

XIII.—DR. J. C. BRUCE AND THE REID COLLECTION OF ENGRAVED WOOD-BLOCKS

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In 1965 Hindson & Andrew Reid Limited placed with the Newcastle University Library¹ on permanent loan a collection of about 1000 engraved wood-blocks. These engravings derive mostly from the nineteenth century and had been acquired in the course of business by Andrew Reid & Co. Some belonged previously to earlier Newcastle printers and several are found illustrating Newcastle-printed chapbooks and songsheets. Illustrations printed from a number of them appear in books printed by Andrew Reid & Co. Notable among these are *The Roman Wall* and *The Handbook to the Roman Wall* of J. Collingwood Bruce. Our interest is in the 91 wood-engravings from these works, all of which date from Bruce's lifetime, which are in what we will call the Reid collection.

It is these 91 blocks that are listed in Appendix I. Reference to the Reid collection in this article should normally be understood as referring only to these 91 blocks. It should be recorded that a further collection of engraved wood-blocks, about 800 of them, which we will refer to as the Black Gate collection, was in 1968 placed by the Society with the University of Newcastle on indefinite loan. Many of these are blocks engraved to illustrate *Lapidarium Septentrionale*. There is thus available in Newcastle a substantial body of

¹We are indebted to the University Librarian for access to the Reid collection, to Professor Eric Birley who placed in our hands his notes on Mossman and Utting, to Mr. Collingwood Stevenson for information about Storey and Mossman, and to the Librarian of the National Library of Scotland for access to London and Edinburgh street directories. A general account of the Reid collection by F. M. Thomson may be found in *The Book Collector* Vol. 17, 443.

material towards a study of Bruce's publications.

In our limited study of this material it has become evident that Bruce's use of illustration is of technical and bibliographical interest. We are not however the first to be conscious of the relevance to Roman studies of an appraisal of the means by which the researches of that seminal time were recorded. Professor Birley, it will have been observed, notices in his *Research on Hadrian's Wall* the artists who served Bruce and others as illustrators. Nothing that touches on the Wall is alien to Professor Birley and his generous mind has admitted even an engraver to the august company in the memorial register that forms Chapter X of his *Research*.

The story of the life of the Rev. Dr. J. C. Bruce is told elsewhere² and need not be recounted here, but it is necessary to remind the reader of the central publications of Bruce's considerable output. These are:

1851	The Roman wall	RW1
1853	The Roman wall, second edition	RW2
1863	The wallet-book to the Roman wall	HB1
1867	The Roman wall, third edition	RW3
1875	Lapidarium Septentrionale	Lap. Sep.
1884	The hand-book to the Roman wall	HB2
1885	The hand-book to the Roman wall	HB3

For our present purpose we need draw attention to one aspect only of these works, that is, the evident concern of Bruce to provide copious illustration and his resource in its use.

Bruce, it will be remembered, spent thirty years teaching, and the point has been made before³ that the most important aspect of his archaeological work was that of popularisation. As a schoolmaster he learned the value of what it is now fashionable to call *visual aids*. It is significant that his first

² *Life and Letters of J. Collingwood Bruce*, Gainsford Bruce, 1905.

³ *AA* (2nd ser.) XV (1892), 368.

archaeological publication concerned the Bayeux tapestry, teaching history by the detailed study of the scenes on the tapestry. This was followed by a study of the Trajan column, once again demonstrating his pre-occupation with iconography.

At Bruce's Academy drawing had been taught among others by T. M. Richardson, by T. M. Richardson junior, and later by Henry Burdon Richardson. It is not safe to assume any initial discrimination in their engagement, doubt might well be cast on this by evidence that choice of illustrations on later occasions was not based on aesthetic criteria, but it is reasonable to suppose that association with these considerable artists contributed to the high importance which, as will become evident, Bruce attached to the illustration of his books.

A common procedure for book illustration at that time was to have drawings prepared by an artist, beginning perhaps with a sketch on site, the subject was then drawn by an artist onto the surface of the wood-block, which was finally converted into a relief printing-surface by an engraver following the lines of the artist's sketch. The text-figures in RW1 were wood-engravings of this kind, while the maps and plans were lithographed and tipped-in. This remained the basic pattern of illustration in all Bruce's books.

A desire to escape from the limitations of this formula is already evident in RW1. There are 2-colour lithographs after drawings by Henry Richardson, some drawn on the stone by John Storey and others by commercial lithographers. One is drawn by Charles Richardson (Henry's brother) and lithographed by Storey, while others are both drawn and lithographed by Storey. The *Wallet-book* reverts to basic simplicity, having only wood-engraved text-figures and lithographed plans, but RW3 is a rich medley of illustration like RW1 and RW2. *Lapidarium Septentrionale* is more austere: indeed it is a monument as much to the peak of technical accomplishment in wood-engraving as to the advancement of epigraphy. HB2 is graced with a novel enrichment. Bruce's

friend C. J. Spence⁴ made a series of etchings of scenes on the Wall and pulls made direct from the plates were bound into the volume. This interesting feature was repeated in HB3 and there were added two so-called "ink-photos" by Sprague & Co. of London⁵. These last exemplify Bruce's readiness to adopt any kind of illustration, notwithstanding that in 1885 he was 80, not normally an adventurous age. Dr. Bruce, it may be concluded, had a more than common interest and resource in the use of illustration.

Most, though not quite all, of the engravings with which we are concerned are to be valued rather for their accuracy as records than for any creative quality. From his prefaces it is clear that in Bruce's view interpretation is the function of the artist, not of the engraver. In the preface to RW3 (1867) Bruce refers to its illustration by an extensive series of engravings and adds: *The writer has expressed in type such letters as he himself saw, leaving the engraving to represent the views of the skilful and conscientious artist, Mr. Mossman, who prepared most of the original sketches.* And again, this time in the preface to *Lapidarium Septentrionale* (1875): *though Horsley gives engravings of the objects he describes, these, for the most part, through the unskilfulness of his draughtsmen do great injustice to the originals.* And later in the same: *At his (the Duke's) request Mr. Mossman, whose skill in faithfully delineating the stone carvings of the Roman artists is remarkable, visited most of the museums in the North. The products of his pencil were, by the Duke's orders, put into the hands of Mr. Utting, and by him accurately rendered in wood.*

Few of the blocks are signed; occasionally the name of the artist is given, occasionally that of the engraver, sometimes both. On occasion initials or monograms are used. For the most part it is the larger blocks that bear acknow-

⁴ Charles James Spence (1848-1905), son of Robert Spence. A vice-President of the Society 1899-1905 and one of our Curators 1890-1905. See *Robert and Mary Spence of North Shields* by Philip Spence (privately printed) 1939.

⁵ The nature of this process is not clear to us, but the impressions have a reticulation reminiscent of a gelatinous printing surface.

ledgment, owing no doubt to the limited space available on a smaller surface. In spite of the number of blocks which cannot be attributed with certainty to artist or engraver, there is adequate evidence to enable us to determine their relative importance and to state which Dr. Bruce was using in any period.

Because of Bruce's practice of shuttling blocks from one publication to another, there are however a number of illustrations in his books which do not conform to any ascertain-



FIG. 1. FORM OF MONOGRAMS OF BRUCE, STOREY, MOSSMAN AND UTTING. IT WOULD APPEAR THAT BRUCE MAY HAVE HIMSELF DRAWN HIS MONOGRAM ON THE WOOD; A PROFESSIONAL WOULD HAVE REVERSED IT Laterally

able progression and which we must treat as strays. An example is the illustration of Newcastle Keep ascribed to an artist B. ACKI . . . and an engraver C. Meason. Similarly an engraver H. Rimbault appears in HB1 (93) and three elaborate initials for chapter openings engraved by E. Spencer were used in RW1 and 2. Equally there are random artists. They include William Bell Scott, C or G (probably Gainsford) Bruce, several are attributed to J. C. Bruce, one at least to the Rev. J. B. Norman and later some to Robert Blair.

On his seminal tour of the Wall in 1848 Bruce was accompanied by Henry and Charles Richardson, sons of T. M. Richardson, and themselves artists. Gainsford Bruce, the doctor's son, who was of the party, wrote later: *The party proceeded slowly. . . . and Mr. Henry Richardson made sketches at the most important points of view.* The coloured drawings prepared by Henry Burdon Richardson from his sketches were discussed at a recent meeting of the Society by Dr. Raper. They, or more probably the sketches formed the originals for most of the lithographed plates in *The Roman*

wall.⁶ The Richardsons do not seem to have been employed to prepare sketches for engraving.

John Storey (1828-1888), on the contrary, though an artist of some note, was used extensively in this way. Wood-engravings from his drawings appear in the first editions both of *The Roman wall* and of *The Wallet-book* and many of them continue to appear in all subsequent volumes. Thirteen of the 91 blocks in the Reid collection are ascribed to him, though this proportion is greater than would be the case in relation to the bulk of Bruce's illustrations. In *Lapidarium Septentrionale* nine engravings bear acknowledgment of Storey's draughtsmanship. Birley refers to him as Bruce's, Clayton's and Glasford Potter's artist, and describes him as "the ablest artist in our list."

Certainly after Bruce himself Storey's is the most familiar of the names central to our history. The best-known of his paintings are *Newcastle in the Reign of Queen Elizabeth* and *Newcastle in the Reign of Queen Victoria*. Fifty years ago chromolithographic prints of these hung in unnumbered middle-class parlours in Newcastle. Storey was born in Newcastle in 1828, the son of John Storey of Picton House Academy, and afterwards of St. Mary's Place, Newcastle. After studying for a time under T. M. Richardson he set up as a professional artist.

Storey seems to have been the principal artist used in preparing illustrations for RW1 and HB1. Subsequently Bruce used Mossman and the only reference to Storey in Gainsford Bruce's *Life and Letters* of his father is a quotation from one of Bruce's letters: *When I was preparing my first edition of my work upon the Roman Wall . . . I requested Mr. John Storey to draw the* (Thorngrafton find). Some of the lithographic plates in RW2 are apparently drawn direct onto the stone by Storey, so he must be accounted lithographic artist as well as painter and draughtsman. Storey died at Harrogate on March 9th, 1888.

⁶ See also Bruce's *Views on the line/of/The Roman Wall/in/The North of England*. London 1851.

The artist to whom Bruce turned for the illustration of his later publications was David Mossman (1825-1901). In 1847 he was trading as bookseller, stationer and binder at 21 Grey Street, Newcastle; and in 1850 as stationer and artists colourman at the same address. An advertisement on the occasion of his removal from Grey Street in 1852 gives a wider account of his interests: he describes himself as stationer, printseller and picture frame maker at 21 Grey Street and as a miniature painter with Painting Room at 17 Market Street (two doors above Messrs. Bainbridge & Co.). His new apartments were claimed to be *in every way suited for Portrait Painting, and for the accommodation of Pupils in Drawing, Painting, &c.* However suitable the Market Street premises may have been, by 1855 Mossman was practising miniature painting from 19 Blakett Street, Newcastle.

On 4th March 1857 Mossman joined our Society. In the illustration of RW2 in 1853 John Storey had been undoubtedly the predominant artist. Sometime thereafter Bruce's allegiance was transferred to David Mossman. We have already noted the terms in which Bruce refers to Mossman in the preface to *Lapidarium Septentrionale* (1875). Work on this began, he avers, in 1855 and it might be inferred that he at once sought the assistance of Mossman. This may be so, but Dr. Cowen has demonstrated⁷ that in later life Bruce's memory could be fallible. Nevertheless from the later fifties Mossman plays the predominant role as Bruce's artist. On 3rd August 1865 Bruce wrote, *I expect to spend a week upon the Wall with Mr. Mossman to gather up the remaining inscriptions.* And in 1869, *Mr. Mossman has been drawing away all day at the newly excavated gateway.* It is also recorded that Bruce between 1863 and 1869 visited, *in company with Mr. Mossman the artist, all the rock-carvings in Northumberland.*⁸

⁷ AA 4 XLIII, 13-14.

⁸ It is of interest to compare the engraving of Black Carts turret (e.g. HB3, 119) with Mossman's water-colour drawing of the same subject dated 1875 and now in the Laing Art Gallery, Newcastle.

Throughout the reigns of Storey and of Mossman one engraver continued like the vicar of Bray to serve in his humbler capacity. This was Robert Brook Utting (——— 1888). In the London Post Office directories his occupation is given as wood-engraver. He seems to have made a speciality of engraving for archaeologists as in 1850 he is described in an advertisement⁹ at the end of the inserted list of members of the Archaeological Institute (*Arch. Jnl.* vii, 1850) as: *R. Brook Utting, Member of the Archaeological Institute, Artist and Engraver on wood, 67 Bayham Street, Camden Town . . . Terms moderate.* In the Post Office directories his name is given as Robert Brooke Utting. At least from 1850 to 1873 he lived in Camden Town, but he changed his address on at least six occasions.¹⁰ In 1867 he appeared in the list of subscribers to RW3. Professor Birley notes that his account for engravings was rendered to the Society to 8 May 1885.¹¹ M. Utting renders an account to 12 June 1888¹² and Professor Birley suggests that Utting died on or shortly after that date. Of the fifteen blocks in the Reid collection certainly known to have been engraved by Utting, twelve appear in RW1 in 1851, two first appear in HB1 in 1863 and one (U 27) first appears in HB2 in 1884. It will be remembered that most of the blocks are unsigned, but this spread of dates is consistent with the dates given above. His pre-eminent position as wood-engraver to Bruce is shown by the figures in Appendix II. These figures of signed blocks are only the tip of the iceberg: we have little doubt that the great bulk of Bruce's blocks both in the Reid and the Black Gate collections were engraved by Utting.

Only one other engraver seems to have played any con-

⁹ Inf: Professor Birley; see also his *Research on Hadrian's Wall*.

¹⁰ (1850) 67 Bayham Street, (1854) 13 Camden Terrace, (1856 and 1858) 34 College Street North, (1860) 9 Cornwall Crescent, (1867) 47 Camden Road, (1870 and 1873) 33 Camden Road.

¹¹ *PSAN* (N.S.) Vol. III, No:12. Utting for woodcuts (to May 8, 1885) £2. 18. 1½.

¹² *PSAN* (N.S.) Vol. III, No:35. M. Utting for woodcuts, to June 12th, 1888 £3. 14. 0.

siderable, if limited, part in illustrating Bruce's works. The name F. W. Fairholt appears on eleven of the blocks in the Reid collection and on a score or more of the illustrations in Bruce's publications.

Frederick William Fairholt (1814-1866) was a London engraver of such distinction that he appears in the *Dictionary of National Biography*. He was the sixteenth child of a German, Fahrholz, who had come to England to work. For fourteen years in early life Frederick worked in a tobacco factory, but at the age of twenty-one he became assistant to S. Sly, a wood-engraver. Because of his antiquarian knowledge he came to be much in demand as an illustrator of learned publications. He regularly drew for the Society of Antiquaries of London, for the British Archaeological Association, and for the Numismatic Society of London. Fairholt was a member of all these bodies and contributed to their publications. He wrote some antiquarian books which he illustrated himself. He died of consumption on April 3rd, 1866. He left 200-300 books on civic pageantry to the Society of Antiquaries of London, his prints and works on costume to the British Museum, and his Shakespearean collection to Stratford-on-Avon.

As no name appears in association with his on any of the engravings in Bruce's publications it seems probable that Fairholt only worked from his own sketches. This is consistent with a reference in HB3 (191) to an illustration being derived *from the pencil of Mr. Fairholt*. Again a wood-engraving (unsigned) of Moss Kennel in HB3 (136) is described in the text as from a sketch *taken in this vicinity by the late Mr. Fairholt*. Clearly Fairholt visited the Wall personally. If he visited it only on one occasion, this must have been between the publication of RW2 in 1853 and of HB1 in 1863 as his work appears not at all in the former but is quite in evidence in the latter. There is a possibility that Fairholt was commissioned to prepare illustrations for the wallet-book (HB1). Some of his engravings appear posthumously in RW3 and in HB2. One does not appear in the Handbook

till 1909.

Fairholt's engravings in Bruce's publications are mostly of landscapes and less often of carved stones or jewelry. These latter are of no distinction, the merest journeyman work. A number of his landscapes show an eye for the use of light to heighten the subject and to strengthen the composition such as gives to these few illustrations a claim to aesthetic consideration not made by any other of the wood-engravings used by Bruce.

Fifteen of the blocks in the Reid collection have on their base the stamp of a firm Williamson, manufacturers of engraver's boxwood.¹³ Five of the fifteen are attributable to Fairholt, and there might seem therefore to be a presumption that the remainder are also from his graver. One however is signed J. Storey and was therefore probably engraved by Utting and two are stamped with an address to which Williamsons removed after Fairholt's death. The stamp of only one other wood-block manufacturer has come to our notice, that of the General Printing Block Company Limited. This was on a block engraved by Utting.

The blocks¹⁴ in the Reid collection (as indeed those in the Black Gate collection) are still in usable condition. After so much use the printing surfaces are a little rounded, as might be suspected from observing the impressions in successive editions. Some eighteen of the illustrations in the 12th edition of the *Handbook* (1966) were printed from the original engravings.

It seems probable that the Society was considered to own the blocks that were engraved for *Lapidarium Septentrionale*, and Bruce those engraved for the *Handbook*, though the matter is not wholly clear, as Bruce shuttled blocks about from one publication to another and was followed in this by later officers of the Society. The Society

¹³ See Appendix III.

¹⁴ As a matter of interest we have prepared a table of their heights under printing pressure; the norm is 0.0015 inches below type-high (0.918 inches).

is recorded¹⁵ as making certain payments to Utting specifically for "woodcuts" for *Lapidarium Septentrionale*. There are references in some of Bruce's prefaces to payments by the Duke of Northumberland, Mr. Clayton and others for engravings to be used in his publications. There is too occasional acknowledgment to Dr. Bruce for the loan of blocks from the *Handbook* for use in the publications of the Society which suggests that they were regarded as his property. In the main blocks from *Lapidarium Septentrionale* seem to have come to rest in the Black Gate, Newcastle, while those in use in successive editions of the *Handbook* remained with the printer. Posterity will be indebted to Hindson Reid Limited for depositing with the Newcastle University Library a body of engraved wood-blocks of which those from the *Handbook* constitute part, but not the least interesting, of an important collection.

APPENDIX I

List of engraved wood-blocks used in *The Roman Wall* and *The Handbook to the Roman Wall* in the Reid collection in the Library of the University of Newcastle upon Tyne.

The engravings are grouped in broad subject divisions.

The letter and number before each title refer to the drawers in which the blocks are kept in the Newcastle University Library, and are the means of identifying them.

The no. of each edition and page no, on which the block appears are given, e.g.:

HB. 3, 258 is 3rd edition of the *Hand-book*, page 258.

Jewellery

1. LI. Fibula.

HB. 1, 234; 3, 258; 4, 262; 5, 266; 6, 268; 7, 268; 8, 268

RW. 3, 431

Signed Fairholt

¹⁵ *PSAN* (N.S.) I, 90; II, 34 and II, 332 for *Lap. Sept.* Supplement. Other payments (not specific) were made *PSAN* (N.S.) Vol. I, 127; Vol. II, 146. See also notes 11 and 12 above.

2. I25. Enamelled bronze fibula from Habitancum.
HB. 6, 279; 7, 279; 8, 279
RW. 3, 431
Signed Fairholt
3. T18. Gold signet ring from Housesteads.
HB. 1, 135; 3, 157; 4, 157; 5, 157; 6, 159; 7, 159; 8, 159;
9, 128; 10, 121
RW. 3, 200
4. P28. Gold ear-drop from Housesteads.
HB. 1, 135; 3, 157; 4, 158; 5, 158; 6, 160; 7, 160; 8, 168;
9, 128; 10, 121
RW. 3, 200
5. N29. Finger ring.
HB. 2, 241; 3, 257; 4, 260; 5, 264; 6, 267; 7, 267; 8, 267
RW. 3, 257
6. D9. Finger ring.
HB. 2, 241; 3, 257; 4, 260; 5, 264; 6, 267; 7, 267; 8, 267
RW. 3, 267
7. F28. Finger ring.
HB. 2, 241; 3, 257; 4, 260; 5, 264; 6, 267; 7, 267; 8, 267
RW. 3, 257
8. U27. Carved gem from ring. Drawn four times size of original.
HB. 2, 241; 3, 258; 4, 261; 5, 265; 6, 267; 7, 267; 8, 267
Signed Utting.
9. D27. Ring key. From Museum at Chesters.
HB. 1, 235; 3, 259; 4, 262; 5, 266; 6, 268; 7, 268; 8, 268
RW. 3, 434
10. O17. Cameo. Indian sardonyx.
HB. 2, 242; 3, 258; 4, 262; 5, 266; 6, 268; 7, 268; 8, 268

Coins

11. T2. Reverse of coin of Hadrian.
HB. 2, 206; 3, 220; 4, 221; 5, 223; 6, 225; 7, 225; 8, 225
RW. 3, 282
12. C2. Reverse of coin of Hadrian.
HB. 1, 199; 3, 220; 4, 221; 5, 223; 6, 225; 7, 225; 8, 225
RW. 3, 220
13. C17. Judaea Capta. Coin of Vespasian.
HB. 1, 206; 3, 229; 4, 231; 5, 232; 6, 234; 7, 234; 8, 234
RW. 3, 418
14. C10. Judaea Capta. Coin of Vespasian.
HB. 1, 206; 3, 229; 4, 231; 5, 232; 6, 234; 7, 234; 8, 234
RW. 3, 418

15. L34. Coin of Hadrian.
HB. 2, 160; 3, 172; 4, 172; 5, 172; 6, 174; 7, 174; 8, 174
RW. 2, 422
16. T7. Coin of Commodus.
HB. 1, 135; 3, 157; 4, 158; 6, 160; 7, 160; 8, 160; 9, 129;
10, 121
RW. 3, 200

Views of the Wall and other places of interest

17. Q39. Black Gate, Newcastle.
HB. 4, 48; 5, 47; 6, 47; 7, 47; 8, 47
(Also used in *Reid's Handbook to Newcastle-on-Tyne* by
Collingwood Bruce, 1863, p. 14.)
18. H44. Praetorium of Chesters.
HB. 2, 92; 3, 95; 4, 99; 5, 98; 6, 100; 7, 100; 8, 100; 9, 84
RW. 1, 174; 2, 146
Signed J. Storey
19. Q26. Roman Wall at Busy Gap.
HB. 2, 123; 3, 134; 4, 135; 5, 135; 6, 137; 7, 137; 8, 137
RW. 1, 208; 2, 174
20. R1. The vallum near Moss-Kennel.
HB. 1, 114; 3, 135; 4, 137; 5, 137; 6, 137; 7, 137; 8, 139
RW. 3, 179
21. J23. South west corner of Housesteads.
HB. 1, 126; 3, 149; 4, 150; 5, 151; 6, 153; 7, 153; 8, 153;
9, 123
RW. 2, 181; 3, 180
22. A2. West gate, Housesteads. Inside view.
HB. 1, 128; 3, 151; 4, 152; 5, 153; 6, 155; 7, 155; 8, 155
RW. 2, 184
23. J16. Junction of Station Wall with the Great Wall, House-
steads.
HB. 1, 137; 3, 158; 4, 159; 5, 159; 6, 161; 7, 161; 8, 161
RW. 1, 216; 2, 180; 3, 181
24. I32. Rapishaw Gap.
HB. 1, 141; 3, 163; 4, 163; 5, 163; 6, 165; 7, 165; 8, 165
RW. 3, 206.
25. K33. Wall at Hot Bank.
HB. 2, 152; 3, 164; 4, 164; 5, 164; 6, 166; 7, 166; 8, 166
RW. 3, 207
Signed Fairholt
26. J17. View of Crag Lough.
HB. 1, 143; 3, 165; 4, 166; 5, 166; 7, 168; 8, 168

27. R9. Cats' Stairs.
HB. 1, 151; 3, 175; 4, 175; 5, 175; 6, 177; 7, 177; 8, 177
Signed Fairholt
28. F4. View of Thirlwall Castle.
HB. 1, 168; 3, 188; 4, 188; 5, 188; 6, 190; 7, 190; 8, 190; 9, 163
RW. 3, 249
Signed Mossman and Utting
29. R16. View of the vallum between Wallsend and Chapel House.
HB. 1, 171; 3, 189; 4, 190; 5, 190; 6, 192; 7, 191; 8, 191
RW. 3, 251
30. J18. Wall at Birdoswald.
HB. 1, 177; 3, 198; 4, 199; 5, 201; 6, 203; 7, 203; 8, 203
RW. 1, 84; 2, 245; 3, 296
Signed Storey and Utting
31. T34. West Gateway, Birdoswald.
HB. 1, 178; 3, 199; 4, 200; 5, 202; 6, 204; 7, 204; 8, 204
RW. 1, 280
32. S33. East Gateway, Birdoswald.
HB. 1, 179; 3, 200; 4, 201; 5, 203; 6, 205; 7, 205; 8, 205
RW. 3, 258
Signed Utting
33. I29. Entrance to Guard-Chamber, Birdoswald.
HB. 1, 180; 3, 201; 4, 202; 5, 204; 6, 206; 7, 206; 8, 206
RW. 2, 449; 3, 258
34. I17. View north-west from Birdoswald.
HB. 1, 184; 3, 206; 4, 207; 5, 209; 6, 211; 8, 211
35. C16. View of Burgh Church.
HB. 1, 211; 3, 233; 4, 235; 5, 236; 6, 238; 7, 238; 8, 238
Signed Fairholt
36. P8. King Edward's monument.
HB. 1, 212; 3, 233; 4, 236; 5, 237; 6, 239; 7, 239; 8, 239
RW. 1, 314; 2, 278; 3, 305
37. U36. View of Drumburgh Castle.
HB. 1, 214; 3, 235; 4, 238; 5, 239; 6, 241; 7, 241; 8, 241
38. O20. Amphitheatre.
HB. 1, 116; 3, 138; 4, 139; 5, 139; 6, 141; 7, 141; 8, 141
RW. 3, 190

Carved stones

39. F14. Lintel bearing emblems of the Second Legion. Found
at Cilurnum.
HB. 1, 95; 3, 112; 4, 114; 5, 114; 6, 116; 7, 116; 8, 116.

40. I34. Group of sculptured and inscribed stones. Found at Cilurnum.
 HB. 1, 98; 3, 113; 4, 115; 5, 115; 6, 117; 8, 117
 RW. 1, 190; 2, 159; 3, 164
 Signed Storey and Utting
41. A6. Stone from Antiquity House, Chesters.
 HB. 2, 104; 3, 115; 4, 117; 5, 117; 6, 119; 7, 119; 8, 119
42. K21. Maltese Cross.
 HB. 1, 126; 3, 148; 4, 149; 5, 149; 6, 151; 7, 151; 8, 151; 9, 123
43. 17. Coping stones from Vindolana.
 HB. 2, 158; 3, 170; 4, 170; 5, 170; 6, 172; 7, 172; 8, 172
 RW. 1, 242; 2, 211; 3, 211
44. E17. Mithraic emblems. From farm house at Low Foggerish.
 HB. 1, 147; 3, 170; 4, 170; 5, 170; 6, 172; 7, 172; 8, 172
 RW. 2, 210

Statues and carved figures

45. Q35. Figure of Cybele. From Borcovicus.
 HB 1, 97; 3, 111; 4, 113; 5, 113; 6, 115; 7, 115; 8, 115
 RW. 1, 189; 2, 158
 Signed Storey and Utting
46. G5. River God, North Tyne. Chesters.
 HB. 1, 96; 3, 116; 4, 118; 5, 118; 6, 120; 7, 120; 8, 120; 9, 86
 RW. 1, 178; 2, 147
47. H21. Figure of Dea Mater. From Housesteads.
 HB. 1, 134; 3, 155; 4, 156; 5, 156; 6, 158; 7, 158; 8, 158
 RW. 3, 195
 Signed Utting
48. C28. Dea Mater. From Housesteads.
 HB. 2, 144; 3, 155; 4, 156; 5, 156; 6, 158; 7, 158; 8, 158
49. L14. Dea Mater. From Birdoswald.
 HB. 1, 181; 3, 202; 4, 203; 5, 205; 6, 207; 7, 207; 8, 207
 RW. 3, 260.
50. F1. Figure of Victory. Found at Borcovicus.
 HB. 1, 133; 3, 112; 4, 114; 5, 114; 6, 116; 7, 116; 8, 116
 RW. 3, 184
51. I30. Statue of Victory. From Housesteads.
 HB. 2, 145; 3, 156; 4, 157; 6, 159; 7, 159; 8, 159
 RW. 1, 226; 2, 195
 Signed Storey
52. G6. Figures of Jupiter and Hercules. From Lanercost.
 HB. 1, 191; 3, 212; 4, 214; 5, 216; 7, 218; 8, 218
 RW. 3, 274
 (HB1 and RW3 signed Fairholt. Others unsigned).

53. S6. Dacians, from Trajan's Column.
 HB. 1, 176; 3, 197; 4, 198; 5, 200; 6, 202; 7, 202; 8, 202
 RW. 3, 259

Inscriptions and altars

54. I45. Altar to Anocitius. From Condercum.
 HB. 6, 50; 7, 50; 8, 50
 RW. 3, 114
55. H22. Altar to Mithras. From Vindobala.
 HB. 2, 54; 3, 56; 4, 58; 5, 59; 6, 59; 7, 59; 8, 59
 RW. 3, 127
56. I4. Inscription from Chesters.
 HB. 3, 103; 4, 106; 5, 106; 6, 108; 7, 108; 8, 108; 9, 94
57. T15. Part of altar to Jupiter. From Chesters.
 HB. 3, 105; 4, 107; 5, 107; 6, 109; 8, 109; 9, 95
58. O13. Inscription from Chesters.
 HB. 3, 105; 4, 107; 5, 107; 6, 109; 7, 109; 8, 109; 9, 95
59. K15. Carved slab. From Halton Chesters.
 HB. 2, 60; 3, 62; 4, 65; 6, 65; 7, 65; 8, 65; 9, 65
 RW. 1, 163; 2, 130
 Signed Storey and Utting
60. O29. Altar to Astarte. From Corbridge.
 HB. 2, 75; 3, 77; 4, 79; 5, 78; 6, 80; 7, 78; 8, 78
 RW. 2, 313; 3, 340
61. J14. Small altar to the "ancient Gods". From Chesters.
 HB. 2, 104; 3, 115; 4, 116; 5, 116; 6, 118; 7, 118; 8, 118
 RW. 3, 237
62. K42. Large altar to Jupiter &c. From Vindolana.
 HB. 1, 146; 3, 107; 4, 109; 5, 109; 6, 111; 7, 111; 8, 111
 RW. 1, 397; 3, 375
 Signed Storey and Utting
63. P29. Small inscribed stone. From Chesters.
 HB. 2, 97; 3, 108; 4, 111; 5, 111; 6, 113; 7, 113; 8, 113
64. L9. Inscription at Chesters.
 HB. 1, 96; 3, 109; 4, 111; 5, 111; 6, 113; 7, 113; 8, 113
 RW. 1, 186; 2, 155
 Signed Storey and Utting
65. P30. Hadrianic inscription.
 HB. 1, 153; 3, 114; 4, 116; 5, 116; 6, 118; 7, 118; 8, 118
 RW. 1, 234; 2, 203
 Signed Storey and Utting
66. K37. Slab dedicated to the goddess Coventina. From Procolitia.
 HB. 2, 106; 3, 117; 4, 118; 5, 118; 6, 120; 7, 120; 8, 120

67. S38. Inscription to Severus. In Hexham Abbey Crypt.
 HB. 1, 89; 3, 81; 4, 84; 5, 83; 6, 85; 7, 85; 8, 85
 RW. 1, 340; 2, 315
 Signed Storey and Utting
68. P21. Inscription of the First Cohort of Batavians. Found at Carrawburgh.
 HB. 1, 102; 3, 123; 4, 125; 5, 125; 6, 127; 7, 127; 8, 127
 RW. 1, 198; 2, 165
 Signed JS and RBV
69. K13. Altar to Coventina. Found at the Well at Procolitia.
 HB. 2, 115; 3, 126; 4, 128; 5, 128; 6, 130; 7, 130; 8, 130; 9, 105
70. U34. Altar to Jupiter. Found at Housesteads.
 HB. 1, 131; 3, 153; 4, 154; 5, 154; 6, 156; 7, 156; 8, 156
 RW. 1, 63; 2, 50; 3, 194
 Signed Storey and Utting
71. U20. Side view of altar found at Vindolana.
 HB. 2, 157; 3, 169; 4, 169; 5, 169; 6, 171; 8, 171; 9, 139
 RW. 1, 240; 2, 208
 Signed Utting. Prob. drawn J.S. (see HB3, p. 169).
72. E31. Fragment of inscription to Hadrian. From Vindolana.
 HB. 1, 147; 3, 170; 4, 170; 5, 170; 6, 172; 7, 172; 8, 172
 RW. 1, 241; 2, 209; 3, 216
73. F27. Fragment of inscription to Hadrian. Found at mile-castle at Pilgrims Gap.
 HB. 1, 157; 3, 179; 4, 179; 5, 179; 6, 181; 7, 181; 8, 181
 RW. 1, 251; 2, 220; 3, 230
74. U35. Altar to Belatucader. At Carvoran.
 HB. 1, 167; 3, 187; 4, 187; 5, 187; 6, 189; 7, 189; 8, 189
 RW. 3, 247
75. D10. Stone inscribed with reference to the Dumnonii.
 HB. 1, 168; 3, 187; 4, 188; 5, 188; 6, 190; 7, 189; 8, 189
76. B25. Centurial stone. In gable of house at Gap.
 HB. 2, 178; 3, 190; 4, 191; 5, 191; 6, 193; 7, 192; 8, 192
77. E22. Hadrianic dedication-slab. In stable at Chapel House.
 HB. 1, 171; 3, 190; 4, 191; 5, 191; 6, 193; 7, 192; 8, 192
 RW. 1, 274; 2, 240
78. K44. Altar to Jupiter. From Church at Over Denton.
 HB. 3, 194; 4, 195; 5, 196; 6, 198; 7, 198; 8, 198; 9, 169
79. U38. Altar to Jupiter. From Birdoswald.
 HB. 2, 190; 3, 204; 4, 205; 5, 207; 6, 209; 7, 209; 8, 209
 RW. 3, 263
80. L18. Carving in quarry at Coome Crag.
 HB. 2, 194; 3, 208; 4, 209; 5, 211; 6, 213; 7, 213; 8, 213; 9, 181
 RW. 3, 267

81. R18. Carving in limestone quarry at Banks Burn.
HB. 2, 195; 3, 209; 4, 210; 5, 212; 6, 214; 7, 214; 8, 214; 9, 183
RW. 3, 270
82. U10. Altar to Cocidius. At Lanercost.
HB. 1, 191; 3, 212; 4, 213; 5, 215; 6, 217; 7, 217; 8, 217
RW. 1, 401
83. I16. Altar to Silvanus. At Lanercost.
HB. 1, 190; 3, 211; 4, 212; 5, 214; 6, 216; 7, 216; 8, 216
RW. 1, 413; 3, 395
84. U21. Altar to Discipline. From Castlesteads.
HB. 1, 198; 3, 220; 4, 221; 5, 223; 6, 225; 7, 225; 8, 225
Signed Fairholt
85. K26. Monumental stone. At Drawdikes Castle.
HB. 1, 202; 3, 223; 4, 224; 5, 226; 7, 228; 8, 228
Signed Fairholt
86. D38. Altar at Kirkandrews.
HB. 3, 231; 4, 233; 5, 234; 6, 236; 7, 236; 8, 236
RW. 2, 244; 3, 297
87. U9. Altar to the Mother Goddesses. At Dykesfield.
HB. 1, 213; 3, 234; 4, 237; 5, 238; 6, 240; 7, 240; 8, 240
RW. 3, 300
88. N25. Altar to Belatucader. At Longburgh.
HB. 1, 213; 3, 234; 4, 237; 5, 238; 6, 240; 7, 240; 8, 240
RW. 3, 301
89. L33. Altar at Bowness.
HB. 1, 216; 3, 237; 4, 240; 5, 238; 6, 243; 7, 243; 8, 243
RW. 3, 204

Miscellaneous objects

90. F48. Vinegaret.
HB. 1, 235; 3, 259; 4, 262; 5, 266; 6, 268; 8, 268
RW. 3, 431
91. U7. Bowl of Samian ware.
HB. 2, 243; 3, 259; 4, 263; 5, 267; 6, 269; 7, 269; 8, 269
RW. 3, facing p. 434

APPENDIX II—NUMBER OF KNOWN ATTRIBUTIONS TO
ENGRAVERS OF ILLUSTRATIONS IN BRUCE'S
PUBLICATIONS

Publication	Year	Utting	Fairholt	Others	Total text-figures
RW1	1851	50	—	3	194
RW2	1853	53	—	3	256
HB1	1863	17	18	2	97
RW3	1867	118	12	2	556
Lap. Sep.	1875	176	9	—	786
HB2	1884	24	11	1	131
HB3	1885	25	11	1	137
Reid collection		15	8	—	91
Black Gate collection		83	2	1	796†

† This, as indeed are all figures given in this table, is approximate.

APPENDIX III—MANUFACTURER'S STAMPS

(1) Engraver's block-makers whose stamps appear on blocks in the Reid collection; the blocks marked are listed, the year following being that in which they were first published in RW or HB.

Williamson & Son, Picket Place, Strand

†C16 (1863), †R9 (1863), U7 (1884), †I25 (RW3, 1867 and HB6, 1909)

Williamson & Son, 328 Strand

J16 (1863), P28 (1863), †R1 (1863), A2 (1863)

†K33 (1884), *H44 (1884), Q26 (1884)

F1 (1863), L14 (1863)

P. Williamson, 63 Fleet Street, London

A6 (1884)

W. Williamson, 63 Fleet Street, London

O17 (1884)

The General Printing Block Company Limited, Fleet Street, London

U27 (1884)

† by Fairholt

* Del: J. Storey

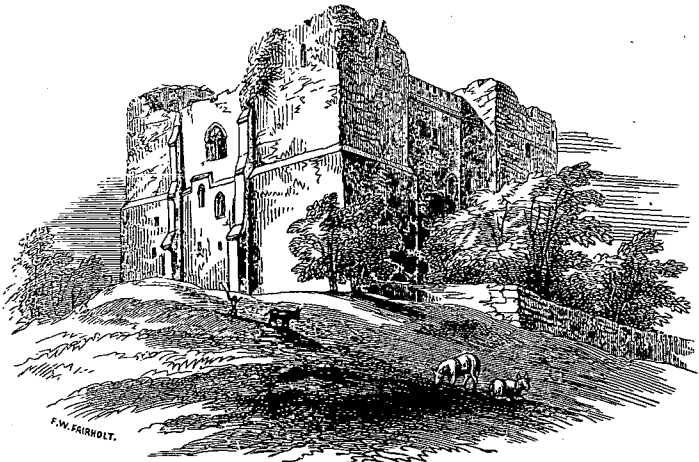
(2) Manufacturers of engravers blocks in the London Post Office Directory:

1856 Williamson, Charles Wilks & Son, preparers of engraver's boxwood, 1 Picket Place, Strand.

- 1858 Williamson, Charles Wilks & Son, manufacturers of engraver's blocks, 1 Picket Place, Strand
 1860 as 1858
 1863 Williamson & Son, 328 Strand
 1870 Williamson, Peter William, engraver's blockmaker, 80 Fleet Street, E.C.
 1880 Williamson, Peter William, engravers' (wood) box block-makers, 63 Fleet Street
 1884 as 1880

Most of Fairholt's blocks were cut in wood made while Williamsons were still in Picket Place, where they were during most of this decade. One of Fairholt's blocks (R1) which appeared in the *Wallet-book* in 1863 is cut in wood bearing Williamson's address as 328 Strand. Williamson & Son left Picket Place for 328 Strand between 1860 and 1863. It must therefore have been cut late within the limits 1853 to 1863. None of the blocks need have been engraved immediately after Fairholt's visit to the Wall. Equally the wood may have been kept in store before it was used. Finally there is no certainty that this block was engraved by Fairholt. It is unsigned and described in the text as from a sketch by the late Mr. Fairholt. In fine the evidence of the addresses gives us little help in determining the date of Fairholt's visit to the Wall.

The persistence of the name Williamson in association with wood-engraving in Victorian London and later in Edwardian Edinburgh while probably accidental, and certainly irrelevant to our present study, does suggest a further line of enquiry.



LANGLEY CASTLE: BY F. W. FAIRHOLT

Printed from the original wood-block in the possession of the Society