of account, often incorporating jottings, draft letters and family memoranda, dating from the 1760s to the 1860s (Bewick's daughters Jane and Isabella lived until 1881 and 1883 respectively) remained in private hands. Now held at Tyne and Wear Archives, this extensive material provides the core references for book illustrations and is the basis for the present book (as it was for *Bookplates by Beilby and Bewick* and for *John Bewick* published by the British Library in 1999 and 2001 respectively).

Two further sources have provided invaluable references. The first is the extensive collection of graphic material – mostly proofs of book illustrations – donated by Isabella Bewick to the British Museum in 1883. Apart from a few scattered annotations the bulk of this

BEWICK'S ILLUSTRATIVE WORK

History forms the sole title. The DB series of the archive records each woodcut (omitted here for reasons of space), clearly showing that 27 of the 305 cuts prepared for this title were engraved by Isaac Nicholson, being turned out to his workshop at a cost of 5s.6d. each, and charged to Longman at 8s.6d., giving the Bewick workshop a profit of 3 shillings on each. A page-by-page count reveals 93 cuts were utilized in the volume, the 12 that fell by the wayside (probably for reasons of space) being identified from the DB series as the squirrel, mouse, shrew mouse, cat, ass, snail, horse, ram, acorn, wren, dolphin and green monkey. (One or two of these, notably the horse and mouse, may have been incorporated into Hort's *First Spelling Book*, the second volume of his *Easy Course*, the illustrated alphabet to which shows signs of workshop involvement.) As the omissions demonstrate, the volume has a tendency to depict exotic at the expense of domestic creatures, which may have restricted its popularity. Many of the cuts derive primarily from those (almost certainly by Isaac Nicholson) for William Dutton of Alwick's edition of Buffon's *System of Natural History* (1814) – indeed, that may well have been Longman's intention.

Entered at Stationers' Hall, 21 Sept. 1822.
Advertisement: *Newcastle Chronicle*, 27 July 1822. 'This Day is published, in 22 vols, 18mo., sold together in a Case or separately ... Complete in 22 Vols in a Case, £3. 19s. 6d.'
Page Size: 165 × 125mm (insert), original 164mm by 108mm.
Form: 01: 18mo., pp. xvii, [1]-275, [1]-[1]-157, [1]-[1]. The volume is divided into 2 sections, the first containing quadrupeds and birds, the second amphibians, fish and insects, a total of 93 cuts from the workshop, 57 of which were by Isaac Nicholson and his workshop, under contract from TB. NUMBER OF CUTS: 1590.
SOURCES: Call the winner, III, 12093-9, 96-95. Not in Hugo.




TB 2.295. *An Hour's Amusement*
 AN HOUR'S AMUSEMENT, OR, TWO ENTERTAINING STORIES FOR YOUNG LADIES. NEWCASTLE: PRINTED BY AND FOR SOLO. HODGSON. 1795. [Price One Penny, bound and 2/6.]

360


SECONDARY WORKS

L 28 Sept 1793 Sol^d Hodgson Newcastle
 From Isaac Ematt's Sheets
 four Cuts for D^r 7-6
 1-0-0



A piracy of the title first issued by John Marshall of London's Aldernay Church-yard prior to 1795; the Hodgson version was reissued in 1866 by Sarah Hodgson. Since this latter edition employs the outdated long 's' in the text it was probably made up from the sheets of the earlier 1793 issue with a freshly-printed cancel title. The original edition appears on Solomon Hodgson's *List* (1800) priced at 8d. per dozen (trade price).

SOURCES: No copy known. NTC: 135 (1806). Not in Hugo, but BPCV 547 (FP), 579, 579, 587, 574 (in order of text) although Hugo fails to attribute a title. NCLL: 1. Mac: 35, 34, original blocks.



TB 2.296. *Hours of Leisure*
 HOURS [OF] LEISURE, [POEMS,] BY MRS. JAMES. [Quote from Beattie's *Minstrel*]
 DURHAM: | PRINTED FOR THE AUTHOR, BY G. WALKER, | SADDLER STREET.

DB 28 Aug 1807 M^r Geo Walker, Printer, Durham
 7 Cuts Tail pieces @ 6 2-0-0


Perhaps borrowing the title from Lord Byron, whose *Hours of Illness* came out in May 1807, authoress Eliza James was an actress at the Durham Theatre where she appears to have recruited more than a few admirers from amongst the local aristocracy. Their names can be found in the subscription list, showing 14 subscribers engaging for 250 copies, including nineteen-year-old Lord Byron, his Cambridge associate the Marquis of Harrington and the Marquis of Tevisock, and his future father-in-law Sir Ralph Milbank.
 Five of the charming vignettes of children at play – including skipping, flying a kite, playing

361

BEWICK'S ILLUSTRATIVE WORK

Thomas Saint, reprinted 96 of the cuts in Watts's *Divine Songs attempted in Easy Language* under a spurious imprimatur about 1790. Following the sale of their stock of woodblocks to Wilson and Spence of York in 1795, a number of editions were issued under the latter imprimatur or that of their successors Thomas Wilson and Son. The original edition of 1781 had remained a favourite of Jane Bewick's, being amongst her collection until at least 1865. However, this edition did not meet with favour in Sarah Trimmer's eyes. She particularly took offence at the 'very ordinary wood cuts ... likely to give children false and mean ideas of sacred subjects.'

Advertisement: *Newcastle Gazette*, 20 Jan 1795. 'Price 1s. bound in 2/6'. Dtd., 27 Sept 1795, 'a very proper Present to young People of both Sexes'. Dtd., 4 Sept 1796, 'Adorned with remarkable fine Cuts, expressive of the Subject of each Hymn. Price 1s. bound'.
 Included on Hall and Elliot's *List*, c. 1795, as 'Half Bound, with beautiful Indian Paper over the Boards, and Red Leather Backs, at 9s. per Dozen' (trade price).
Page Size: 127 × 77mm.
Form: 18mo., pp. [4]-[1]-17, [1]-57. 56 woodcuts in text of which 66 were specifically engraved for this title.
SOURCES: BL: 145, 146, 27, Bodley, Open P. 273; FCS, p. 24; SC: Marshall, lot 277; Hugo pp. 494 (1781), 414 (1800), 149 (1804), NTC: 235 (1800), SC: Moran, Newcastle, 28 Sept 1864, lot 159 (1814), Palford, B. 69.




TB 2.81. *A Choice Selection of ... Songs* 1809
 A [Choice Selection] [OF] THE MOST APPROVED [SONGS.] [Six lines of verse] | CARLISLE: | PRINTED BY C. WILKINSON. | 1809.

Throughout the period 1770 to 1809 the workshop was continuously commissioned to provide 'race cuts', although devices generally depicting three or four horses (as an improbably full stretch) straining to be first past the post. In the present title a spirited 'race cut' has been employed to illustrate 'Bugh Races' by Anderson. Probably pre-dating the volume by some twenty or thirty years it is signed 'T Bewick NCale' in the block.

Page Size: 150 × 90mm.
Form: Chapbook, pp. [8].
SOURCES: BL: 1066, 62, 44 (18), Not in Hugo.

152

SECONDARY WORKS



CHRISTMAS TALES,
 FOR THE
 AMUSEMENT AND INSTRUCTION
 OF
 YOUNG LADIES AND GENTLEMEN
 IN
 WINTER EVENINGS,
 BY SOLOMON SOBERSIDES,
 IN LONDON: | SOLD BY J. & M. ROBERTSON, | and J. DUNCAN,
 BOOKSELLERS, 1782. | [Price SIXPENCE.]

The Author here, who himself illustrated, collects the most beautiful forms of Tale.

G L A S G O W,
 Printed and sold by R. & S. BLACKBURN,
 and J. DUNCAN, Bookbinder, 1778.
 (THE SIXPENCE.)

TB 2.82. *Christmas Tales* 1782
 CHRISTMAS TALES, | FOR THE | AMUSEMENT AND INSTRUCTION | OF | Young Ladies and Gentlemen | IN | WINTER EVENINGS, | BY | SOLOMON SOBERSIDES, | [Quote as] | (GLASGOW) | Printed and sold by J. & M. ROBERTSON, | and J. DUNCAN, | Booksellers, 1782. | [Price SIXPENCE.]

DB 6 July 1782 M^r James Robertson Glasgow
 40 Cuts for Christmas Tales @ [4]-[each] 8-0-0
 a Frontispiece for D^r 10-6

BM, 248 1/2, proofs 868 (FP), 967, 1048, 570, 966, 999, 1067, 1202, 1214, 1056, 1056, 1052, (in order of printed text, not consecutive illustrations, all others wanting).

First issued about 1780 by John Marshall of Aldernay Churchyard in London, this edition is a piracy – at least in part, for it is approximately a third longer than Marshall's and contains a further 12 woodcuts. It was still available in 1820 and reprinted in Glasgow in 1866. James Lumsden of Glasgow also issued this title from about 1804 but greatly abridged and illustrated with copper engravings.

Page Size: 95 × 64mm.
Form: 12mo., pp. 96. With FP – 40 cuts in text.
SOURCES: American Antiquarian Society, Worcester, Mass. (1784 edn); Hockliffe Coll., now University of Bedford (1866 edn); SC: Moran, Newcastle, 28 Sept 1864, lot 22 (1866). Not in Hugo.

153