

## II.—ART AND ARCHAEOLOGY: THE THREE RICHARDSONS.

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[Read on the 29th August, 1906.]

Prominent among those whose diligent research has enriched the treasure-houses of local lore that await the future historian of Newcastle, stand three ardent Novocastrians—two brothers and a son—who bore the name of Richardson. The elder of them, Thomas Miles, was an accomplished artist who painted pictures of north country scenery and sketched the crumbling memorials of his native town. His brother, Moses Aaron, chronologist and collector, printed and published rare tracts, historical records, and other literary illustrations of oldtime life in the northern counties. George Bouchier, son of Moses Aaron, joined in the pursuits of both father and uncle, with even deeper devotion than theirs to archaeological investigation and antiquarian discovery. Thus co-operating, each of these earnest kinsmen laboured with unflinching patience and unflinching zeal to the same harmonious end—the development of local art and the collection of materials for local history.

### THOMAS MILES RICHARDSON.

Thomas Miles and Moses Aaron Richardson were sons of George Richardson, master of the charity school of St. Andrew's parish, Newcastle. To that humble position, with its stipend of 30*l.* a year and a house, the school master had come from the valley of North Tyne, where his forbears had a small landed estate. Thomas Miles, eldest son of the family, was born in May, 1784, and received his education with the rest of the boys in his father's school. In his case, Milton's dictum that 'the

childhood shows the man, as morning shows the day,' or as Wordsworth more tersely expresses it, 'the child is father of the man,' was clearly exemplified. His precocity in drawing was so remarkable that at the proper age his father bound him apprentice to an engraver, whose calling he no doubt considered likely to utilize profitably the lad's undoubted talent. Unfortunately, before he had fully entered upon his new career, or very shortly afterwards, his master died, whereupon, no 'set over' being available, he was indentured to a joiner and cabinet maker.

Happily, although crushed for awhile, his artistic aspirations could not be repressed. All the time at his disposal was given to the studies upon which his heart was set. Such, indeed, was his progress that when, soon after his apprenticeship ran out, his father died, he was able to take the old schoolmaster's place, and to supplement the modest income derived from it by painting on his own account and teaching drawing to others. Seven years were spent in this way, and then, resigning the post of dominie, he launched himself into the profession of his earliest choice.

Mingling with his love of art was a deepseated admiration of the picturesque features of his native town, and a profound reverence for those inner and surrounding objects of antiquity which, in various stages of neglect and decay, had survived the wrecks of time. Hence his chief delight was to paint local scenery, to sketch local ruins, and to illustrate incidents in local history. The first picture of his that gained admission to the exhibitions of the Royal Academy was an example of this ruling passion—'A view of the Old Fish Market' of Newcastle. It appeared in the academy exhibition of 1814, only a year or so after he had entirely abandoned the ferule for the brush. Flattered by this official recognition of his ability, he was more than ever determined to persevere in the line he had marked out for himself. Thenceforward his skill in selecting local objects was only equalled by his dexterity in depicting them.

In 1816, in conjunction with William Dixon, he began to issue in quarterly parts *A Series of Picturesque Views of the County of Northumberland, from Original Pictures painted expressly for this Work*, intending, as the prospectus further states, to produce a volume 'illustrative of the antient Relics with which this County abounds . . . worthy the attention of the Antiquary, the admirer of Picturesque Scenery, the Topographer and the Connoisseur.' The enterprise was not successful; only three parts appeared. But nothing daunted by failure he published, six years later, under the general title of *Richardson's Northern Scenery*, a 'Selection of Views in that part of the Border lying between the Tees and the Tweed.' In 1826 he issued about fifty etchings of antiquities in Newcastle, and a number of lithographs, illustrating streets and scenes in the town and neighbourhood. That work was followed, in 1833, by *Castles of the English and Scottish Borders*, another brief and unsuccessful adventure. To Collard's *Views in Newcastle* he contributed four plates, and to W. Sidney Gibson's sumptuous volumes on Tynemouth monastery he furnished the ten etchings by which that work is adorned.

Meanwhile, he was vigorously painting the same class of subject in oils. In 1822, co-operating with another local artist, H. P. Parker, he opened the first fine art exhibition in the North of England. It was held at his own house in Brunswick Place, and contained sixteen of his paintings, of which only four related to scenes outside of the northern district. Twenty similar exhibitions followed, five at his own house and most of the remainder in the Academy of Arts, Blakett Street. To these he contributed the remarkable number of two hundred and eighty pictures, in oils, water colours, sepia, etc., the majority being distinctly local, that is, relating to Northumberland, Durham and Cumberland, among which scenes in Newcastle and upon Tyne-side predominated. Two of his paintings, 'Newcastle from

Gateshead Fell' and 'The Side, with the Annual Procession of the High Sheriff of Northumberland going to meet the Judges,' were purchased by the Corporation of Newcastle; others adorn the houses of Newcastle citizens, country squires, and art connoisseurs throughout the northern counties.

After forty years incessant work this ardent illustrator of local history laid aside his brush. He died on the 7th March, 1848, leaving sons who won repute in their father's profession. One of them, Henry Burdon Richardson, painted sixty-four pictures to illustrate Dr. Bruce's history of the Roman Wall.

#### MOSES AARON RICHARDSON.

Nine years younger than his brother the artist, Moses Aaron Richardson was brought up in the paternal school, having for fellow scholar and companion Richard Grainger, famed in after years as the re-builder of Newcastle. His occupation in early youth does not appear, but as he approached manhood, stimulated by his brother's energy in delineating local objects, he applied himself to a kindred task, that of obtaining materials for the elucidation of local chronology, heraldry and family history. With this object in view he extracted notes of departed worthies and passing events from the newspapers, copied monumental inscriptions and heraldic devices in the churches, and thus possessed himself of a huge collection of out-of-the-way matters which the general historian overlooked or neglected.

When he was five and twenty years old, namely, in 1818, he ventured into authorship. A modest brochure of thirty-four octavo pages, entitled *A Collection of Armorial Bearings, Inscriptions, etc., in the Parochial Church of St. Andrew, Newcastle*, formed his first essay. It contained a drawing of the church by his elder brother, twenty-three plates of arms and a list of ninety-three subscribers. Encouraged by the comparative success of

this effort he projected a similar book dealing with the church of St. Nicholas. A hundred and twenty-eight north countrymen having agreed to purchase it, the work, containing a hundred plates of arms and numerous woodcuts, was issued in two volumes in 1820. Four years later he published a companion volume, illustrating the armorial bearings of the Newcastle Incorporated Companies who, having no grants of arms themselves, had copied the shields and mottoes of the London Companies.

From bookmaking to bookselling is an easy transition. At the top of Pilgrim Street, stretching away west to Newgate Street, a new thoroughfare was begun in 1824, to which, in honour of a great local family, was given the name of Blckett Street. Three years later, at No. 5 in the new street, Moses Aaron Richardson appears in the local directory as a bookseller, stationer, music and print seller, colourman to artists and picture frame makers, who tempted fellow townsmen to his shop by the added attraction of a circulating library, and an agency for the sale of lottery tickets. Some time afterwards he removed to the south-eastern corner, where Blckett Street unites with Pilgrim Street, and there, with an entrance in the latter street and windows in both thoroughfares, he added to his bookselling business that of a printer and publisher.

Absorbed in these various callings he laid aside his pen for a while. Beyond the letterpress to his brother's *Castles of the English and Scottish Borders* he contributed nothing to local literature till 1837, when, in the double capacity of compiler and publisher, he issued from his press at Pilgrim Street corner a *Directory of Newcastle and Gateshead*.

Meanwhile, Mr. Grainger was re-edifying the town, and upon the completion of Grey Street, or when Grey Street was approaching completion, Moses Aaron Richardson removed his business. He selected, as the most suitable site for new developments in printing and publishing, a shop on the east side of Grey Street,

near the top (adjoining the Victoria Rooms), which at that date bore the number 44. Reviving a practice of the early printers and booksellers he put a sign over his shop door, adopting for that purpose a life-size carving of the fine 'Head of a River God—the Tyne' which adorns the second volume of Brand's *History of Newcastle*. Upon every publication issued by him in after years a cut of this sign appears. People still living aver that the face of the figure, deprived of hirsute appendages, bore no mean resemblance to his own.

At an early period of his career Mr. Richardson had formed the idea of writing a history of his native town. Eneas Mackenzie had forestalled him in 1827, but now, when his old schoolfellow Richard Grainger had completely transformed Newcastle, the time appeared favourable for a thoroughly up-to-date record of its progress. He, therefore, issued a prospectus, tempting the public with his brother's etchings and innumerable woodcuts as illustrations to the work. But the public, contented with Mackenzie, smiled at the wooing and declined to be won. The materials collected, or some of them, were thereupon utilized in a *Descriptive Companion through Newcastle-upon-Tyne and Gateshead*—an illustrated book of 360 pages issued in 1838 on the occasion of the first visit of the British Association to Newcastle, and re-published in 1846, when the Royal Agricultural Society held their annual show in the town.

While Moses Aaron Richardson was preparing his early volumes of armorial bearings, and Eneas Mackenzie was compiling his history, John Sykes, an industrious bookseller at the bottom of Pilgrim Street, sent out a volume of *Local Records* or historical events occurring in Northumberland and Durham. The book made its appearance in 1824, and becoming popular was re-issued in 1833 in two volumes. As this was the identical line in which he had been working from boyhood, Mr. Richardson conceived the idea of bringing out a much more comprehensive

work, to include local legend and story, ballad and song. Under the title of *The Local Historian's Table Book* he began to issue the publication in parts, and it went on till 1846. When completed it formed eight volumes, royal octavo, five of them historical and three legendary, illustrated by over eight hundred cuts. Many of the papers in the legendary division were issued separately, and about fifty of them, gathered together in a volume, were published under the title of *Stray Leaves of Northern History and Tradition*.

The publication of *The Local Historian's Table Book* procured for Moses Aaron Richardson admission to the council of our society. His colleagues there were men of eminence in various departments of research, such as John Clayton, Sir Cuthbert Sharp, John Collingwood Bruce, William Sidney Gibson, John Fenwick and Thomas Bell. His acquirements justified the selection, and recognising the compliment, he returned it by presenting to the Society five of the banners which hung in the great hall of the castle at that time and by designing and helping to complete the remainder.

The next literary enterprise to which he devoted himself was the issue of a beautiful series of *Reprints of Rare Tracts, etc.*, illustrating the history and antiquities of the northern counties. These charming booklets, printed in crown octavo, with illuminated dedications and coloured initials, were completed in seven volumes at the price of seven guineas.

With the publication of the *Reprints* the local career of Moses Aaron Richardson came to an end. Disappointed by the comparative failure of his undertakings, he handed over the business to his eldest son, George Bouchier, and early in 1850 emigrated with the rest of his family to the colony of Victoria. At Prahan, a suburb of Melbourne, he obtained a situation as rate collector, and there on the 2nd of August, 1871, he died.

## GEORGE BOUCHIER RICHARDSON.

Born amid these family surroundings—his uncle devoted to local art and his father absorbed in local genealogy—George Bouchier, eldest son of Moses Aaron Richardson, cultivated the tastes and followed the habits of his seniors. By the one he was taught to draw and to paint, by the other he was trained to the craft of printing, by his own ingenuity he acquired the art of wood engraving. His uncle's teaching made him an artistic printer, his father's literary activities imbued him with a love of local history and antiquities, his own genius added other accomplishments, and thus, by the time he arrived at man's estate, he had become a most useful auxiliary in the various enterprises which his father had taken in hand.

To what extent the young typographer assisted in the production of *The Local Historian's Table Book* is not known. Born in the closing days of the year 1822,<sup>1</sup> he was approaching his sixteenth year when the first number of that work was issued from his father's printing office. There can be little doubt that in the compilation and arrangement of the local annals which form the five historical volumes, he collaborated; to the legendary division, later on, it is known that he contributed, for two of the stories in that part of the work bear his name, that is, a chapter on 'Local Fairies,' and the tale of 'The Monk's Stone,' near Tynemouth. Here and there, in turning over the pages of both divisions, the eye lights upon woodcuts crude in design and rough in execution. These, it is pretty certain, were the young man's early efforts in book illustration. Townspeople who remember him in his youth state that he was mightily proud of his achievements in Bewick's art. No wonder, therefore, that

<sup>1</sup> Baptized at St. Andrew's Church, Newcastle, George Bouchier, son of Moses Aaron Richardson, yeoman, and Anne his wife, December 22, 1822. From St. Andrew's *Register*, communicated by the Rev. Canon Lister, D.D., vicar.



in the Newcastle Directory for 1844 he was entered separately as carrying on at his father's shop, 44, Grey Street, the business of an 'engraver on wood.'

By the time the *Table Book* was completed, the self-taught engraver had acquired that gracefulness in design and facility in execution which persevering study and ardent practice usually bring. When, therefore, the *Reprints of Rare Tracts* were begun he was able to devise the beautiful illuminated dedications and coloured initials which characterize the series. Stimulated by a society specially formed to encourage it, Newcastle had for long enjoyed the luxury of good printing, but the highly ornate style adopted in the *Reprints* was new—a fresh charm added to typographical excellence.

In these tracts George Bouchier found scope for his literary attainments also. Beginning in 1844 with the reprint of a letter from a Newcastle alderman (written in 1640) he contributed prefaces and annotations to eight of the series, carefully edited two of them, and to another added a life of the author. One of the two which bear his name as editor is, from a local point of view, the most valuable of the set. It is entitled, *Extracts from the Municipal Accounts of Newcastle-upon-Tyne* (1561-1686), and is the only record we possess of the doings of the municipal authorities during the reigns of the Tudors and the Stuarts. To these extracts, made by a literary alderman named Hornby in the latter end of the eighteenth century, 'George,' as he was familiarly called, added many pages of notes explanatory of names and places, scenes and incidents mentioned in the text. Among them are descriptions of the Forth (now covered by the Central Railway Station and its adjuncts), the playground and health resort of the citizens for many generations; Ancient Punishments, Witches, and Seminary Priests; the Drama and Music; Visit of the King of Sweden; Ambassadorial Progresses through Newcastle; Municipal Elections in Olden Times; Reception of the

Judges, etc., forming altogether a most valuable and interesting collection of facts relating to what may be called the byways of local history.

While the *Reprints* were passing through the press George Bouchier issued his first separate publication—a guide to that portion of the new railway from London to Scotland which united Newcastle and Berwick. Published in 1846, the book was designed, as the writer carefully explains, to occupy agreeably the time which ‘from the incessant rumbling of the carriages on their onward passage cannot possibly be devoted to conversation’!

About the same time, working in conjunction with his father, he revived the paternal project of publishing a new history of Newcastle. A glowing prospectus announced the proposed publication as the joint production of ‘M. A. Richardson, Member of the Society of Antiquaries, Newcastle, and George Bouchier Richardson, Associate of the British Archaeological Association,’ to be issued in seventy-five fortnightly divisions, forming three massive volumes of six hundred pages each, demy quarto, with nearly one hundred etchings on copper and three hundred engravings on wood. But the people of the north country to whom the prospectus appealed again refused to be tempted. They were interested in coal and iron, in shipping and railroads, in house-building and beerbrewing; of local history they had enough, perhaps more than enough. Thus once more the proposal to publish an up-to-date account of the town fell upon stony places; once more the family ambition failed to realize its cherished object.

It was in 1848 that George Bouchier Richardson became a member of our Society. Having already used his pen in the elucidation of antiquarian matters, he entered into the Society’s operations with considerable zeal and fervour. The old series of the *Archaeologia Aeliana*, which enshrines in four

partly quarts the early writings of the Society's founders and promoters, contains three of his contributions. One of them, 'An Attempt to Indicate the Site of the Roman Station at Newcastle-upon-Tyne, and the Course of the Wall through that Town,' deals with a question that has been much debated, and is even yet undetermined. The other papers are 'An Account of the Discovery of some Relics in the Western Suburbs of RONS AELII,' and 'A Muster of the Fencible Inhabitants of Newcastle-upon-Tyne in the year 1539, derived from the Original in the Rolls Chapel; preceded by some observations on the System of Watch and Ward,' and followed by four or five pages of biographical and historical notes.

At that period of the Society's history only a select number of the papers read at the monthly meetings appeared in the *Archaeologia*. In the annual reports are notices of many communications read to the members which never attained to the dignity of print. Among them were two or three by George Bouchier Richardson on such subjects as 'The Great Gates of the Wall of Newcastle and the Towers of the Wall,' 'The Introduction of the Art of Glass Making upon the Tyne in the Early Part of the Seventeenth Century,' and 'Visitations of Plague and Pestilence in the Northern Counties.'

Closely following upon his admission into the little band of Tyneside antiquaries came his *début* as a lecturer. Gateshead Mechanics' Institute in his day was a centre of local culture and self instruction, and there, during the winter session 1848-49, he lectured upon 'Life in Towns during the Mediæval and Later Ages,' deriving his facts and illustrations from the municipal records of Newcastle and the early annals of the County Palatine of Durham. In the ensuing winter he appeared upon the platform of the Newcastle Literary and Philosophical Society, and in a series of three lectures on 'Newcastle-upon-Tyne: Its Memorabilia and Characteristics' described the town (1) in the

days of chivalry, (2) in the days of the Stuarts, and (3) in its several aspects of the old borough, the old merchant life and apprenticeship, the old corporate body, old streets and mansions, and the ancient amusements of the burgesses. Townspeople who did not care to buy books about Newcastle flocked to the lecture halls to hear the story of the town orally told; those who declined to receive local history in massive volumes cheerfully accepted it in dribblets from the public platform.

It is to be regretted that apart from the fugitive reports of the local press no attempt was made to preserve these lectures. For, while he was preparing and delivering them, nothing from his pen obtained publicity beyond a booklet entitled *Memorials of the Floods in the Rivers of Northumberland and Durham* from 1199 to 1845, illustrated by 48 woodcuts, chiefly taken from the *Table Book*, and a few unimportant questions and answers which appear in the first two or three volumes of *Notes and Queries*.

After his father's departure to Australia, taking a shop beneath the offices of his friend and brother antiquary, Mr. John Fenwick, attorney, George Bouchier removed the establishment from Grey Street to Clayton Street. There he set up the carved head, and advertising himself as a printer, publisher, bookseller, etc., 'at the sign of the River God Tyne, Printer to the Society of Antiquaries, and to the Typographical Society, both of Newcastle-upon-Tyne,' he endeavoured to combine artistic printing with literary composition and the selling of books and stationery. Thither his antiquarian friends bent their steps; thither went all those who desired to see their productions brightened by the chromotypography of the *Reprints*. Very pretty, not to say beautiful, was the work he produced. Among the best specimens of it are the numerous poetical works of Vicar Coxe; Longstaffe's *Martial Mottoes* and *House of Clervaux*; the first edition of Dr. Bruce's *Roman Wall*; Denham's *Slogans*; Dickson's *History of Alnmouth* and the

historical pamphlets of Mr. John Fenwick. Fortunate is the collector who possesses large paper copies of publications with coloured title pages and rubricated borders bearing the imprint of George Bouchier Richardson.

The young printer and bookseller (he was only twenty-seven years old) started business with a goodly array of intentions. He announced the early publication of books from his own pen on 'The Sojourning and Captivity of Charles I. in Newcastle'; 'Northumbrian Men and Manners in Days Gone By'; 'A Leaf from the Rebellion of Forty Five'; Royal Visits to Newcastle from the Earliest Period to the Present Time'; 'Some Account of the Miracle or Corpus Christi Plays as performed in Newcastle-upon-Tyne'; 'Sepulchral and other Memorials within the Old Church of All Saints from a MS. of 1679'; 'The Colvilles of Newcastle and White House, one of whom became Countess of Tankerville'; and 'The Cays of Newcastle, North Charlton and Edinburgh.' None of these ever saw the light. What he did publish in his own name as editor or author were, in 1851, a *Life of Mrs. Dorothy Lawson of St. Anthony's*, from an old MS. by Father Palmer, with an elaborate pedigree of the Lawson family, and, in 1852, an expansion of a paper read to the Society of Antiquaries entitled *Plague and Pestilence in the North of England* from the earliest period, with a sketch of the sanitary condition of Newcastle during the Middle Ages.

In August, 1852, the Archaeological Institute of Great Britain and Ireland held its annual meeting in Newcastle, and George Bouchier Richardson received the appointment of local publisher to the society. He conducted the members round the walls of the town, explaining and illustrating as they went along, and was 'guide, philosopher, and friend' among the gabled houses and panelled interiors of the Side, the Sandhill, the Close and the Quay. In the section of antiquities, with the President, Lord Talbot de Malahide in the chair, he read a

paper on 'The Topography of Ancient Newcastle,' illustrating it, as recorded in the local press, by his own drawings and by John Storey's beautiful picture of the town as it is supposed to have existed in the reign of Queen Elizabeth. Lord Talbot, in proposing a vote of thanks to the reader, observed that the paper was 'one of the most valuable contributions they had had to the topographical history of this county.'

With the advent of the year 1854, the *Northern Tribune* started upon its brief and chequered career, and among the writers which the late Mr. Joseph Cowen, the proprietor and editor, gathered round him was George Bouchier Richardson. For the *Tribune* he wrote three instalments of a paper on 'The Mosstroopers of the Borders,' and probably contributed the article which appears in the first number on the 'Beard Movement' of which, at a period when everybody shaved, and a bearded man was a curiosity, he was a leading apostle.

By this time he had discovered that, in his case at least, the pursuit of archaeology and art in Newcastle was not attended by commercial success; in other words that his business abilities were inferior to the rest of his acquirements. His friend, Andrew Bertram, editor of the *Newcastle Chronicle*, had commissioned him to write a series of articles on the industries of the district, and three of them, headed 'The Workshops of the Tyne,' duly appeared. But, like the 'Mosstroopers' in the *Tribune*, the 'Workshops' in the *Chronicle* were destined never to be finished. The author, finding it impossible to make ends meet in Newcastle, determined to follow his father. The same number of the *Chronicle* (May 26, 1854) which contained the third instalment of the 'Workshop' series, published an advertisement announcing a valedictory banquet in his honour. Upon Whit Tuesday, the 6th of June following, the Royal Hotel, in Grainger Street, was the scene of the awaygoing ceremony. Mr. William Newton (father of the present Alderman Newton)

presented him with a purse of gold, while other friends sang songs and made eulogistic speeches. By his departure, Mr. Newton remarked, Newcastle would lose the man who, by inclination and study, was best fitted to be her local historian, adding, with classic humour, an observation that the guineas presented to him were as unworthy of his abilities and character as the ten talents which the Athenians presented to Herodotus. Briefly replying, the parting guest regretted the necessity which compelled him to join his parents in Australia, but indulged a hope that at some future day his researches might prove of use, and his name turn up in connexion with a local history worthy of the town.

Shortly after this public leavetaking the emigrant set sail for the Antipodes. He arrived at Melbourne in the autumn and, being a practical printer acquainted with journalism, soon found employment as proof reader in the office of the *Melbourne Age*, and obtained the secretaryship of the Melbourne Mechanics' Institute. From these small beginnings he rose to the successive sub-editorships of the *Geelong Daily News* and the *Ballarat Star*, and finally to the editorial chair of the *Wallaroo Times* in South Australia. In 1874, after twenty years' experience of antipodean journalism, he settled in Adelaide. There he taught drawing and painting in water colours till his death, which occurred on the 28th November, 1877, at the age of fifty-five.

The hope regretfully expressed by George Bouchier Richardson at his awaygoing banquet has never been realized. The researches to which he devoted the early part of his life have been useful to subsequent compilers and annalists, but a 'local history worthy of the town' remains to be written. In our library are two large folio volumes of sketches made by him, one of them depicting old streets, ancient buildings and hidden corners of the town, the other preserving the prominent features of antiquities in various parts of Northumberland and

Durham. Four quarto volumes of crowded MS. stored on our shelves attest his energy in copying the burial registers of the four parish churches of Newcastle, while private collectors possess voluminous transcripts in his handwriting from the books of the Incorporated Companies, and abstracts of deeds relating to the hereditary descent or commercial transference of local property. Illustrated by pen and ink copies of seals and facsimiles of signatures, these abstracts are among the cherished possessions of their present owners. Whosoever cares to examine painstaking and conscientious work of this nature will find it exemplified in extracts from one of the MSS. which appear in the *Archaeologia Aeliana*, vol. xix., pp. 223-42.

Other MSS. which the young Novocastrian left behind him contain material for pedigree making, in which troublesome pursuit he was an expert. With Sir Cuthbert Sharp and W. H. D. Longstaffe he collaborated in tracing missing links of local genealogy; to both of them his services were always available when family history had to be ferreted out of local registers, court rolls and records of trading companies. Sir Cuthbert, editing among the *Reprints* a 'Diary of Mark Browell,' mentions 'the indefatigable zeal and industry of Mr. M. A. Richardson and his son George, the future historians of Newcastle,' while Mr. Longstaffe, in his *History of Darlington*, part of which was printed at the Richardson press in Clayton Street, records the 'able agency' of his co-worker, 'who grudged his friend no amount of labour where his excellent abstracts were likely to elucidate a subject.'

One cherished souvenir of his life and work in Newcastle the expatriated historian took with him. It was a portfolio containing a series of sketches in water-colour, sepia, pen and ink and pencil of the disappearing walls, towers and gates of his native town. Some of the drawings were made by his uncle, T. M. Richardson; others by Ralph Waters, but the majority



by himself. In his new home, under sunnier skies than Tyne-side gave him, he wrote appropriate historical and descriptive narrative to the collection, bound it up in a portly volume for publication and waited—waited in vain—for a publisher. And now, by one of those strange mutations which sometimes happen, this noble work, with its hundred sketches and elaborate MS. text, has found its way back to the scene of its inception. Fifty years have passed over and the daring enterprise of a publisher is still lacking to the *magnum opus* of George Bouchier Richardson.



RIVER GOD TYNE.