



CHERRYBURN TIMES

The Journal of The Bewick Society

BIRDS, BEASTIES AND BEWICK



In Praise of the Meadow, 2020 Phoebe Connolly. Installed at Cherryburn, June 2021.

Happily Cherryburn re-opened for business on Friday 28 May. Booking is via the National Trust website where bookings open on a Friday for the following week and close at 3pm the day before. There is a new route around the property and new staff. Gardener, Jordan Thornbarrow, has been employed to work on the plans for the cottage garden and Arielle Juler is the new Collections & House Officer.

Phoebe Connolly's exhibition deserves to be seen by as many people as can grab tickets. If you are unable to make the trip to Mickley Bank be sure to watch the short videos available online.

'*Birds, Beasties and Bewick*' features engravings on glass discreetly installed in the birthplace cottage, a vitrine of sketches in the museum and a glass house ('*In Praise of the Meadow*') on the lawn.

In Phoebe's own words "I'm hoping people can reconnect with nature and look closely in the same way that I do when I'm drawing and creating the engravings."

Phoebe was introduced to the work of Thomas Bewick and to wood engraving while a student at West Dean College. Phoebe graduated in 2020. The previous year she was awarded the Society of Wood Engravers' 'Young Engraver of the Year' prize.

Birds, Beasties and Bewick is at Cherryburn from Friday 11 June until Saturday 25 September. It is a Trust New Art project developed and programmed by National Trust, supported using public funding from the National Lottery through Arts Council England and produced with support from Arts&Heritage in partnership with the Society of Wood Engravers.

WILLIAMS ON BEWICK

A BOOK REVIEW

by Peter Quinn

Thomas Bewick Engraver & the performance of woodblocks, by Graham Williams. 2021.

Graham Williams is a publisher, printer and a sculptor. He is a member of the Royal Society of Sculptors. On his portfolio page we learn:

I left a directorship in publishing in the early 1970's to pursue my own work, printing and illustrating books by hand and, since the mid 1980's, making sculpture.

My prime interests have always been art, natural history and making things. I have written about the sculptor Naum Gabo and I founded the charity – the Gabo Trust, for sculpture conservation, in 1987.

Last year was the centenary of the *Realistic Manifesto*, and it was celebrated despite pandemic closures in an exhibition at Tate St.Ives. The manifesto was 'a set of pioneering artistic principles launched in Moscow by Gabo and his brother Antoine Pevsner. The statement declared that authentically modern art should engage with and reflect the modern age.' (TATE website) Gabo's concern with the power of art to communicate across all boundaries echoes down the ages.

We should make a full disclosure: Graham Williams is a long-time friend of the Bewick Society, he has addressed the Society on a number of occasions, contributed to the *Cherryburn Times* and as an expert is always willing privately to help with those queries we struggle to answer. Indeed Bewick Society members were lucky recently to hear him speak on Zoom. Addressing us from his study, the author took us on a lightning tour of his new book. This volume is the first in a trilogy of works to be published in 2021 from the author's imprint the Florin Press. Ahead we are promised *A Collection of Printing from Woodblocks on a diversity of papers and Understanding Paper assessment and permanence for artists and fine printers, with a chapter on ink*. The title under review,



Graham Williams engraving, Photo courtesy of Florin Press

Thomas Bewick Engraver & the performance of woodblocks, comes in two forms: standard and special (listed below). The beautifully printed, cloth bound standard edition looks fairly 'special' to this reviewer

Where to place this large volume on your shelves? Towering over your copy of the modern biography of Bewick perhaps by Jenny Uglow. (Uglow, J.S., 2006. *Nature's Engraver: A Life of Thomas Bewick*, London: Faber.) At first glance the reader might assume that Williams' book is simply a biography of Bewick with a special interest in his apprentice years. Chapters 1-3 and 6-7 focus on Bewick's life story, albeit a biography re-told by an author with personal experience of the printing world and an interest in the development of Bewick's style.

However other chapters in this fifteen-chapter work have a much more technical focus, encompassing specific study of Bewick technique and more generalised history of aspects of the print trade. There are a surprisingly small number of books with a focus on Bewick in relation to print history. Perhaps then this large volume should sit beside the thin pamphlet 'Why Bewick Succeeded' from 1959 by Jacob Kainen? (Kainen, J., 1959. 'Why Bewick Succeeded: A Note on the History of Wood Engraving', Kainen, Jacob, Contributions from the Museum of History and Technology ; paper 11. Smithsonian Institution, 1959. Issued with papers 1-10 as: Bulletin / United States National Museum no. 218. Bibliographical footnotes.)

Thomas Bewick Engraver & the performance of woodblocks has numerous illustrations, appendices and end pieces, all assembled with some style. Chapter Nine, A Display of Cuts, is an assembly of the very best of Bewick images, a greatest hits selection, a retrospective showing. Indeed the size of the book makes it comparable with the modern-day exhibition catalogue or the art history monograph. We might pause to remember that the last (and only) full-scale retrospective of Bewick's work was held in 1979, 42 years ago this summer. The modest post-exhibition catalogue came therefore before the present age of large-scale exhibition publications. (Bain, I. (1979). *Thomas Bewick: an illustrated record of his life and work*. Newcastle: Laing Art Gallery.)

Perhaps then, in the absence of any comparable museum catalogue, Williams' new volume should nestle beside the Ikon gallery catalogue of a few years ago or Professor Donald's study of the *Art of Thomas Bewick?* (Watkins J., 2009, *Thomas Bewick Tale-Pieces*, Ikon, Birmingham. (Catalogue of exhibition at Ikon Gallery 8 April-25 May 2009; Donald, D., 2013. *The Art of Thomas Bewick*, Reaktion Books). Applying the norms of academic research to Williams' book soon reveals weaknesses. There are certainly many gaps in the references and footnotes: this is not a work that sets out a full academic terrain for future exploration by researchers. Nor is it a full retrospective of Bewick's work: he certainly draws on all aspects of Bewick's output, however the museum retrospective



The review copy open at pages 58-9 showing the toolbox, block support and loupe.

would take another shape. Williams' focus is elsewhere, the clue is in his title: *Thomas Bewick Engraver & the performance of woodblocks*

In truth this book presents a highly individual approach to the subject matter and as such it is a refreshing new resource in our understanding of Bewick. It is worth unpicking some of the text's distinctive threads.

From the first Williams is keen to make his reader aware of his own background and experience. Indeed you can read the book as a memoir of his life in Bewick. On page 13 he tells us he has worked on this text for 40 years or so. He takes us back further: to London in the 1950s and his own beginnings in the print trade on an informal apprenticeship (p.17). Although at that time Williams may not have identified with Bewick (a beard suggests Bohemian tastes) there are echoes in the restrictions imposed on him of the control exercised over the apprentice boy in the eighteenth century.

The author's recollections are scattered through the text although he rarely shares details of date or place with us. Williams looks through Bewick's loupe (p. 59); he tries lowering a wood block (p.79); he discusses inks and rollers with Iain Bain (p.163); he experiments with overlays to print a Monica Poole engraving (p.204) and searches for new ink when in the early 1960s Lawrence's Black Proofing Ink changes (p.237). It is a constant refrain: Williams has hands-on experience at every turn.

He also has intimate knowledge of Bewick artefacts. Early in his account (p. 25) we are introduced to examples from Jane Bewick's Scrap Album. Searching for the footnote we discover that this is in the author's possession, bought at auction in 1995. Whilst the text is informed by hands-on encounters with items from collections across the globe (Newcastle, London, Oxford, Nottingham, New York, Cambridge Massachusetts) and from well-known private collectors (listed p.8), the book owes much to blocks, prints and books in the author's own possession. This is especially evident in Chapter Eight, *The Blocks Themselves* in which the text is informed by a close examination of the blocks, literally from all sides.

Thomas Bewick Engraver & the performance of woodblocks is an awkward title. It is much to the author's credit that he manages to avoid the pitfalls of an overly technical manual on the printing of historic wood blocks. Indeed those who wish to use the book in that manner will be disappointed as they will have to dig deep in the footnotes (p.267 for example) for the technical information they may need. Graham Williams' outlook is related to that of the late Iain Bain. From the nineteen seventies onwards Iain Bain emphasised the importance of understanding how a block is engraved and printed. This shaped the 1979 retrospective and later the layout of the Thomas Bewick Birthplace Museum at Cherryburn. For the general reader or museum visitor a print demonstration may be a moment of revelation. Williams'

fifteen chapters can be consulted by that reader to add substance to their print knowledge. But his primary audience is the printer. That is apparent from his ‘Afterword’

‘To do justice to his engraving printers must first immerse themselves in Bewick’s masterful technique and understand how the blocks were intended to perform. Only then should they address the printing. Those who will never print can improve their looking by better understanding what Bewick accomplished.’ (p.252)

In essence the printer must realise the three-dimensional space that the exceptional engraving technique of Bewick creates within the block. The discussion of lowering, make-ready, dampening and inking all tends to one end: the revelation of space in Bewick’s block.

At the end of the book there is a Notes and References section. Williams uses an asterisk to highlight extra information in his numbered footnotes. No less than seven appendices allow the work to include hard-to-find documentation such as the wording of Robert Bewick’s indenture, an 18th Century description of paper-making (whistle at the right time and four or five men appear) and how to boil linseed oil (dipping in a piece of bread is recommended). Appendix Two is a list *Things engraved in the workshop 1766-69*. In alphabetical order it runs from Argyle to Winkers with many oddities in between. Coal Tickets and Dog Collars we might expect but Marrow Scopes, Guglers and Hair Pieces suggest a lost world of consumer culture

waiting to be explored.

The seventh and final Appendix ‘*Of Excellence and Perfection*’ operates as a manifesto afterword: displaying in the final two pages of the book the philosophical under-pinning of Williams’ appreciation of Bewick. In his commercial art days of the 1950s he eavesdrops on an argument between two unnamed commercial artists over some hand-drawn lettering. One example is perfect however another example, far from flawless, looks better. That lettering was excellent as its form followed function. Williams, the young bearded 50s modernist learns a lesson he now sees applies to Bewick’s wood engraving: the marks may be less than perfect but the result can be wonderful. Gabo (unmentioned in the book’s 286 pages) would have nodded in acknowledgement.

Thomas Bewick Engraver & the performance of woodblocks, by Graham Williams. 2021.

Standard edition (first 400 copies) 286 pages with 437 illustrations, 297 x 215mm. Designed and typeset at the Libanus Press. Printed in colour throughout by Hampton Printing (Bristol) Ltd. Bound in Brillianta Fawn book cloth with a titling label on the front board

Also

25 special copies. The standard edition text with additional leaves tipped in, including a print of the Snow Bunting printed from the original block. Half bound by hand by the Abrams Bindery in brown morocco with paper marbled by Alberto Valesse in Venice, and hand sewn headbands.



The review copy open at pages 144-5 showing some of the ‘Display of Cuts’.

A GRAHAM WILLIAMS BEWICK BIBLIOGRAPHY

Thomas Bewick's Fables of Aesop and Others, 1980. Introduced by Iain Bain, with appendices – The Croxall Connection by Graham Williams and *The Preliminary Drawings* by Iain Bain. Standard ed. 50. (122 x 183mm) 40pp. Four Bewick wood engravings printed from the original woodblocks, plus eight reproductions of cuts in the text, printed by Graham Williams plus three drawings reproduced lithographically, on Barcham Green RWS watercolour paper. Bound in full cloth with a paper titling label on the front board and spine titled in gold over a foil panel.

Also *Special ed. 80*. (122 x 182mm) 40pp. The standard edition text bound in quarter speckled calf with glazed canvas boards with a paper label, titled in gold on the spine. With a suite of 19 proofs printed by R. Hunter Middleton from the original Bewick woodblocks on Japanese style papers, at his Cherryburn Press in Chicago, individually mounted in green Ingres paper over card and titled (120 x 181mm). Contained in a cloth covered presentation box with a printed spine label (141 x 204mm).

Bewick and Printers, by Graham Williams. 1983. Ed. 16. (96 x 83mm) 16pp. Four wood engravings by Thomas Bewick and one by John Bewick, printed from the original blocks in Iain Bain's collection on Barcham Green handmade Chester. A demonstration to Iain Bain of a method of printing Bewick's blocks using damp vellum tympan, the text was written and added later. Marbled paper by Alberto Valesè in Venice over card stiffener, with a paper titling label.

A Bewick from Barcham Green, by Graham Williams. 1985. (150 x 106mm) An original woodblock from *Thomas Bewick's Fables of Aesop and Others*, 1818, the text and block printed on Barcham Green handmade Chester, in a plain Renaissance II paper wrap. Published by Barcham Green.

Supercastings. A Celebration of a Small Event, a type specimen by Graham Williams celebrating the first casting of a few 24pt characters by Michael Passmore and the printer on a Monotype Supercaster. 1988. Ed. 22. (315 x 200mm) 8 leaves. Seven sheets of an old mould-made paper printed in black and colours. These include a Bewick engraving of the *Mona Monkey*, the first publication of a poem by Elizabeth Bewick, *A Question of Carelessness*, and a flurry of printings from a typecast leaf decoration in various colours using a circular chase. Notes 'fine-keyboarded' and 'fine-photocopied' on Barcham Green handmade Chester. Held in a portfolio made by Clare Skelton with a canvas spine and corners, boards covered in Hahnemule laid paper, decorated by the printer with a riot of rubber stamps.

Double Crown Club Dinner 313 menu, 1992. (188 x 124mm) Michael Renton on *The Last Trade Wood Engravers*. With three prints from original woodblocks – An initial 'D' from the Ashendene Press, an outboard motor from the Sander Wood Engraving Company, Chicago and *Figures Fighting* probably by John Bewick for *Robin Hood* (but not

used) published in Bewick's *Memoir*, 1862. Printed in black, blue and green on an old wove mould-made paper with a printed card cover. For the Double Crown Club.

TO FOLLOW LATER IN 2021

A Collection of Printing from Woodblocks on a diversity of papers.

Understanding Paper assessment and permanence for artists and fine printers, with a chapter on ink.

Please email info@florinpress.com if you are interested in either of these publications.

GRAHAM WILLIAMS IN THE CHERRYBURN TIMES

Thomas Bewick's Coloured Quadrupeds. A Gift to his Children, and a Bag full of Mysteries. *Cherryburn Times* Volume 7 Number 1, Summer 2017.

Iain Bain, in celebration of his 80th Birthday *Cherryburn Times*: Volume 6 Number 4 Winter 2013.



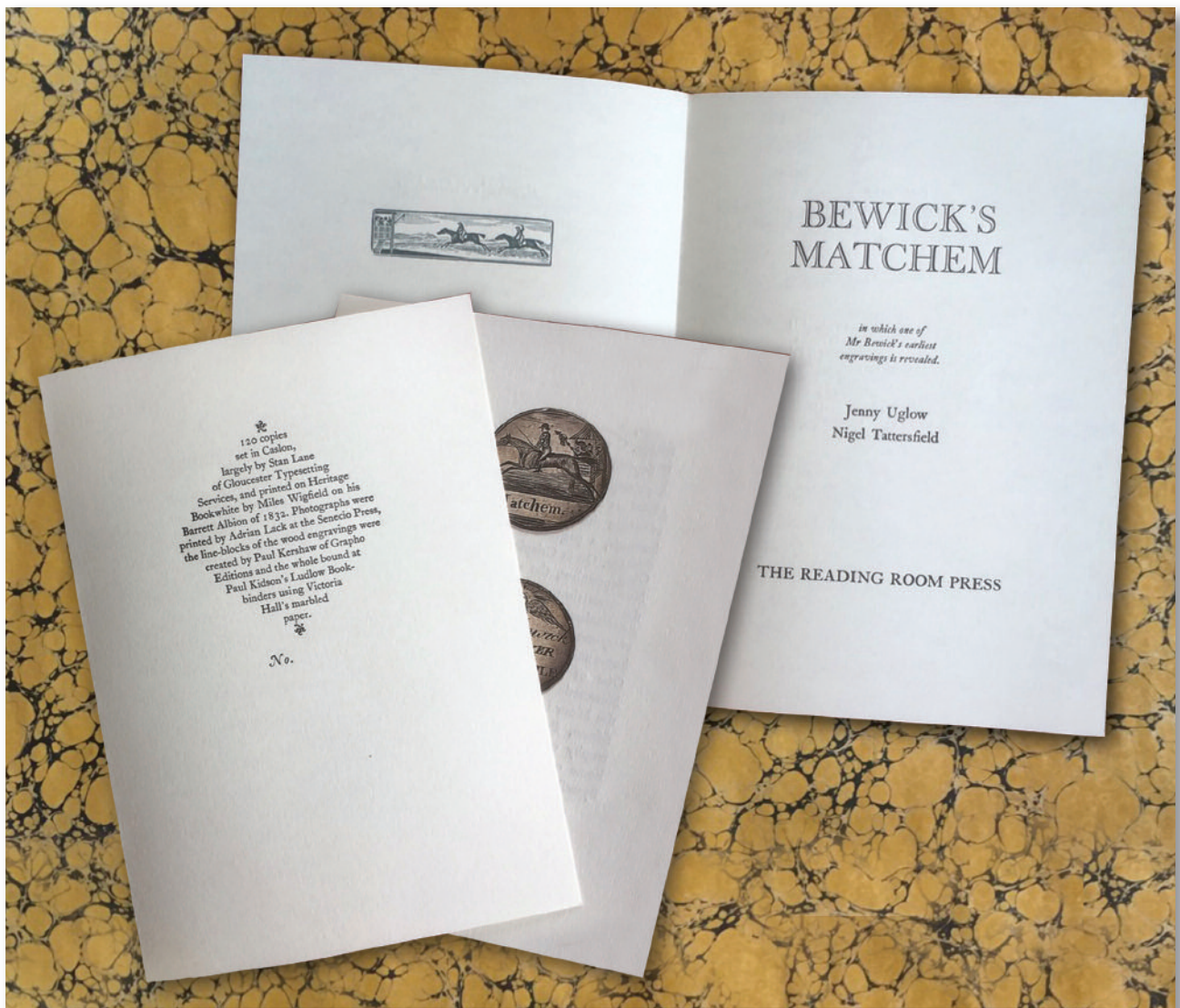
THOMAS BEWICK ENGRAVER

& the performance of woodblocks

Graham Williams

THE FLORIN PRESS
MMXXI

The White Owl (Barn Owl). Thomas Bewick,
History of British Birds, 1797.



BEWICK'S MATCHEM

On p. 57 of *Nature's Engraver* Jenny Uglow describes Thomas Bewick at the age of fifteen, after the excitement of a day at the races, engraving on a copper medallion an image of the famous racehorse Matchem. *Bewick's Matchem* repeats this account together with a succinct essay by Nigel Tattersfield about both Bewick's apprenticeship engraving and the horse itself. Interspersed are photographs of both sides of this medallion, obscured from public scrutiny for many years.

The Reading Room Press is pleased to be publishing this sixteen page book, printed letterpress in an edition of 120 numbered copies, bound in quarter cloth using marbled papers. It is hoped that copies will be available by the end of September,

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HISTORY OF BRITISH BIRDS: BEWICK AND TUNSTALL'S COLLECTIONS AT WYCLIFFE HALL

by *Graham Rowe*

HISTORY OF BRITISH BIRDS

Following the commercial success of the first edition *A General History of Quadrupeds* (1790)¹, Thomas Bewick (1753-1828) and Ralph Beilby (1743-1817) planned the production of *History of British Birds*. Some of the 'Cuts' (engravings on wood; Figure 1) prepared for *History of British Birds* are candidates for Bewick's best work and are amongst the finest wood engravings of this type ever created. Indeed, Anderton and Gibson (1904; p. 25) repeated that Bewick himself considered the 'Yellow Bunting' [1797, vol. I, p. 143] 'the best of all his cuts'.



Figure 1. **The Sea Eagle.** This version of Bewick's engraving was printed in the first issue of the first edition (1797) of *Land Birds*.

The engraving was based on a stuffed specimen that Bewick saw in 1791, during a visit to the collections of the late Marmaduke Tunstall at Wycliffe Hall, Yorkshire.

Image courtesy of the Smithsonian Libraries, distributed via the Biodiversity Heritage Library, and used under a Creative Commons license

Whereas *Quadrupeds* was published as single-volume work (with eight editions during Bewick's lifetime), the contents of *History of British Birds* were divided over two, covering 'Land Birds' and 'Water Birds'; the two volumes that constituted the first edition were printed in 1797² and 1804³. Bewick's interest in preparing a work on birds was probably as old as his desire to publish *Quadrupeds* (Roscoe, 1953; p. 44). Indeed, a letter Bewick wrote to William Hutchinson,

dated 21 March 1786 (Pease Collections: P.172. vol. I, p. 1; see Anderton and Gibson, 1904) showed that *History of British Birds* had been under consideration for at least a decade before the first issue (1797) of volume one was printed. Bewick's journey in the summer of 1791, to view the collections at Wycliffe Hall, Yorkshire, appears to have been the first active steps towards the publication of *History of British Birds*; such steps came exactly a year after the 1790 first edition of *A General History of Quadrupeds* had appeared in print and were effectively taken on the day that the 1791 second edition⁴ became available for purchase⁵. *History of British Birds* had a more convoluted publication record compared to *Quadrupeds*. Eight separate editions of two-volume *History of British Birds* (including supplements in 1821) may be defined, with six published in Bewick's lifetime; however, multiple variants including letterpress are known, as are versions containing the engravings but lacking text (see Roscoe, 1953). Furthermore, before the publication of the first issue of volume two in 1804, volume one went through a 'second edition' (with further impressions based on known variants) with both these early editions of *Land Birds* (see Roscoe, 1953; p. 56) having the year 1797 on the title page (see Anderton and Gibson, 1904; p. 25).

Volume one of *History of British Birds* was published by Bewick and Beilby in 1797 and subtitled as containing the *History and Description of Land Birds* (see Note 2). In his *Memoirs*, Bewick recorded that, 'After working many a late hour upon the Cuts, the first Volume of the Book was, at length, finished at the press in September 1797' (Bain, 1975; p. 122). Three editions of *A General History of Quadrupeds* (first, 1790; second, 1791; third, 1792) had been published by 1797 (the fourth edition of *Quadrupeds* went to press in early 1799 and was advertised in January 1800; Tattersfield, 2011, vol. 2, p. 27). The 'Preface' to *Land Birds* (also dated 'September, 1797') recorded 'one of the Editors of this work [Bewick] was engaged in preparing the engravings, the compilation of the descriptions was undertaken by the other [Beilby], subject, however, to the corrections of his friend, whose habits had led him to a more intimate acquaintance with this branch of Natural History'; perhaps revealingly, it continued: 'The Compiler, therefore, is answerable for the defects which may be found in this part of the undertaking, concerning which he has little to say, ...'. With the partnership increasingly under strain over the relative merits of their respective contributions, no authorial name appeared on the title page (although that was not uncommon for books of that period); however, it included the formal acknowledgement: 'The Figures Engraved on Wood by T. Bewick'.

The Bewick-Beilby partnership was 'dissolved by mutual Consent' in late December 1797, only months after the publication of *Land Birds*. Indeed, a short announcement to that effect (Figure 2), dated 'Newcastle, January 1, 1798' was published in the *Newcastle Courant* newspaper on Saturday, 6 January 1798, and requested that 'all Debts due to the said



Figure 2. Dissolution of the partnership between Thomas Bewick and Ralph Beilby.

This short notice was published on Saturday, 6 January 1798, in the Newcastle Courant newspaper.

Image courtesy of the British Library via the British Newspaper Archive

Co-partnership be immediately paid into the Hands of T. Bewick, at his *Shop, in St. Nicholas' Churchyard*, where BUSINESS will continue to be carried on as usual.' Beilby sold his share in *Land Birds* to Bewick for £300, leaving the latter as sole owner (Roscoe, 1953; p. 45). Publication of volume two of *History of British Birds*, containing the *History and Description of Water Birds* (see Note 3) was delayed until 1804, the result of Bewick now having to prepare the cuts and compile the accompanying text on his own, in parallel to running the engraving business.

MARMADUKE TUNSTALL AND WYCLIFFE HALL

The name of the naturalist and antiquary Marmaduke Tunstall (1743-1790) is familiar to Bewick scholars; he had commissioned the 1789 engraving called *The Wild Bull, of the Ancient Caledonian Breed, Now in the Park, at Chillingham-Castle, Northumberland*, the best-known of all Bewick's prints. During the early preparations for *History of British Birds*, Bewick had visited the collections of the recently deceased Tunstall whilst they remained at Wycliffe Hall (Figure 3; Harrison and Walker, 1793, Plate 36). The Hall was situated about eight miles north-west from Richmond, in the North Riding of Yorkshire, where it was 'pleasantly situated on the River Tees' (Harrison and Walker, 1793; No. 18). Named after the Wycliffe family (who had owned much land in the vicinity), the Hall subsequently passed to the Tunstall bloodline through intermarriage. Marmaduke Tunstall came into the possession of Wycliffe in 1760 and, starting in 1764, rebuilt much of the Hall over the years that followed (Harrison and Walker, 1793; No. 18). Based in London at that time, Tunstall had established an extensive personal Museum and a collection of living birds and animals. Tunstall married in 1776, aged 33, and Wycliffe Hall became his main base; the



Figure 3. Wycliffe Hall, Yorkshire. Copper plate engraving with etching. Engraved by Samuel Middiman from an original painting by George Cuitt. Published 1 July 1793, by Harrison and Walker (1793), two years after Bewick visited the collections housed in the Museum and Library.

Image courtesy of the British Museum and used under a Creative Commons license

Museum was removed from London to Wycliffe in 1783, where a special room had been erected for its reception (Boyd and Jessop, 1998). Tunstall further augmented the ornithological collection after it had arrived at Wycliffe Hall and it became one of the finest in Britain at that time, with specimens consulted by several contemporary naturalists and authors. Tunstall had maintained a wide circle of correspondents which encompassed several leading naturalists, including Joseph Banks, John Latham, Carl Linnaeus, and Thomas Pennant.

Around 1790, after the arrival of the collections at Wycliffe from London, it was recorded that:

‘The library, which is well furnished with valuable books and MSS. is 30 feet by 20; the museum (which as well as the library commands a fine prospect of the river) is 45 by 20, and contains a large collection of subjects in natural history and antiquities; with a cabinet of Greek, Roman, and modern coins and medals’

(Harrison and Walker, 1793; No. 18).

Marmaduke Tunstall died suddenly ‘after only two hours illness’ (Nichols, 1814, vol. 8, p. 473; Jessop, 1999a, p. 34) on 11 October 1790, aged just forty-seven (Boyd and Jessop, 1998). The bulk of the estate passed to his half-brother William Constable, who himself died in May 1791 before Tunstall’s financial affairs had been fully settled. Following Constable’s death, both estates passed to his nephew Edward Sheldon (1750-1803) who was responsible for the dispersal of the contents of Tunstall’s collections (Boyd and Jessop, 1998).

THOMAS BEWICK AND TUNSTALL’S MUSEUM

Following Tunstall’s death, with the inevitable – and potentially imminent – dispersal of the contents of his collections, Bewick visited Wycliffe between mid-July and mid-September 1791. In the ‘Advertisement’ (dated 3 July 1804) to *Water Birds*, now carrying a single name, Bewick recorded ‘a residence of nearly two months at that little earthly paradise’ the ‘splendid Museum of the late Marmaduke Tunstall, of Wycliffe’. The doors had been ‘obligingly thrown open by his nephew, Francis Sheldon, Esq. with the kindest offer of the use of its abundant stores.’ Although Sheldon had ‘hosted’ Bewick (he had lived and ate at separate locations away from the Hall), the original invitation for the visit had come from William Constable, Tunstall’s first successor of the collections. Moreover, although Bewick never met Tunstall directly, he may have been aware of a prior indirect invitation to visit the collections at Wycliffe Hall, through his friend George Allan (1736-1800), who frequently acted as an intermediary. In a letter to Allan dated 12 May 1788, just over nine years before *Land Birds* would eventually be published, Tunstall wrote: ‘Should Mr. Bewick publish *Birds*, thinks he could assist him by many non-descripts, both Drawings and in Preserved Birds; but the latter, as least, must be copied here, as it would be very difficult to send them’ (Nichols, 1814, vol. 8, p. 757).

‘At the beginning of this undertaking [*History of British Birds*]’, Bewick recorded in his *Memoirs*, ‘I made up my mind

to copy nothing from the Works of others [unlike his necessity with *Quadrupeds*] but to stick to nature as closely as I could – And for this purpose, I being invited by Mr Constable, the then Owner of Wycliffe, to visit the extensive Museum there, collected by the late Marmaduke Tunstall Esqre...’ (Bain, 1975; p. 117). Although written between 1822 and 1828, near to the end of his life, and first published 34 years after his death, Bewick documented: ‘...to make drawings of the Birds – I set off from Newcastle on the 16th July, 1791’ (Bain, 1975; p. 117); by coincidence, or by design is not recorded, but Saturday, 16 July 1791, was also the day that an advertisement was printed in the *Newcastle Courant* (Figure 4) that announced, ‘This Day is published,...(With many Additions and Improvements) THE SECOND EDITION OF A GENERAL HISTORY OF QUADRUPEDS.’ Bewick did not reside at the Hall during his two-month visit to Wycliffe but recalled that he ‘lodged in the House of John Goundry, the person who preserved the Birds for Mr Tunstall, and ... boarded at his Father’s, George Goundry, the old Miller there’ (Bain, 1975; p. 117; for John Goundry, see also Boyd and Jessop, 1998, p. 230)



Figure 4. Advertisement announcing the publication of the second edition of *A General History of Quadrupeds* printed in the *Newcastle Courant* newspaper on Saturday, 16 July 1791, the same day that Thomas Bewick set off from Newcastle on his extended visit to Wycliffe Hall, Yorkshire.

Image courtesy of the British Library via the British Newspaper Archive

Dated 24 August 1791 (although July appears to have been the correct month, based on the date of Bewick’s departure from Newcastle and the context of what was written), in a letter to his then collaborator Beilby, Bewick stated that Tunstall’s ‘Museum besides being stock’d with above 800 Birds, contains also a number of other things Beasts, Reptiles, Fishes, Insects &c.’ (Dobson, 1887; p. 376). In the ‘Advertisement’ to *Water Birds*, Bewick recorded that over the two-month period of his visits to the Museum, he made drawings of ‘the stuffed specimens of most of the British species’ and that ‘many of these were afterwards traced and engraven upon the blocks of wood’.

As the 'Advertisement' to *Water Birds* would on public view, although dated 3 July 1804 (therefore written close to thirteen years after his extended visit to Wycliffe), Bewick used some tact to write about the state of preservation of the specimens as he found them at the Museum; he noted that 'stuffed subjects commonly bear only an imperfect resemblance'. In his letter to Beilby (dated 24 August [July] 1791), Bewick wrote, 'as the Museum is to be sold I wou'd not like to have it said that we said any thing slighting of it' (Dobson, 1887; p. 376). Furthermore, during his time at Wycliffe, Bewick had lodged with John Goundry, 'the person who preserved the Birds for Mr Tunstall'; presumably Goundry preserved new specimens as they were obtained, whereas much of Tunstall's collection had been acquired whilst he resided in London, then later removed to Wycliffe. In his private letter to Beilby (24 August [July] 1791), Bewick was considerably less tactful regarding the condition of the specimens: 'I can only pay attention to the Beak & plumage – they are so distorted & unnaturally stuck up that, as faithful representations of them as I can do, appear stiff as a poker' (Dobson, 1887; p. 376). Bewick recorded in his *Memoirs* that he had decided 'to copy nothing from the Works of others' (Bain, 1975; p. 117); however, in his letter to Beilby, having seen many coloured illustrations which Bewick considered to be 'generally extremely well done' in some of the ornithological works present in Tunstall's Library, he thought them 'better to copy than the stuffd Birds here' (Dobson, 1887; p. 376).

With his mind honed for observation, coupled with his execution of finely detailed practical work, Bewick soon came to realise the limitations of preserved specimens. When preparing for *Quadrupeds*, Bewick recorded in his *Memoirs* that the cuts for those animals he knew were drawn 'from memory upon the wood' or, for those that he did not know, 'were copied from Dr Smellie's abridgement of Buffon & from other naturalists' or, were drawn from live 'Animals which were, from time to time, exhibited in Shows' (Bain, 1975; p. 106); there seemed to be little or no reliance on preserved specimens. Despite Bewick's strongly worded reservations regarding the use of the preserved specimen for the preparation of the engravings, the Museum as a whole must have been something of a personal revelation, due to the sheer breadth of the collection assembled at one place and Tunstall's systematic approach in their curation.

A portion of the contents of Tunstall's Museum, mainly the ornithological collections, was sold to George Allan, for which he paid £700. As with Tunstall, Allan had acted as an intermediary between Bewick and Thomas Pennant. In a letter written to George Allan (dated 16 January 1792), from his family home at Downing Hall, Flintshire, Pennant stated, 'Much as I lament Mr. Tunstall, I am glad that his Museum has fallen into such hands. Long may you live to enjoy it!' (Nichols, 1814, vol. 8, p. 752). Much of the remainder of the natural history material was auctioned at Christie's of Pall Mall 14-15 May, 1792 (Jessop, 1999a, p. 34).

Bewick's friend George Allan died in 1800, in the middle of the period between the publication of the volume on *Land Birds* (1797) and *Water Birds* (1804). In 1822, just over two decades after his death, the *Literary and Philosophical Society of Newcastle upon Tyne* purchased Allan's collections. Given

Allan's considerable augmentation of his Tunstall purchase, the now combined collection acquired the name 'Newcastle Museum'. In 1827, George Townshend Fox published a *Synopsis of the Newcastle Museum, Late the Allan, Formerly the Tunstall, Or Wycliffe Museum* (Fox, 1827). See Jessop (1999a) for more on Tunstall's collections and their ultimate fate.

THOMAS BEWICK AND TUNSTALL'S LIBRARY

Marmaduke Tunstall had built up an extensive Library to complement the collections in his Museum. In the 24 August [July] 1791 letter to Beilby, written whilst at Wycliffe, Bewick stated: 'I arrived at this remote corner of the Earth on Monday night last, and was kept busy for two or three days, 'till my Box arrived, in looking thro *part* of the very rare and curious Books on natural Hisy with which this valuable Library I believe is more amply furnished than any other I think, I think one may venture to Say in the Kingdom' (Dobson, 1887; p. 375). Bewick continued: 'I have look'd thro' Edwards, Buffon, Albin, Pennant, Lewen, Catesby, Brown & many others the grandest Editions – all colour'd – and I find that Edwards & Buffon are the only Books that will be worth any thing to us – I mean for the figures, which are generally extremely well done' (Dobson, 1887; p. 376). Bewick presumably also had access to *Systema Naturae* (the much expanded twelfth edition of 1766-1768 being the last authored by Linnaeus), as he recorded in the letter, 'The number of Birds treated of by Linneus amounted to a few above 900 – 30 or 40 of which were new' (Dobson, 1887; p. 377). Bewick gave Beilby his thoughts on Tunstall's annotations to many of the volumes: '– you would be amazed at M Tunstall's industry – to skim over only his own remarks wou'd take much longer time than I can possibly spare – he has not only put down every thing that came under his own observation on the habits & propensities of Animals &c. with numberless Anecdotes – but he has also quoted every thing that he thou't curious from other Authors – he has not even forgot *Beilby & Bewicks* Quads. & has discovered all that we call new in our Book – & has placed the Cuts along with his remarks:- What a treasure woud his remarks be of to us – we wou'd nead but little besides to enable us to give a new *Hist'y of Birds* if we cou'd get the loan of them – I shall do every thing in my power to get them' (Dobson, 1887; p. 375-376).

As with the contents of his Museum, Marmaduke Tunstall's fine Library was sold (and eventually dispersed) after his death. Having written to George Allan, in a letter dated 19 November 1792, Thomas Pennant enquired, 'You mention having the use of our worthy friend Mr. Tunstall's Books' (Nichols, 1814, vol. 8, p. 753). Writing again on 6 December 1792, in response to Allan's prompt reply, Pennant lamented, 'I am very sorry to hear of the fate of Mr. Tunstall's Collections. I know he impoverished himself by the ardour of his pursuits after these objects' (Nichols, 1814, vol. 8, p. 752). These extracts from Pennant's letters were printed in John Nichols' (1814) *Literary Anecdotes of the Eighteenth Century*. Nichols also recorded that, 'Mr. Tunstall's Library was sold to Mr. Todd of York; his Museum to the late Mr. Allan'

(Nichols, 1814, vol. 8, p. 753). John Todd was a long-time bookseller trading at ‘The Sign of the Bible’ in Stonegate, York, originally in partnership with Henry Sotheran. Established in 1762, the partnership lasted until 1774, when Todd took sole possession of the business which continued until his death in 1811, aged 75. Having purchased the contents of Tunstall’s Library, *J. TODD’S CATALOGUE for 1792* (Todd, 1792) was issued; the catalogue contained 13,535 numbered items, covering ‘nearly fifty thousand volumes of rare and valuable articles in every language and class of literature, particularly natural history and heraldry’ (Todd, 1792). The large number of catalogued items came from the ‘Entire Libraries of Marmaduke Tunstall of Wycliffe, Esq; Lady Fagg of Wood End, and The Rev. W. Dade, F. A. S. Rector of Barmston, &c. ... All Lately Deceased’ and further supplemented by ‘A Large and Valuable Collection of New Books.’ George Allan, in a response dated 31 December 1792 to a further letter from Pennant stated: ‘I carefully examined the Catalogue of Mr. Tunstall’s Books; and cannot find those you want, or you may be assured I would have got them for you’ (Nichols, 1814, vol. 8, p. 754). In 1794, John Todd issued a further catalogue that contained ‘*A Most Valuable and Curious Collection of Prints, Drawings, Books of Prints, &c. Amongst Which Are The Entire Collection of Marmaduke Tunstall of Wycliffe, Esq. Lately Deceased ...*’ (Todd, 1794).

BEWICK’S ACCESS TO BOOKS FROM OTHER SOURCES

Besides his short-lived use of Tunstall’s Library, Bewick had access to other books, some on a longer-term or even permanent basis; in his *Memoir*, Bewick mentioned works consulted during the early preparations for *History of British Birds*, which were ‘succeeded by Pennants Works – first & last, I might name many others, which I have perused – chiefly lent me by [my] kind friend George Allen (sic) Esqr – those consists of Albins ‘History of Birds’ – Belon’s very old Book, & ‘Willughby & Ray’ (Bain, 1975; p. 116) adding, ‘With some of these I was in raptures – Willughby & Ray struck me as having led the way to truth and to British Ornithology’ (Bain, 1975; p. 116).

In his ‘Advertisement’ to *Water Birds* (1804), Bewick also acknowledged his access to ‘the voluminous folios of the celebrated Count de Buffon, containing one thousand and one (Planches Enluminiées) coloured prints of Birds, etc.’ The volumes were ‘kindly lent to aid the work, by Michael Bryan, of London, Esq.’ and that these volumes ‘like an index, were constantly at hand to be referred to, and compared with the bird themselves, which were from time to time presented to the editors of both volumes, and were often of great service, by enabling them to ascertain the names, and to identify each species, in an examination of the subjects before them, when compared with the figures and doubtful nomenclature of other ornithologists.’ The complete work was originally issued in 42 cahiers (notebooks), each containing 24 hand-coloured plates, with no accompanying text or titles. Produced at Buffon’s instigation, the complete work contained (42 x 24 =) 1008 plates (Bewick stated ‘one thousand and one’), each individually numbered; 973 plates of birds and 35 of other animals. Complete sets of the work, known as Buffon’s

Planches Enluminiées d’Histoire Naturelle (or Daubenton’s *Planches Enluminiées...*), are rare; in part, due to the practical limitations of creating hand-coloured illustrations, but also because copies have been broken up and sold as individual plates. The 42 individual cahiers are thought to have been issued in Paris between 1765 and 1781.

Michael Bryan (1757-1821), Bewick’s source for the *Planches Enluminiées*, was born in Newcastle upon Tyne, and is best remembered for his book, *Biographical and Critical Dictionary of Painters and Engravers* (1813–1816) which became a standard reference work throughout the nineteenth century. Although Bewick used the correct spelling of ‘Bryan’ in his ‘Advertisement’ to *Water Birds*, this was written as ‘Brian’ in his later *Memoirs* (Bain, 1975; p. 116). In his *Provisional Checklist of the Library of Thomas Bewick*, Gardner-Medwin (2010; see 120. Buffon) noted that the *Planches Enluminiées* was probably the ‘Buffon’ shipped from London in 1792 and recorded in one of Bewick’s notebooks in the Tyne and Wear Archives (T&WA 1269/5) as being returned 7 August 1804 - ‘Pd Freight of a Box Mr. Bryans Buffon 4s.6d.’

Following the sale of Marmaduke Tunstall’s Library to the bookseller John Todd of York, Bewick purchased at least one item from the subsequent *J. Todd’s Catalogue for 1792*. Bewick purchased Tunstall’s set of Brisson’s *Ornithologie, ou, Methode contenant la division des oiseaux en ordres, sections, genres, especes & leurs varieties*, perhaps primarily interested in the large number of engraved plates. The six-volume quarto *Ornithologie* is listed as number ‘896’ in Todd’s Catalogue (Todd, 1792), with the details, ‘avec belles figures d’Oiseaux’ [with beautiful figures of Birds], ‘papier grande’ [large paper], and ‘tres bien relié’ [very well bound]; the Catalogue shows it to be the 1760 Paris edition and costing £9.9s. This corresponds with information gleaned from Bewick’s archives by Gardner-Medwin (2010; see 119. Brisson) in his *Provisional Checklist of the Library of Thomas Bewick*: ‘J. Todd of York for Brisson’s Ornithy £9.9.0’ bought on 28 June 1792 (T&WA 1269/3; also recorded for this date in T&WA 1269/135). Moreover, carriage of 2s.8d. was paid on 23 June 1792 for ‘Brisson works from York’ (T&WA 1269/135) or ‘Box from York with Brisson’ (T&WA 1269/3). Further study of *J. Todd’s Catalogue for 1792* (Todd, 1792) is warranted in the light of Bewick’s records and accounts.

TUNSTALL’S MUSEUM AND THE ENGRAVINGS IN *HISTORY OF BRITISH BIRDS*

In 1804, in his ‘Advertisement’ to *Water Birds*, Bewick stated that of the drawings made of the specimen’s in Tunstall’s Museum, ‘many of these were afterwards traced and engraven upon the blocks of wood’. Bewick then qualified this by stating that during the ‘progress of the work’ [*History of British Birds*], many more ‘dead and living specimens of the birds themselves’ became available, such that ‘the necessity of using several of [the original] drawings was superseded by this more near approach to perfect nature.’ Indeed, in the same ‘Advertisement’ Bewick also expressed ‘his thanks to those sportsmen and lovers of Natural History, who have so liberally



House by the Tees, Wycliffe. Photo courtesy Peter Quinn 2010

contributed to the completion of [the] work'; the 'sportsmen' being a source of fresh – if dead – specimens to be engraved. Written 18 years or more after the 'Advertisement', Bewick gave a complementary, if slightly contradictory, account in his *Memoir*:

'As soon as I arrived in Newcastle, I immediately began to engrave from the drawings of the Birds I had made at Wycliffe, but I had not been long thus engaged 'till I found the very great difference between preserved Specimens & those from nature, no regard having been paid at that time to place the former in their proper attitudes, nor to place the difficult series of the feathers, so as to fall properly upon each other ... I was on this account driven to wait for Birds newly shot, or brought to me alive, and in the intervals employed my time in designing & engraving tail pieces or Vignettes. My sporting friends however supplied me with Birds as fast as they could ... – besides these many Birds were sent to me from various parts of the Kingdom but the obligations I owed to these are mostly acknowledged in their proper place in the work' (Bain, 1975; p. 121-122).

Despite the later qualification, Bewick's 1804 'Advertisement' suggested that 'many' of the drawings made at Wycliffe had been traced and engraved onto wood blocks and that 'several' of the original drawing were subsequently superseded; in contrast, in his later *Memoir*, Bewick had emphasised that he had 'not been long thus engaged' before he realised the limitations of the preserved specimens for illustration purposes and he was therefore 'driven to wait for Birds newly shot, or brought to [him] alive' (Bain, 1975; p. 122). How many of the drawings made of specimens in Tunstall's

Museum at Wycliffe became the source images for the cuts printed in the two-volume first edition (1797 and 1804) of *History of British Birds*? A read through the text of the first edition provides at least a partial answer.

In *Land Birds* (1797), Bewick and Beilby recorded that, 'Our drawing [of the 'The Roller'; p. 86] was made from a stuffed specimen in the Museum of the late Mr Tunstall, at Wycliffe.' Similarly, for 'The Dartford Warbler' (p. 204): 'Our representation was taken from a stuffed specimen in the Wycliffe Museum, now in the possession of Geo. Allan, Esq. of the Grange, near Darlington.'; likewise, 'The Nutcracker' (p. 80): 'Our drawing was made from a stuffed specimen in the museum of George Allan, Esq.'. Moreover, while the engraving of the 'The Long-Tailed Titmouse' (p. 243) was not based on a Wycliffe bird, the editors recorded: 'Our figure was taken from one newly shot, sent us by Lieut. H. F. Gibson. We made a drawing from a stuffed bird in the museum of the late Mr Tunstall, at Wycliffe, in which the black band through the eyes was wholly wanting ... We suppose it may have been a female.'

The first edition of *Water Birds* was published in 1804, more than six years after that of *Land Birds*, and thirteen years after Bewick's visits to Wycliffe. In *Water Birds*, Bewick recorded that the engravings (and sometimes the description also) were 'taken from a stuffed specimen in the Wycliffe museum' for the: 'Stork' (p. 32); 'Night Heron' (p. 43; adding 'the only one that the author has seen'); 'Little Bittern' (p. 51); 'Greenshank' (p. 86); 'Great Northern Diver' (p. 183); a gull ('*La Grande Mouette blanche, Belon*') not given an English vernacular name (p. 228; adding, 'Mr Pennant describes this as a variety of the Black-headed or Pewit Gull'); 'Shearwater'

(p. 246); ‘Red-breasted Goose’ (p. 289); and ‘Crested Cormorant’ (p. 388). Bewick’s unguarded comment (p. 52) regarding the ‘Little Bittern’, that the ‘drawing and description were taken from an ill-stuffed specimen in the Wycliffe Museum’, perhaps reflected that by the time *Water Birds* was published, George Allan (1736-1800), his friend and supporter, and purchaser of Tunstall’s ornithological collections, was already dead.

The text of the first edition (1797 and 1804) of *History of British Birds* recorded twelve species (three in *Land Birds* and nine in *Water Birds*) whereby Bewick’s drawings of specimens in Tunstall’s Museum were used to create the engravings. Fox (1827; p. 288), in his *Synopsis of the Newcastle Museum, Late the Allan, Formerly the Tunstall, Or Wycliffe Museum*, provided a ‘List of Figures in Mr. BEWICK’S “BIRDS,” which were engraved from specimens in the Wycliffe Museum.’ Although thirty-six species were listed (a mixture of ‘Land Birds’ and ‘Water Birds’), Fox also noted that, ‘There may possibly be a few more, but which, from want of memoranda, cannot be ascertained.’ Moreover, Fox included a list of a further eight species from the Tunstall-Allan collection that Bewick had ‘engraven since the receipt of the Museum in Newcastle.’ The obvious disparity can be partly resolved by some of the species listed by Fox only making their appearance as engraving in later editions of *History of British Birds*; however, engravings of two species (‘Nutcracker’ and ‘Red-breasted Goose’) recorded in the text of the first edition of *History of British Birds* as being taken from specimens at Wycliffe were not recorded in Fox’s (1827; p. 288) list. Moreover, in a footnote, Fox stated, ‘I hesitate to insert in this List the Golden and Ringtail Eagles, which Mr. Bewick thinks were done from Wycliffe Specimens, as I can find no evidence in the Tunstall or Allan MSS. of their ever having been there’ (Fox, 1827; p. 288).

In his letter to Beilby, dated 24 August [July] 1791 and sent whilst at Wycliffe, Bewick had estimated there to have been ‘above 800 Birds’ in Tunstall’s collections (Dobson, 1887; p. 376). Of these, Jessop (1999b) recognised thirty-three specimens that now survive in the Hancock Museum, Newcastle upon Tyne (the subsequent home of the combined ‘Newcastle Museum’ collection), as being those engraved for *History of British Birds*; Tunstall’s Spoonbill being a further addition.

In the Hancock Museum there exists a collection of 92 watercolours and three pencil drawings of non-British birds that Bewick created during his visits to Wycliffe Hall in the summer of 1791. Of these 95 birds drawn or painted by Bewick, Davis and Holmes (1993) found that only 23 were represented as stuffed birds in the inventory published in Fox’s (1827) *Synopsis*. Of these 95 figures, Davis and Holmes (1993) found that 50 were an exact match to those found in works by George Edwards (1694-1773): *Natural History of Some Uncommon Birds and of Some Other Rare and Undescribed Animals* (1743-51) or *Gleanings of Natural History* (1758-64). Indeed, in a notebook catalogued in the Tyne and Wear Archives as ‘Engraving work notebook, Birds, n.d.’ (T&WA 1269/54), Bewick’s own record of what he found at Wycliffe, he praised the figures in Edwards’ *Natural History of Some Uncommon Birds* (Gardner-Medwin, 2004). Moreover, Gardner-Medwin (2004; p. 7) stated, ‘It is now

apparent that some of the surviving Bewick watercolours of uncommon British species that were included in [*History of British Birds*] also bear a striking resemblance to Edwards’ coloured etchings ...’. With the ‘Dusky Grebe’, ‘Fulmar’, ‘Red-breasted Merganser’ and ‘Pied Flycatcher’, engravings themselves clearly derived from Edwards’ illustrations (Gardner-Medwin, 2004; p. 7). Davis and Holmes (1993) summarised: ‘There is no doubt then that, contrary to popular opinion, Bewick did copy from other artists when he lacked any other source.’

When it came to the two first-edition volumes of *History of British Birds*, it is clear from the text, that for at least the twelve species noted earlier, Bewick had chosen to base his engraving on the drawings he had made of specimens at Wycliffe, rather than copy the work of others. Moreover, Bewick did this even though he had ready access to the large number of high-quality hand-coloured engravings in Buffon’s *Planches Enluminees* for an extended period (1792-1804; Gardner-Medwin, 2010; see 120. Buffon), covering the main periods of production of *Land Birds* and *Water Birds*. Moreover, in 1792, Bewick had purchased Tunstall’s set of Brisson’s (1760) six-volume quarto *Ornithologie* (Gardner-Medwin, 2010; see 119. Brisson) and would have had access to the copious fold-out engraved plates.

For the twelve engravings acknowledged directly in the text of *History of British Birds* as being derived from Wycliffe specimens, all were rare birds for which there would have been little possibility of Bewick obtaining a living, or recently dead example. Furthermore, there are more than 20 descriptions in *Land Birds*, and more than 40 in *Water Birds*, that Bewick had chosen to leave unillustrated rather than copy an image from one of his accessible sources. In many cases, engravings of these unillustrated species would be added, using a variety of sources, to later editions of each of the volumes.



Figure 5. Close-up detail of ‘Wycliffe 1791’
Courtesy of the Biodiversity Heritage Library

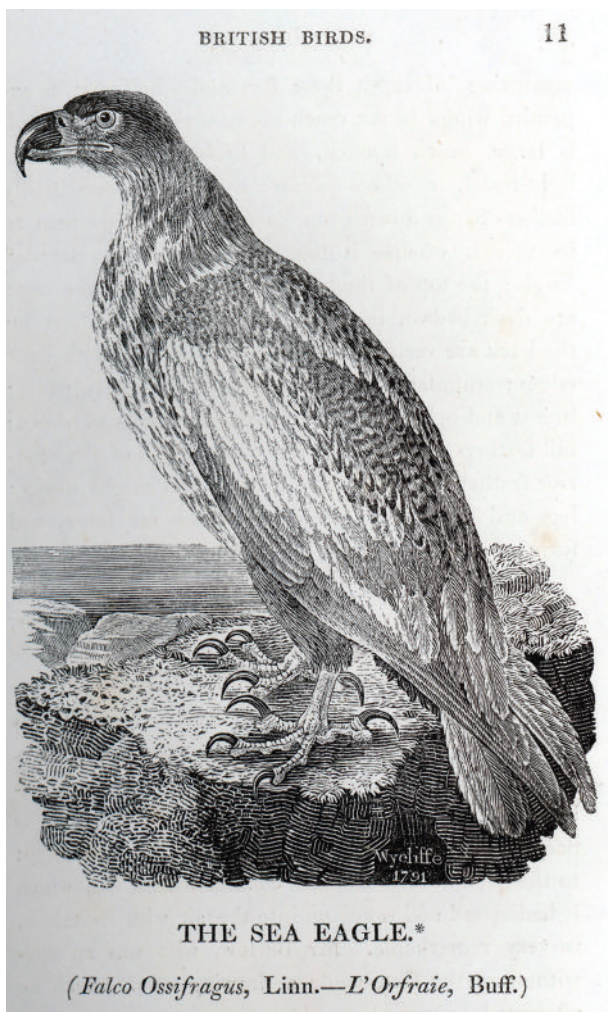


Figure 6. **The Sea Eagle.** This version of Bewick's engraving was printed in the Second Edition of *Land Birds*. Image courtesy The Bewick Society, scanned 2021 for use in our Instagram account.

THE SEA EAGLE

In Fox's (1827; p. 288) *Synopsis of the Newcastle Museum*, amongst the species included in 'Figures in Mr. BEWICK'S "BIRDS," which were engraved from specimens in the Wycliffe Museum', he listed the 'Sea Eagle'. In the 1797 printing of the first edition of *Land Birds*, Bewick included an engraving (p. 11) of the 'Sea Eagle' (Figure 1), the source of this image, or specimen itself, remained unacknowledged in the accompanying text. Copies of the first printing of *Land Birds* can be identified by the inclusion on the verso of the last numbered text page (p. 335) an advertisement that stated: 'Lately was published, Price 9s. in Boards, THE THIRD EDITION OF A GENERAL HISTORY OF QUADRUPEDS' (although, in some variants, the verso of page 335 remained blank). The third edition of *Quadrupeds* thus advertised had been published in 1792. However, in the 'second edition' of the *Land Birds* volume, the engraving of the 'Sea Eagle' had been slightly modified. In the relatively short interval between the two editions, 'Bewick, as he found opportunity, improved his engravings' (Anderton and Gibson, 1904; p. 25). This is most apparent for the engraving of the 'Magpie'; page 75 in both editions.

For the 'Sea Eagle' engraving (p. 11 in both editions), in what had been a small and apparently unengraved area in the bottom righthand corner of the 'first edition' image, 'Wycliffe 1791' had been engraved onto this area by the time of publication of the 'second edition'. As with the 'first edition', the year 1797 was printed on the title page; however, the 'second edition' of *Land Birds* can be distinguished by the inclusion on the verso of the last numbered text page (p. 335) of an advertisement that stated: 'In the Press, and speedily will be published, THE FOURTH EDITION OF A GENERAL HISTORY OF QUADRUPEDS.' The fourth edition of *Quadrupeds* was started at the press in January 1799, and finished in January 1800 (Tattersfield, 2011, vol. 2, p. 27), suggesting that the 'second edition' of *Land Birds* was actually published in late 1798 (with an overly optimistic view as to the timescale for printing the new edition of *Quadrupeds*). Indeed, Anderton and Gibson (1904; p. 25) stated of these two editions, 'one in 1797 and the other in 1798, though both issues are dated 1797.' See Gardner-Medwin (2004; p. 8) for further information gleaned from Bewick's notebook (T&WA 1269/135) concerning the number of copies of these two editions of *Land Birds* that were printed on different paper sizes.

Having been apparently added to the block for the second edition [1798], rather than unmasked, 'Wycliffe 1791' was retained on the engraving of the 'Sea Eagle' in later editions – with some later reworking of certain areas of the block – right the way through to the 1847 eighth co-published edition of both volumes, where the bird is now labelled as an immature 'White-tailed Eagle' (1847, volume 1, p. 27).

BEWICK'S WYCLIFFE VIST AND ITS BROADER INFLUENCE ON *HISTORY OF BRITISH BIRDS*

Bewick's experiences during his extended visit to Tunstall's Museum and Library contributed to *History of British Birds* in several ways. Although, many of the drawings Bewick made of stuffed birds at Wycliffe became redundant through his later access to living, or freshly dead, specimens. While many Wycliffe specimens were not used as the basis for Bewick's engravings, they contributed, particularly to *Water Birds*, in other ways. For the 'Brent Goose', Bewick noted (p. 313) that, 'There was a stuffed specimen in the Wycliffe Museum, which slightly varied in the markings of the plumage.' For the 'Eider Duck', Bewick noted (p. 319) that, 'Mr Tunstall had a stuffed specimen in his Museum, which was shot in January, at Hartlepool, on the Durham coast. The foregoing figure and description were taken from a perfect bird, in full plumage, shot in April, near Holy Island.'

Moreover, some of the ornithological annotations (that had so impressed Bewick whilst at Wycliffe) that Tunstall had made in his books, also made an appearance in *Water Birds*. For the 'Woodcock', Bewick recorded (p. 65) '... some other varieties are taken notice of by the late Marmaduke Tunstall, Esq. of Wycliffe, in his interleaved books on ornithology' and, in a footnote (p. 69) on 'Snipe', that 'Mr Tunstall mentions a very curious pied Snipe which was shot in Bottley meadow, near Oxford, September 8, 1789, by a Mr Court ...'.



Wycliffe Hall. Photo courtesy Peter Quinn 2010

Moreover, for the ‘Brown Sandpiper’ (one of the descriptions that lacked an engraving), Bewick noted (p. 107) that, ‘Pennant describes this bird, which he says, was brought in the London market, and preserved in the collection of the late M. Tunstall, Esq. of Wycliffe.’ Bewick’s source apparently being the ‘fourth edition’ of Pennant’s *British Zoology* (1776, vol. 2, p. 463).

Furthermore, a few of Bewick’s comments in *Water Birds* revealed a little about the working processes of Marmaduke Tunstall and the origin of some of the specimens in his Museum. Regarding the ‘Crested Cormorant’ (p. 388), Bewick stated: ‘The crest is black, and longer than that of the Great Black Cormorant ... It is not yet clearly ascertained whether this is a variety of the last, or a distinct species ... Mr Tunstall was in doubt on this subject, but discovered, by dissection, that the whiteness under chin and on the thighs is not confined to the males, for one with these marks, which was sent to him out of Holderness, in Yorkshire, in 1775, was full of eggs.’ Moreover, for the ‘Red-breasted Goose’, Bewick recorded (p. 290), ‘They are very rare in this country, only three of them (so far as the author’s knowledge extends) having ever been met with in it, and those all by the late M.

Tunstall, Esq. of Wycliffe, in Yorkshire, in whose valuable museum the first of these birds, in high preservation, was placed.* It was shot near London in the beginning of the hard frost in the year of 1766; and another of them was about this time taken alive near Wycliffe, and kept there for several years in a pond among the Ducks, where it became quite tame and familiar. Mr Tunstall informed Mr Latham [John Latham (1740–1837); author of *A General Synopsis of Birds* (1781–1801).] of these particulars, and also mentioned a third of the same kind, which had been shot in some other part of the kingdom.’

The multiple references in *History of British Birds* to Marmaduke Tunstall – the specimens in his Museum and the books in his Library – provide direct evidence of the usefulness of Bewick’s extended trip in the late summer of 1791 to Wycliffe. However, the information gleaned only from the direct references in the text of *Land Birds* and *Water Birds* must create only an incomplete picture and, no doubt, much of the broader impact of Bewick’s visits to Tunstall’s Museum and Library remains unrecorded.

ACKNOWLEDGEMENTS

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NOTES

1. Bewick, T. and Beilby, R. (1790) *A General History of Quadrupeds. The Figures Engraved on Wood* by T. Bewick. Printed by S. Hodgson. Newcastle upon Tyne.
 2. Bewick, T. and Beilby, R. (1797) *History of British Birds. The Figures Engraved on Wood* by T. Bewick. Volume 1. *Containing the History and Description of Land Birds*. Printed by S. Hodgson. Newcastle.
 3. Bewick, T. (1804) *History of British Birds. The Figures Engraved on Wood* by T. Bewick. Volume II. *Containing the History and Description of Water Birds*. Printed by Edward Walker. Newcastle.
 4. Bewick, T. and Beilby, R. (1791) *A General History of Quadrupeds. The Figures Engraved on Wood* by T. Bewick. The Second Edition. Printed by S. Hodgson. Newcastle upon Tyne.
 5. The second edition of *Quadrupeds* was advertised for sale in the *Newcastle Courant* newspaper on Saturday, 16 July 1791 (see Figure 4).
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- Cherryburn Times* is normally published twice a year. Thanks to all involved with this issue. Thankfully this issue records the beginnings of re-opening. For now we will persist with our online Zoom meetings. Look out for details of meetings September, October and November on the last Thursday of the month. As ever we can be contacted via the Bewick Society email and address: June Holmes, Membership Secretary, The Bewick Society, c/o Great North Museum: Hancock, Newcastle upon Tyne, NE2 4PT
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