

## THE PUPILS OF THOMAS BEWICK.

### I.

WRITING to Mr. George Lawford in 1828, not many months before his death, and speaking of the first series of Northcote's "Fables," Bewick says: "Little did I think, while I was sitting whistling at my work-bench, that wood-engraving would be brought so conspicuously forward, and that I should have pupils to take the lead in that branch of the art in the great metropolis. Old as I am," he continues, "and tottering on the downhill of life, my ardor is not a bit abated, and I hope those who have succeeded me will pursue that department of engraving still further toward perfection." The accent of satisfaction in these words is not unnatural, and the progress of wood-engraving since they were penned has certainly been greater than Bewick ever anticipated. Still, it would be a mistake to suppose that its progress down to 1828, and, indeed, for some years subsequently, was either very rapid or very remarkable. Since the publication of the second volume of the "Birds," in 1804, Bewick himself had done nothing of importance, with the exception of "Æsop's Fables." Johnson and John Bewick had long been dead. Charlton Nesbit, the most distinguished of the elder pupils as an engraver pure and simple, had retired to his native village, and might practically be regarded as forgotten. Luke Clennell, the genius of the group, had been insane since 1817, and for some time before had transferred his energies to painting; while Harvey, Bewick's favorite, was fast acquiring a reputation as a designer. A few professed draughtsmen upon wood and half a dozen engravers seem to have sufficed to the demand. "The professors of wood-engraving [in Bewick's time]," says Fairholt, "might be counted by units." "There were not more than three masters in London who had sufficient business to employ, even occasionally, an assistant, and to keep an apprentice or two," says another writer. If we turn from these authorities to such treatises as Landseer's and Craig's "Lectures," the record of wood-engraving is meager and apologetic, and it is easy to see that it was scarcely regarded as a formidable rival to engraving upon metal. But its hour was not the less at hand in 1828. The publications of the recently established "Society for the Diffusion of Useful Knowledge" were already offering it a field which promised to be extensive. Then, in 1832, came the "Penny Magazine"

and the "Saturday Magazine," which, aided by the improvements in stereotype founding, gave an extraordinary impetus to wood-engraving, and the names of Jackson and Branstons and Landells, of the two Whympers and Sears, of Bonner, Baxter, Lee, began to be familiar. As with the decline of the "Annuals," engraving on steel and copper, for purposes of book illustration, gradually fell into disuse, engraving on wood increased in scope and popularity, and its advance since that time has been continuous and unchecked.

From what has been said above it will be gathered that Bewick had no "school," in the sense in which that word is used by those who inherit the manner and the methods of some individual artist. The pupils who quitted him to seek their fortunes in London, either made their way with difficulty or turned to other pursuits, and the real popularization of wood-engraving did not take place until some years after his death. Still, the careers of his principal apprentices are not wholly without interest; and, as a necessary supplement to the paper on Bewick, published in *THE CENTURY* for September, 1882, we propose to give some brief account of such of them as survived their venerable master.

### II.

CHARLTON NESBIT, who comes first in order, has this in particular, that, unlike Harvey and Clennell, he lived and died an engraver. He was a draughtsman, as a matter of course; but we have found no record that he either painted or designed, at all events to any extent. Accident, moreover, appears to have favored this limitation of his functions, for the acquirement of sufficient independent means in middle life made it unnecessary for him to follow up very pertinaciously what, about 1810, was apparently a precarious calling, still less to turn to other departments of art for a subsistence. Little is known respecting his life that is unconnected with his work. He was the son of a keelman at Swalwell, a town in Durham, on the banks of the Tyne, and was born in 1775. About 1789 he was apprenticed to Bewick and Beilby; and it is alleged that the bird's nest which figures above the preface to Vol. I. of the "Birds," as well as the majority of the vignettes and tail-pieces to the "Poems of Goldsmith and Parnell," were engraved by him during his pupilage. In 1798 he executed a block of St. Nicholas's Church,



THE COCK, THE DOG, AND THE FOX. (ENGRAVED BY CHARLTON NESBIT FOR NORTHCOTE'S "FABLES.")

after a water-color drawing by Robert Johnson, which is still in the possession of a Newcastle collector. For this he received, not the "gold palette," as stated by Mackenzie, nor "a medal," as stated by Jackson and Chatto, but the lesser silver palette of the "Society of Arts," to whom he presented an impression of the cut, at that time one of the largest ever engraved, as it measured, with the border, fifteen inches by twelve. About 1799 he came to London. In 1802 he obtained a silver medal from the Society of Arts for "Engravings on Wood," being then described as "Mr. C. Nesbit, of Fetter Lane." In 1815 he returned to his native place, where he lived in retirement, working at rare intervals for the London and Newcastle book-sellers. He visited London again in 1830, and died at

Queen's Elms, Brompton, in November, 1838.

The two principal designers upon the wood when Nesbit first came to London were John Thurston, originally a copper-plate engraver, and William Marshall Craig, a miniature painter, water-color painter, and artistic jack-of-all-trades. The former drew with exceptional skill, and thoroughly understood the requirements of his material; the latter, who designated himself "drawing-master to the Princess Charlotte of Wales," and in 1821 had acquired sufficient position to lecture before the "Royal Institution," was a person of greatly inferior abilities. From the fact that "Nesbit, sc." is to be found as early as 1800 upon the frontispiece of an edition of Bloomfield's "Farmer's Boy," published by Vernor and Hood, it is clear that he must have been employed almost immediately upon the work of Thurston, by whom this particular illustration was designed; and his (Nesbit's) name is also included among the other engravers engaged by Craig for the commonplace "Scripture Illustrated" issued in 1806. Many of the cuts to Wallis and Scholey's "History of England" also bear Nesbit's signature. But his best work about this date is to be found in the "Religious Emblems" published by Ackermann in 1808. This, according to the preface, was intended by its projector "to draw into one focus all the talent of the day"; and, as a landmark in the history of wood-engraving in England, its position is a conspicuous one. The designs—and the fact is significant after the foregoing



THE DAUGHTERS OF JERUSALEM. (ENGRAVED BY NESBIT FOR "RELIGIOUS EMBLEMS.")



THE SELF-IMPORTANT. (ENGRAVED BY NESBIT FOR NORTHCOTE'S "FABLES.")

announcement—were without exception supplied by Thurston. Regarded from an art point of view, and as designs alone, it is impossible to praise these very highly. Compared with Adrian van der Venne's illustrations to the emblems of Jacob Cats, or even with the efforts of the late C. H. Bennett, they show a poverty of invention which at times is almost beggarly. The "Destruction of Death and Sin" is typified by two prostrate figures at the foot of a cross; "Fertilizing Rills" is a landscape that might stand for anything; "Fainting for the Living Waters" is a limp female figure hanging Mazeppa-like upon a wounded stag; and Death felling trees is the only thing which the artist could think of to symbolize pictorially the common fate of humanity. These, however, are the least successful plates, and, setting imagination aside, they are nearly all distinguished by considerable skill in composition and the arrangement of light and shade. Besides those by Nesbit, the cuts are engraved by Branston, Clennell, and Hole,—the last two being also pupils of Bewick. Hole's solitary "Seed Sown" is one of the best pieces of work in the book. Clennell and Branston are about equal in merit, but the honors belong to Nesbit. His "Hope Departing," "Joyful Retribution," and "Sinners Hiding in the Grave," the first especially, are almost faultless examples of patient and accomplished execution. "The World Weighed," the "Daughters of Jerusalem," and "Wounded in the Men-

tal Eye" are nearly as good; but as compositions they are less attractive than the others, and do not offer the same opportunities for the skillful opposition of black and white which seems specially to characterize Nesbit's manner. Yet, all things considered, they afford better examples of his abilities than either the large cut of "Rinaldo and Armida" or the illustrations—gems as some of them are—to Northcote's "Fables."

The "Rinaldo and Armida" is Nesbit's most ambitious block. It was engraved in 1818 for the "Practical Hints on Decoration and Design" of Savage, the printer, which, after long delays, was published in 1822. One feature of the book was to have been four highly-finished plates by the most eminent wood-engravers of the day. But Bewick (whose name appears on the list of subscribers) was too busy with "Æsop's Fables" to give any assistance; Clennell, who was to have engraved a drawing by Stothard, had already broken down; and Branston and Nesbit were the only contributors. They engraved three of Thurston's designs. Branston's subject was the "Cave of Despair," from Book I. of the "Faerie Queen," which ranks as one of the artist's most successful conceptions. Nesbit's were the "Female and Boy," of which an electrotype is given at page 69 of Linton's "Hints on Wood-Engraving," and "Rinaldo and Armida" in the enchanted garden, from the *Gerusalemme Liberata* of Tasso. As far as the execution of the background and accessories of the latter is concerned, we doubt if they could be excelled, even at this day; but the figures have a "dotted appearance," resulting from the fact that Thurston required the engraver to reduce the strength of the "lines, which were



IN THE STOCKS. (ENGRAVED BY NESBIT FOR BUTLER'S "HUDIBRAS.")

originally continuous and distinct." Apart from this, however, the knight and enchantress are poorly and even unpleasantly conceived. The "soft breast" of Armida, which recurs so often in the fine old translation of

beautiful of modern wood-engravings. Besides the above-mentioned books, he also engraved illustrations for "Hudibras," Somerville's "Chase," and the numerous reprints of Sir Egerton Brydges. A cut to the memory



CALL TO VIGILANCE. (ENGRAVED BY LUKE CLENNELL FOR "RELIGIOUS EMBLEMS.")

Fairfax, has the hardness and polish of metal; while the figure of Rinaldo is marked by a reposeless and over-accented muscularity, which seems to have been one of Thurston's besetting sins. To give rarity to this block, it was defaced by criss-cross saw-marks, and impressions taken after it had been so treated are given in Savage's book as an evidence of good faith. As might have been predicted, the block was later carefully repaired, and copies of it are still to be found in the market as "original impressions." Such a one (bought, alas! in a too confiding moment) lies now before us; and it must be admitted that the traces of the merciless steel have been filled in with remarkable ingenuity, although they are easily detected by an instructed eye.

The "Rinaldo and Armida" must have been executed during Nesbit's seclusion at Swalwell. Besides an admirable likeness of Bewick after Nicholson, prefixed to the "Select Fables" of 1820, the blocks for which he repaired, the only other works of importance that belong to this date are those he contributed to the first series of Northcote's "Fables," a book to which we shall return more at length in speaking of Harvey. The best of these is the "Self-Important." After his return to London, in 1830, he was employed upon the second series, which contains some of his most finished workmanship. The cut of the "Hare and the Bramble," p. 127, is one of the most

of Robert Johnson, after Johnson's own design, is also much sought after by collectors.

Nesbit's fifteen years' absence from activity, and the relatively small number of his productions, make the record of his life of the briefest; and—as must be confessed—we have not been able, after considerable pains, to add largely to the facts already collected respecting him. But the excellence of his work as a wood-engraver will always demand a record in the story of the revival of the art. In this respect, he was the best of Bewick's pupils, and his achievement was in all probability greater than that of his fellows, because he was not tempted beyond the limits of his craft.

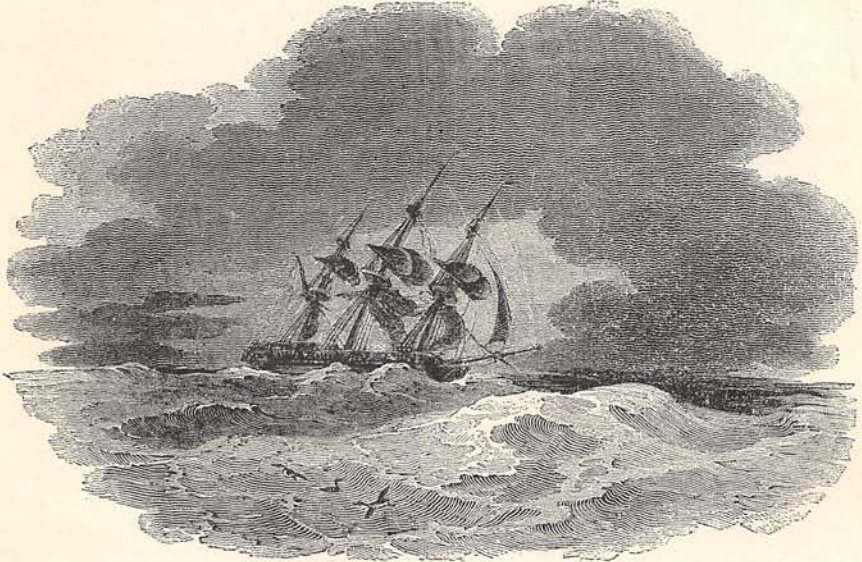
### III.

THE surname of Bewick's next pupil is a familiar one to Northumbrians. There is, in fact, a manor of Clennell on the east side of the river Alwine, not far from Alwinton; and there was even an actual Luke Clennell of that ilk who was high-sheriff of Northumberland in 1727. Whether the present Luke Clennell was in any way related to this family has not been chronicled. He was born at Ulgham, near Morpeth, on the 8th of April, 1781, being the son of a respectable farmer. After covering his slate with sketches instead of sums, an incident so persistently repeated in

artistic biography that it seems to be an almost indispensable preliminary to distinction, he began life, like Chodowiecki, as a grocer, or, as others say, as a tanner. Here, if tradition is to be believed, he got into trouble, owing to an ill-timed likeness of an unsympathetic customer rashly depicted *ad vivum* upon a convenient shop-door; and some of his other drawings having attracted attention, his uncle, Thomas Clennell of Morpeth, placed him

his initials, and they are to be found on the "Northumberland Life-Boat." Some of the remaining cuts are also signed, and many of the rest may be confidently attributed to him; but those above mentioned are among the best. The blocks for this series, it may be added, are in the possession of Mr. Robinson, of Pilgrim street, Newcastle.

Besides the engravings for the "Hive," he continued, after his apprenticeship was



ENGRAVED BY CLENNELL FOR FALCONER'S "SHIPWRECK."

with Bewick. This was in April, 1797. With Bewick he remained seven years, and during his apprenticeship is said to have transferred to the block, and afterward engraved, a number of Robert Johnson's designs, which were used as tail-pieces for the second volume of the "Birds." He speedily became an expert draughtsman and sketcher, and, like his master, was accustomed to make frequent excursions into the country in search of nature and the picturesque. His term of apprenticeship must have expired in April, 1804; and, either shortly before this date or immediately after it, he executed a number of cuts for the "Hive of Ancient and Modern Literature," a selection of essays, allegories, and "instructive compositions" in the "Blossoms of Morality" manner, made by Solomon Hodgson, Bewick's old partner in the "Quadrupeds." The third edition of this was published in 1806, and, according to Hugo, contains fourteen cuts by Bewick. This would give the majority of the illustrations to Clennell, who presumably designed as well as engraved them. That to the first part of the "Story of Melissa," a pretty little cut, bears

concluded, to work for Bewick on the illustrations to Wallis and Scholey's "History of England," already referred to in our account of Nesbit. Finding, however, that Bewick received the greater part of the money, he put himself into direct communication with the proprietors, the result being that they invited him to London, where he arrived in the autumn of 1804; and one of the earliest indications of his residence in the metropolis is his receipt, in May, 1806, of the "gold palette" of the Society of Arts for "an engraving of a battle." Among other books upon which he was engaged were Craig's "Scripture Illustrated" and Beattie's "Minstrel," 1807, from the designs of the indispensable Thurston. Another volume belonging to this period was Falconer's "Shipwreck," 1808, which contains a well-known picture of a ship in a gale of wind, the manner of which is of itself almost sufficient to prove his authorship of some of the marine tail-pieces in Vol. II. of the "Birds." This cut was executed at Twickenham in September, 1807. In the same year as the "Shipwreck" appeared the "Religious Emblems," of which we have already given

a sufficient description. Clennell's best cuts in this are the "Call to Vigilance" and the "Soul Encaged," but the least successful of the series are also engraved by him.



DRAWN BY WILLIAM HARVEY FOR NORTHCOTE'S "FABLES."

Some time after his arrival in London, Clennell married; the exact date is not known. His wife was the eldest daughter of Charles Warren, the copper-plate engraver, a worthy rival of Abraham Raimbach, Finden, and the little knot of talented men who, at the beginning of the present century, emulated each other in producing the delicate book-embellishments issued by Sharpe, Du Rovery, and others. Clennell's introduction to this society had, no doubt, an important influence over his future career. After Ackermann's "Emblems," his next work of importance was a large block for the diploma of the Highland Society. For this, in 1809, he received the gold medal of the Society of Arts. Benjamin West made the design, which consists of a circular frame containing an allegorical group, and flanked by two larger figures of a fisherman and a Highland soldier. Thurston copied the figures within the frame on the wood; Clennell himself drew the supporters. After he had worked upon it for a couple of months, the block, which was of box venerated upon beech, had the same fate that befell the "Chillingham Bull"; it split, but irremediably, and history relates that the chagrined artist, in a fit of disgust, flung the tea-things into the fire. In a few days, however, he procured a fresh block, induced Thurston to redraw the figures, and this time successfully completed his work, an example of which may be seen in the collection of wood-cuts at the South Kensington. It is thoroughly characteristic of his style—a style rather energetic than fine, and more spirited than minutely patient. Fortune (it should be added) was once more unfavorable to the block, which was burnt in a fire at the printing-office; but the subject was subsequently engraved by John Thompson.

Clennell's last work of any moment as a wood-engraver is the series of cuts which illustrate Rogers's "Pleasures of Memory, with Other Poems." Jackson and Chatto date this 1812; but the copy before us, which has Clennell's name as engraver upon its title-

page, bears the imprint of 1810. This little volume has an established reputation with collectors, and the excellence of the cuts as enlightened renderings of pen-and-ink sketches can scarcely be exaggerated. The touch and spirit of the originals is given with rare fidelity, thoroughly to appreciate which it is only necessary to contrast them with some of the later copies in the modern editions of Rogers. Many of the compositions have all the lucid charm of antique gems, and, as we have said elsewhere, may actually have been copies of them, since the "Marriage of Cupid and Psyche" is plainly intended for the famous sardonix in the Marlborough collection.

Toward 1809 or 1810, and probably owing to the enlarged views of art acquired in his father-in-law's circle, Clennell seems virtually to have relinquished engraving for painting and designing. He had, in all likelihood, been precluding in this latter direction for some time, as there is an engraving by Mantin in the British Museum after one of his designs which dates as far back as 1803, and he made many of the sketches for Scott's "Border Antiquities." In the Kensington Museum there is a water-color drawing called the "Sawpit," dated 1810, which was shown at the Exhibition of 1862; and in the Art Library of the same institution there is a highly interesting volume containing thirty compositions in water-color, of which the majority were prepared for a series of "British Novelists," published by Sherwood, Neely, and Jones in 1810-11. Many of these lightly-washed, slightly-worked sketches have a freedom and certainty of handling which were not retained when they were transferred to the copper, while the situations selected are often realized with considerable insight. It is true that they have not the grace of Stothard, but they have greater vigor. Clennell's men and women are a strong generation; and in his hands Tom Jones becomes a broad-shouldered, north-country fox-hunter, and Pickle's Emilia a bouncing



HEAD-PIECE. (ENGRAVED BY CLENNELL FOR ROGERS'S "THE PLEASURES OF MEMORY." DRAWN BY T. STOTHARD, R. A.)

Tyneside lass. But they have at least one advantage, the lack of which is a common charge against most modern book-illustration,—they generally tell a story of some kind. "Trim in the Kitchen after Master Bobby's

in 1878. Others have been exhibited at the Grosvenor Gallery and elsewhere.

But there are two pictures, not included in the above, which have special interest in the story of Clennell's career: one was his mas-



HEAD-PIECE. (DRAWN AND ENGRAVED BY HARVEY FOR "HISTORY OF ANCIENT AND MODERN WINES.")

Death," from "Tristram Shandy," a subject which has exercised almost as many interpreters with the pencil as "Donec gratus eram" has found translators, is freshly treated, and can scarcely be said to fall much behind Stothard. This book of sketches contains some other drawings, and a few biographical particulars of which we shall hereafter make use.

In 1812 Clennell was living at 9 Constitution Row, Gray's Inn Road, and he exhibited at the Royal Academy a lively picture of "Fox-hunters Regaling after the Pleasures of the Chace," which was engraved by his father-in-law, and later, in mezzotint, by T. Lupton. From this time forth he continued to exhibit drawings and paintings at the Academy, the British Institution, and the Exhibition of Painters in Water-colors at the "Great Room, Spring Gardens," to which last he sent the largest number of contributions. The "Baggage Waggons in a Thunder-Storm," exhibited in 1816 at the first-named place, and "The Day after the Fair," exhibited in 1818 at the British Institution, are notable examples of his work. Among the pictures which he sent to the water-color gallery were several clever marine subjects, some fishing scenes especially. One of these, the "Arrival of the Mackarel-Boat," is held to be among his best productions. A few of his sketches, the property of a Newcastle collector, were exhibited at the Arts Association of that town

terpiece as a painter, and the other has a tragic connection with the terrible misfortune of his later years. In March, 1815, the British Institution set apart 1000 guineas to be awarded in premiums for the best finished sketches in oil of subjects illustrating the British successes in the Peninsula. Clennell gained one of these premiums with a sketch, full of dash and fiery movement, representing the decisive charge at Waterloo. This was exhibited at the British Institution in 1816. The remaining picture was a commission from the Earl of Bridgewater to paint the "Banquet of the Allied Sovereigns in the Guildhall." When Clennell set to work upon this,—which it must be assumed he did after he had completed the aforementioned charge,—having grouped and lighted his composition, he took apartments in the west end of the town (his latest residence appears to have been in Pentonville), and waited patiently for the distinguished sitters who were to grace his board. But in this part of his task he experienced so much vexation, suspense, and fatigue, that, by the time he had obtained the necessary sketches and had commenced the picture in earnest, his intellectual powers, probably already strained to their utmost by his previous efforts, seem to have suddenly given way. This must have been early in 1817. The following account of the first indications of his malady, as related by one of his friends, is contained in a letter to Mr. Chatto.



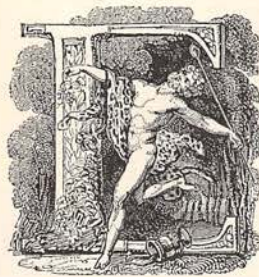
DRAWN BY HARVEY FOR "HISTORY OF ANCIENT AND MODERN WINES."

"I regret to say I was the cause of the first discovery of his mind being affected. \* \* \* I was on very friendly terms with the family of his father-in-law, Charles Warren, the engraver, as fine a hearted man as ever breathed. I was consequently well acquainted with Clennell, and frequently visited him at his house in Pentonville. I have sat for hours beside him whilst he was engaged in painting that fatal picture. One night, a large party of young folks had assembled at Mr. Warren's,—a very frequent occurrence, for everybody went there when they wished to be happy,—and we had spent a long night in junketting, and play, and games of all sorts, twirling the trencher being, as I well remember, one of them, and at last had gathered in a large circle round the fire. Clennell was seated next the fire on one side, and I sat next to him. I had remarked that for at least half an hour before he had been looking vacantly under the grate, paying no attention to the fun that was going on. In order to rouse him, I gave him a hearty slap on the thigh, and said: 'Why, Clennell, you are in a brown study!' He gave a faint laugh, and said, 'Indeed, I think I am.' He did not, however, become so much roused as to pay any attention to the *mélée* of waggery that was going on. We broke up about one o'clock; and on my calling at Mr. Warren's next afternoon, I was shocked to hear from him that he feared Clennell's mind was affected; for that, about three in the morning, after having gone home with his wife and retired to bed, he started up and dressed himself, telling his wife that he was going to her father's on a very important affair. As his wife could not prevail on him to defer his visit to a more seasonable hour, she determined to accompany him. On arriving at Gray's Inn Road, she knocked violently, and on being let in by Mr. Warren, he said that he had been grossly insulted by me, and that he was determined on having immediate satisfaction. All Mr. Warren's arguments as to the impossibility of my having intended to insult him were met with positive assertions to the contrary. He said that he knew better; 'I had been placed next him on purpose, and it was a preconcerted thing.' Mr. Warren at last seeing how it was with him, humored him so far as to say that he would go with him, and have an explanation, an apology, or satisfaction! They accordingly set out for my house; but Mr. Warren, being now quite sensible on the subject, instead of proceeding toward my house, took a very different direction, and led him about till he became tired; he was at that time anything but strong. He also by degrees quieted his mind towards me by speaking of my friendship for him and my love of art; and by daylight he got him home and to bed. I need hardly say what exquisite pain this account gave me, for I really loved Clennell: he was always so mild, so amiable—in short, such a good fellow."

Shortly after this, becoming mischievous, Clennell was placed in an asylum in London. Under the pressure of misfortune, his wife's mind also gave way, and she died, leaving three children. By the exertions of Sir John Swin-

burne (grandfather of the poet) and other benevolent persons, the Waterloo charge was engraved, in 1819, by W. Bromley. It was published by the committee of the Artists' Fund, to which institution Clennell had belonged, and the proceeds were vested in trustees for the benefit of himself and his family. The same body, says Pye, protected him to the day of his death, which took place in 1840.

During the long period which intervened between 1817 and 1840, Clennell never wholly recovered, though hopes appear to have been entertained that his reason might be restored. For some years he remained in London, but he was subsequently transferred to the care of his relations in the North. When Mackenzie wrote his "History of Newcastle," in 1827, he was living in this way at Tritlington; later, he was at St. Peter's Quay. Once he called upon Bewick and asked him for a block to engrave, but when, to humor him, he had been supplied with one, his efforts resembled those of an unskilled first beginner. His faculty for drawing appears to have less declined. We have now before us a bullfinch and a group of carnations, which he is stated to have drawn during his insanity; and, except that they are slightly exaggerated in size, the handling is unflinching and effective. In his earlier days he had been acquainted with Burns, whose songs he sang; and one of the amusements of his vacant hours consisted in composing strange and half-articulate fragments of verse, a few specimens of which are reproduced in the "History of Wood Engraving." In the "Athenæum" for March



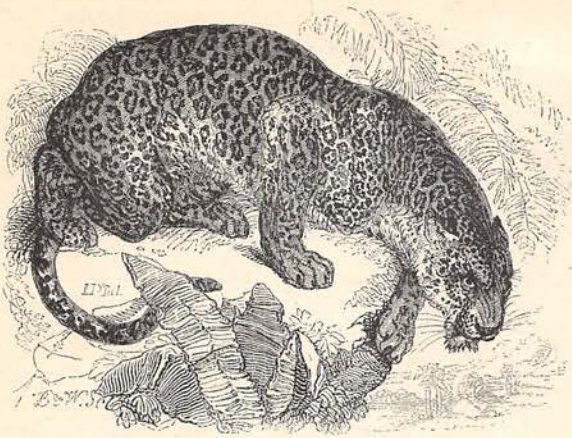
DRAWN BY HARVEY FOR "HISTORY OF ANCIENT AND MODERN WINES."

7, 1840, there are three more,—“Soloman,” “A Floweret,” and “The Lady upon her Palfrey Grey,”—and others have been published elsewhere. The following, which, as far as can be ascertained, have not appeared in any type save that of the rare leaflet on which they were first printed, are here given chiefly for that reason, and not for any special merit they possess as poetry:

## A BALLAD.

THE hill it was high  
As the maiden did climb,  
And O she wished for her true love nigh,  
And dearly she wished for the time  
That she might be by  
Her own true love of the azure sky.





THE JAGUAR. (DRAWN BY HARVEY FOR "THE TOWER MENAGERIE.")

The hill it was fair,  
 And sweet was the air,  
 But her true love was not nigh;  
 The cowslips look gay,  
 Her love is on his way,  
 And they meet on the hill of the sky.

## AN EPIC UPON WINTER.

IN January or November's cold,  
 When stern winter his scepter doth hold  
 By farm, or common side, or village lane,  
 Or where the sturdy peasant  
 Doth drive a drain,  
 Cutting his way  
 Oft through the frozen clay;  
 Sometimes dressing a hedge,  
 Lopping away the cumbrous sedge—  
 There the fendifair, in numerous wing,  
 To taste, now fresh, the oozing spring,  
 And flock in the copse or on the bough,  
 In winter's merriment to dow.  
 Perhaps, near a gravel-pit,  
 Where doth the swiller boy  
 To carry sand his time employ,  
 The little sandybird doth sit  
 Upon a twig,  
 In expectation big—  
 Or robin' or blackbird in haste  
 The new brown atom to taste,  
 And pick their welcome cheer,  
 In winter's month so often drear.

To attach any undue importance to these irregular verses would be absurd; but the inborn love of nature is still discernible in the disjointed imagery and the poor rudderless words. Both pieces bear the author's initials, "L. C.," and are dated from "St. Peters."

While at St. Peters, Clennell appears to have been harmless; but in 1831 he again became unmanageable, and was placed in an asylum, where he remained until he died. In 1844 a monumental tablet by R. Davies, a local sculptor,

was erected to his memory in St. Andrew's Church, Newcastle.

It is difficult to determine the precise limits of talents so fatally interrupted, or to decide definitely whether their possessor should or should not be included among "the inheritors of unfulfilled renown." When attacked by his malady he was six-and-thirty; and if there be any truth in the axiom of Joseph le Maistre, that "he who has not conquered at thirty will never conquer," Clennell had already passed that critical stage. But we do not place much faith in the utterance in question; and, setting speculation aside, it may fairly be affirmed of him that he was, after Nesbit, the best engraver

among Bewick's pupils; and that when his mind gave way he was beginning to show powers of a higher kind as an artist, particularly in the line of landscape and rustic scenes. His distinguishing qualities are breadth, spirit, and rapidity of handling, rather than finish and minuteness; and the former characteristics are usually held to be superior to the latter. His unfortunate story invests them with an additional interest.

## IV.

WILLIAM HARVEY, the third of Bewick's pupils who attained to any distinction, is known chiefly as a designer on wood, and for a considerable period held the foremost place in the profession. In these days, when artists of this class are so numerous, it is difficult to understand how one man could completely command the field; and yet it seems certain that, about 1830-'40, Harvey was the sole person to whom engravers could apply for an



THE SUMMER DUCK. (DRAWN BY HARVEY FOR "THE GARDENS AND THE MENAGERIE OF THE ZOÖLOGICAL SOCIETY.")

original design with security, and who devoted himself exclusively to the preparation of such designs. "The history of wood-engraving," says a writer in the "Art-Union" for 1839, "for some years past is almost a record of the works of his (Harvey's) pencil." It was the custom to say that he produced more than Stothard or Chodowiecki; but it would be more appropriate to compare his unflagging fertility to that of Doré or Gilbert.

He was born at Westgate, July 13, 1796, his father being keeper of the Newcastle baths. At fourteen he was apprenticed to Bewick, with whom he became a great favorite, as may be gathered from the well-nigh parental letter, printed in Jackson and Chatto, which Bewick addressed to him in 1815. Harvey worked with Temple, another pupil, upon the "Fables" of 1818, and, it is alleged, transferred many of Johnson's sketches to the wood. In September, 1817, he removed to London. Here he studied drawing under B. R. Haydon and anatomy under Sir Charles Bell. While with Haydon (where he had Eastlake, Lance, and Landseer for fellow-pupils), he engraved the well-known block after that artist's "Assassination of Dentatus"—that ambitious attempt to unite color, expression, handling, light, shadow, and heroic form, of which, if report is to be believed, the proximate destination was a packing-case in Lord Mulgrave's stable. A section of Harvey's engraving was given in this magazine for April, 1880. It is, as Mr. De Vinne there says, "probably the largest, certainly the most labored, block that had then been cut in England"; but its manifest and misguided rivalry of copper-plate makes it impossible to praise it as highly as its exceedingly skillful technique would seem to warrant. As a work upon wood, it must be regarded as more ingenious than admirable.

Toward 1824, Harvey seems wholly to have abandoned engraving for design, his decision in this direction being apparently determined by the success of the illustrations he drew and in part cut for Henderson's "History of Ancient and Modern Wines." These are some of his most pleasing performances. As engravings, they are excellent; as designs, they have but little of the unpleasant mannerism which afterward grew upon him and disfigured his later work. To give an account of his labors as a designer subsequent to this time would be unnecessary, as well as tedious. About 1830 he had become prominently popular in this

way; he was at the height of his reputation in 1840, and when he died, six-and-twenty years later, his work was still in request. His designs for the "Tower Menageries," 1828; "Zoological Gardens," 1830-31; "Children in the Wood," 1831; "Blind Beggar of Bethnal Green," 1832; "Story without an End," "Pictorial Prayer Book," "Bible," "Shakspeare," \* and a hundred other issues from Charles Knight's untiring press, attest his industry and versa-

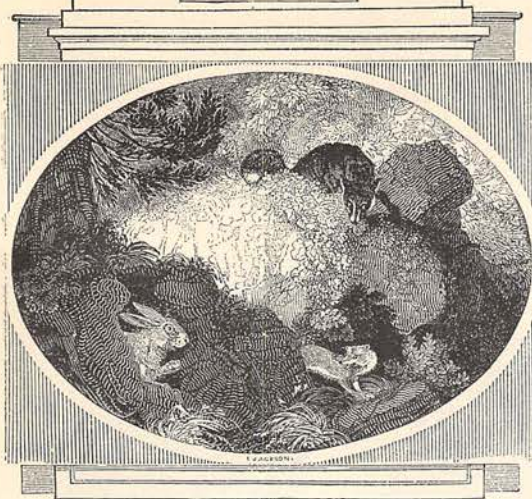


THE GREAT EAGLE-OWL. (DRAWN BY HARVEY FOR "THE GARDENS AND THE MENAGERIE OF THE ZOOLOGICAL SOCIETY.")

tility. Those who desire to study him to advantage, however, will do so in the two series of Northcote's "Fables," 1828 and 1833, to which we have already referred; and in Lane's "Thousand and One Nights," 1838-40. Northcote, indeed, takes credit for the illustrations in the former case; but from the accounts which exist of the way in which he prepared the merely indicative sketches that Harvey subsequently elaborated and transferred to the block, and from the admission in the preface to Vol. I., that many of the designs have been "improved by his (Harvey's) skill," it is probable that most of the honors of the undertaking really belong to Harvey, though he again, no doubt, profited in some degree by having Northcote's first ideas to energize upon. The ornamental letters and vignettes were entirely his own. Taken as a whole, these two volumes are among the most interesting examples of wood-cut art in England. They were a labor of love to their projector, whose dying regret it was that he had not lived to see the publication of the second series; and some of the happiest work of Nesbit, Jackson, Thompson, and Williams

\* Bogue's Bunyan's "Pilgrim's Progress," engraved by the Dalziels, is also one of Harvey's better efforts.

XXIII.



THE FOX, THE WEASEL, THE RABBIT. (ENGRAVED BY JOHN JACKSON FOR NORTHCOTE'S "FABLES.")

—that is to say, of the most successful wood-engravers of the day—is to be found in their pages.

In the "Arabian Nights," which is regarded as Harvey's masterpiece, he is free from any charges of collaboration, beyond the fact that he worked under the eye of Mr. Lane, who assisted him with minute indications of costume and accessories. In the life of Lane by his nephew, Mr. Stanley Lane Poole, it is stated that the former did not attach much importance to these pictorial embellishments, and even thought that they might well be dispensed with. Some allowance must be made in this case for Mr. Lane's unique position as a critic. A Roman of the time of Augustus would doubtless find anachronisms in the works of Gérôme or Alma Tadema; and no designer would have been likely to entirely satisfy the erudite Egyptologist, who had himself sat cross-legged in the ancient

Arab city of Cairo, and who began each day's task with a pious dedication to Allah. That Lane's disciple, relative, and biographer should, under the circumstances, speak of Harvey's drawings as the "least excellent part of the book," and damn them with the faint praise of "in some slight degree catching the Oriental spirit of the tales," is perhaps to be anticipated; but the fact remains that the artist reached his highest point in these volumes, and the public of Charles Knight's time probably ranked them far above the text in importance. A certain florid and exuberant facility, which in Harvey's ordinary designs is monotonous or ill-timed, seems almost in keeping with Eastern subjects, and many of the head-pieces and vignettes, set tastefully in intricate arabesques, and beautifully engraved by Jackson and his colleagues, are gems of minute and deli-



TAJ EL-MOLOOK HUNTING. (DRAWN BY HARVEY FOR "THE THOUSAND AND ONE NIGHTS," BY PERMISSION OF CHATTO AND WINDUS.)



"PARTY QUARRELS." SECOND SERIES. (ENGRAVED BY JACKSON FOR NORTHCOTE'S "FABLES.")

cate invention. Speaking generally, the decorative and topographical examples, the glimpses of bazaar and street, of mosque and turreted gate and "latticed meshrebeeyeh," are superior to the picturesquely grouped but expressionless figure subjects. In drawing animals, Harvey was often singularly fortunate, although here, as always, his peculiar mannerism mars his work.

At his death, in 1866, he was Bewick's only surviving pupil. Beyond the fact that he was a thoroughly amiable and unpretentious man, and an unwearied worker, little of interest has been recorded respecting him. A new race of draughtsmen has sprung up since he laid down the pencil, but his name will always deserve to be remembered in the annals of his craft. He lies buried in the cemetery at Richmond.

v.

In addition to the pupils already mentioned, there were a few others, who either did not attain to celebrity, or whose relationship to Bewick was of a more incidental kind. Foremost among these comes John Jackson, who was born at Ovingham in 1811, and died in 1848. Redgrave says that he was a pupil of Armstrong (which is indefinite), and afterward of Bewick. With the latter he had some obscure disagreement which prematurely terminated their connection, Bewick, it is alleged, going even so far as to cut his own and his son's names out of the unexpired indentures. Jackson then moved to London, and worked for a time under Harvey, many of whose designs he subsequently engraved. He did, or superintended, much of the work on the "Penny Magazine" and other of Charles Knight's various enterprises; and between 1830

and 1840 was the busiest and best employed of London wood-engravers. His work for the two series of Northcote's "Fables" and Lane's "Arabian Nights" has already been mentioned. As an engraver, he was careful and painstaking, without any special show of genius. His name has, however, acquired more prominence than it perhaps actually deserves, from its connection with a book to which we have frequently made reference, and to which no student of wood-engraving can fail to be indebted, namely, the "History" of that art, currently known as "Jackson and Chatto." When this book first appeared, in 1839, an angry controversy arose as to the relative claims of the engraver and his colleague to the honors of authorship. We do not propose to stir the ashes of this ancient dispute. Still, it may be stated that Mr. Chatto appears to have had but scant justice done to him in the matter, for, with a few reservations, the composition and preparation of the book were entirely his. Indeed, Jackson was in no sense "literary," and could not possibly have undertaken it; and although he provided and paid for the illustrations, the attributing of them *en masse* to him personally is manifestly an error, as the major part of the fac-similes of old wood-cuts were the work of the late Mr. Fairholt, and were chiefly engraved by a young pupil of Jackson's named Stephen Rimbault. Others were executed by J. W. Whympier. Of the blocks actually from the graver of Jackson himself, the best are the "Partridge" and the "Woodcock," after Bewick, which are favorable specimens of his powers. Jackson's true position with regard to the whole book seems to have been rather that of contractor than of author; and it is satisfactory to know that in the third edition, which has been recently issued, due prominence has



THE VAIN BUTTERFLY. (ENGRAVED BY EBENEZER LANDELLS FOR NORTHCOTE'S "FABLES.")



SEED-SOWER. (ENGRAVED BY H. F. P. W. HOLE FOR "RELIGIOUS EMBLEMS.")

been given on the title-page to the hitherto insufficiently recognized labors of Mr. Chatto.

With the exception of Ebenezer Landells, the remaining pupils of Bewick are little more than names. Landells was an excellent engraver, who did good work on the "Illustrated London News" and "Punch," and succeeded admirably in rendering the animals

of Thomas Landseer. He died in 1860. Hole, already referred to in connection with Ackermann's "Religious Emblems," and whose full name was Henry Fulke Plantagenet Woollicombe Hole, was the son of a captain in the Lancashire militia. He practiced as an engraver at Liverpool, but ultimately gave up the profession on succeeding to an estate in Devonshire. He did some of the cuts in the "British Birds." W. W. Temple, who assisted Harvey in "Bewick's Fables" of 1818, became a draper at the end of his apprenticeship. Henry White, who engraved Thurston's designs to Burns, as well as many of Cruikshank's squibs for Hone, and some of the best of the cuts in Yarrell's "Fishes," was an exceedingly clever workman. Of John Johnson, Robert Johnson's cousin, who designed the cut of the "Hermit" in Goldsmith's and Parnell's "Poems," we have no material particulars. Isaac Nicholson, Anderson, Willis, and the rest, may be dismissed without further mention.



TAIL-PIECE. (DRAWN BY HARVEY FOR NORTHCOTE'S "FABLES.")

*Austin Dobson.*

NOTE.—With the exception of the Head-piece for Rogers's "Pleasures of Memory," which is printed from an electrotype of the original, all the foregoing illustrations were reproduced by the photo-engraving process from early editions of the books for which they were made.—ED. C. M.