



Friends of Berwick & District Museum and Archives Newsletter



NUMBER 31 – JUNE 2001

DATES FOR YOUR DIARY

ARCHIVE ACTIVITIES

Saturday 7th July 2001

Churchyard Survey: This year we will be recording the inscriptions on the gravestones in the Lowick Churchyard, which is conveniently situated opposite the Black Bull for those of us who fancy more than a picnic lunch! Why not join us? Anyone needing a lift please contact Barbara Herdman on 01289 307524

Tuesday 30th October 2001

At 7.00 pm in the Guildhall – Mr. August, Director of the Duchess of Northumberland's Garden Project, will talk about his work on the gardens at Alnwick Castle.

MUSEUM EXHIBITIONS

1st July – 31st October 2001 Summer Exhibition “Eating through the Centuries” **Reminder:** *Friends can visit the Museum Free of Charge (Just take your card)*

OTHER SOCIETIES’ LECTURES

BELFORD LOCAL HISTORY SOCIETY

Venue: Meeting Room, Belford Community Centre. Time 7.30 p.m.

Wednesday 27th June 2001 Visit to Hulne Park
Wednesday 25th July 2001 Visit to Dod Law

BERWICK HISTORY SOCIETY

Venue: Parish Centre, Berwick Time: 7.30 p.m.

Wednesday 17th October 2001 The Travels of Lord Stewart of Rothesey 1795-1797: Lord Joicey

COLDSTREAM & DISTRICT LOCAL HISTORY SOCIETY

Venue: Eildon Centre, Coldstream Time: 7.30 p.m. (7.00 p.m. for trips)

Thursday 7th June 2001 Trip to Norham Castle
Thursday 5th July 2001 Trip to the Henge at Milfield

NORHAM LOCAL HISTORY SOCIETY

Venue: Norham Village Hall Time 7.30 pm

Monday 11th June 2001 Visit to Kirknewton Church
Monday 10th September 2001 Visit to Soutra Aisle: Bryan Moffat
Monday 8th October 2001 Winfield Airfield: Ian Brown

BORDER ARCHAEOLOGICAL SOCIETY

Venue: The Parish Centre, Berwick Time: 7.30 p.m.

Monday 11 th June 2001	The Fortifications of the Borders: John Dent
Monday 2 nd July 2001	Industrial archaeology in North Northumberland: Dr. Stafford Linsley
Monday 3 rd September 2001	Roman Women in the North of England : Lyndsay Allason-Jones
Monday 1 st October 2001	Berwick Archaeology : Roger Miket

NORTH SUNDERLAND LOCAL HISTORY SOCIETY

Wednesday 27th June 2001 Members only Summer Outing

EMBLETON LOCAL HISTORY SOCIETY

Venue: Parish Church Room, Embleton Time 7.30 p.m.

Wednesday 20th June 2001 Summer Outing

NORTHUMBERLAND & DURHAM FAMILY HISTORY SOCIETY **NORTH NORTHUMBERLAND GROUP**

Venue: White Swan, Lowick Time: 10.00 a.m.

Saturday 16 th June 2001	AGM plus Newcastle Quarter Sessions : Mrs. M Furness
Saturday 15 th September 2001	Old Photographs: Neil Richardson
Saturday 20 th October 2001	Coach trip to Newcastle City Library
Saturday 17 th November 2001	Freemen of Alnwick : C Petit

The Seventh Annual General Meeting – Friday 23rd March 2001

It was a pleasant evening out at Ford. About sixty folk crowded into the Lady Waterford Hall to attend the seventh Annual General Meeting of the Friends. A cheerful atmosphere was enlightened by the flow of wine and the consumption of 'nibbles'.

As usual, the formal business of the evening was dispatched as quickly as possible by Lord Joicey, President, and Mrs. Barbara Herdman, Chairman. A new Chairman was elected, the former Chairman was thanked, the Committee was re-elected. The Annual Report and the Treasurer's Report had been previously circulated. As there were no questions it was time for Lord Joicey's comments. He thanked the Committee for its work. He previously mentioned Dennis Nicholson whose work with the Newsletter had spread our fame and industry far and wide. The Newsletter is eagerly awaited in many households.

Linda Bankier, in Archivist's comments, explained that it had been a little difficult during last summer because of her maternity leave. However she was delighted to report that, Ishbel, her replacement, had been overwhelmed by the kindness of the Friends.

Chris Green and Linda thanked the Friends for the gift of scanners. They should make life a lot easier. Chris hopes we'll help with his Museum Stockcheck at the end of the year.

In 'Any other business' Sir Michael Blake queried the apparent lack of increase in membership over the past years. It would be a good idea to look at membership and find ways of attracting new people.

The formal part of the evening over, there was a short break for refreshments, chat and a raffle.

Committee

Chairman: Mr. Gus Fairbairn

Secretary: Mrs. Pat Willcox

Treasurer: Mr. Keith Wills

Committee: Mr. David Brenchley, Lady Rose Crossman, Mrs. Yvonne Gallagher, Mrs. Barbara Herdman, Mr. Dennis Nicholson, Mr. Ron Shaw, Mrs. Wendy Spence

Ex officio – Mrs. Linda Bankier – Archivist

Mr. Chris Green – Curator

Mr. Stuart Bankier, very kindly, audited our accounts. (A week after the A.G.M. Mr. Dennis Nicholson resigned from the Committee citing increasing difficulty in accessing the Record Office. He will be much missed.)

Lord Joicey then introduced our Guest Speaker, Dr. Stafford Linsley whose chosen topic was "Landscape improvement at Ford in the 18th century – the practical people of Ford." Lord Joicey's introduction of Dr. Linsley was as an old friend of the Joicey family and one who knew so much about the history of Ford.

He felt it was appropriate that while we were looking forward to a talk in October about the present land transformation taking place at Alnwick Castle, that Dr. Linsley was about to transport us back over two hundred years to the time before landscape improvements at Ford took place.

Dr.Linsley pointed out that most of the alterations in the landscape were purely practical at first, the aesthetics coming later. As husbandry improved so did the landscape. The River Till had flooded each year but to prevent this John Bailey undertook the embankment of the river, not only improving the agricultural land adjacent to it, but giving a broad sweep to the river and enhancing its physical beauty.

In 1750 the landscape was unenclosed with no boundaries, no fences. There was furze and heather and other 'nuisances' to contend with before the land became useful. Dr. Linsley explained the intricacies of in-field and out-field farming - infield being arable and out-field rough pasture. As the out-field lands were improved and made available for tilling, then more people were needed to manage the land. The Estate took over the fencing and improvements. Agents undertook this work for two years and then it was down to the tenants whose leases specified maintenance. Dr. Linsley gave an idea of the scale of hedging when he told us that between 1760 and 1790 over half a million quicks were planted, at a cost of £2000. Four men had the sole task of looking after this hedging for thirty years.

Dr. Linsley's lecture ranged over the improvements to the Ford Estate – those which were purely practical and those which were aesthetic. Amenity planting did not become 'de riguer' until the 1780s. He also talked about several of the characters whose interest in land improvement showed such sterling results which are still apparent today

Lady Rose Crossman gave the vote of thanks, expressing her interest and amazement at some of the practices which had benefited the people of Ford in the eighteenth century.

Barbara M. Herdman

MESSAGE FROM THE CHAIRMAN

I would like to say how honoured I am to be elected as your Chairman. Following in Barbara Herdman's footsteps will be quite difficult and new innovations will

have to wait until later in the year. What I would like to start is a membership drive. There are matters about to arise in which the Friends will need to put forward opinions and seek to have influence. Therefore the greater our number and the wider based our membership is, the more influence we can exert. That is what you can do for the Friends by persuading more people to join and remember, membership of the Friends gives you free entry to the Museum during any normal opening hours. Please try and recruit one or more new members on this basis.

With best wishes to you all,

Gus Fairburn.

Tomorrow's History Project

This is a major project supported by the Heritage Lottery Fund. The project is working with libraries, museums, archives and record offices and other groups to digitise and improve access to local studies resources. The project will produce a major, web based regional local heritage resource for North-East England to which the Berwick Record Office is already contributing.

As part of the Maritime Project, Dennis Nicholson and other invaluable 'Friends' have already produced databases of the Port's Shipping Registers for the 19th and 20th Centuries; information about goods in and out of Berwick 1804-1808, a list of ships sailing in and out of Berwick from 1808 (currently up to 1826) which gives the name of the Ship, the Captain and the cargo, and there is still more to do! (Volunteers are needed to do the crew lists)

The F.B.D.M.A. are hoping to apply for a grant to produce an informative leaflet entitled the '**Historic Port of Berwick**' and provide photographs and information for the web site. All the ports or harbours, which registered at Berwick, from Eyemouth down the coast to Alnmouth, will be included. **We need your help.** If you have any photographs, information or would like to help in any way, no matter how small, please contact Linda at the Records Office or any committee member.

Yvonne Gallagher

NEWS FROM THE ARCHIVES

I forgot to write this section for the last newsletter, so there is plenty to tell you. Over the last couple of months I have been kept busy with various projects. These have included finishing, compiling and arranging for the printing of the Freeman's Roll, 2000. The roll covers all admissions to the Freedom of Berwick during the period 1900 to 2000 and includes for the first time the date of the father's admission. To complement this, I also have a database on the computer for the same period which gives as much information as I have been able to find about each individual admitted. The roll and the database can be consulted in the Record Office. As well as this, I have been working on a North East Project called Tomorrow's History (see earlier article) which is putting digital images of historical sources on the web. North Northumberland is being represented by a section on the Ford Estate and Maritime History. I have also found some time to do outreach work – two Creative Writing groups have visited the Office and a class from Spittal First School came in during May to look at maps and sources for the history of Spittal.

Recently, some of you may have seen articles in the local newspaper about the Record Office's storage problems. I feel it is important that the Friends are aware of the situation. The Record Office has been in its present building for over ten years and sadly we have now outgrown the premises both for accommodating the records and the members of the public who use the service. In March, last year, whilst I was on maternity leave, a member of the Public Record Office inspection team came to visit the Office to assess its suitability to store designated public records (Hospital, Quarter Session, Shipping). Fortunately, I was able to meet Justin Frost who came and I talked to him about the Office and the work which is done here. In their report which we received, the Record's Office right to hold public records was renewed until the next inspection. However it was indicated that it would not be renewed again unless additional accommodation was found to store the archives. At the beginning of March this year, this report was taken to the Borough's Amenities Committee who subsequently agreed to visit the Record Office and see the extent of the problem. This visit will hopefully take place in June/ early July. Some of you may be aware that the Northumberland Record Office is also looking for new premises and is hoping to move to a new purpose built Office at Woodhorn Colliery. I have been asked by visitors to the Berwick Record Office whether we are to be moved to this building. As far as I am aware, the Berwick Record Office is to remain in Berwick and the solutions to our storage problems will be sought here and not further south in the county. I will keep the Friends informed of what is happening and hopefully one day we will have a Record Office here in Berwick which will meet all our needs for many years.

Family History Resources

The Record Office has recently acquired the following Family History resources for Scotland :

1841 census indexes for the Midlothian parishes of Borthwick; Carrington; Cockpen; Colinton; Fala/Soutra; Glencross; Heriot.

1841 census indexes for the Kirkcudbright parishes of Balmaghie; Borgue; Buittle; Carsphairn; Castle Douglas; Colvend and Southwick; Creetown; Crossmichael; Dalbeattie; Dalry; Girthon; Irongray; Kirkcudbright; Kirkbean; Kirkgunzeon; Kirkmabreck; Lochrutton; Minnigaff; Parton; Terregles; Tongland; Urr.

1851 census indexes for the Midlothian parishes of Borthwick; Carrington ; Cranston

1851 census indexes for the Kirkcudbright parish of Balmaclellan.

1851 census indexes for Edinburgh

1851 census indexes for the Dumfriesshire parishes of Applegarth; Canonbie; Cummertrees; Durisdeer and Johnstone.

1861 census for Berwickshire

Monumental Inscriptions for the Berwickshire parishes of Ayton; Gordon, Nenthorn & Westruther; Foulden and Mordington

I have also recently bought for the Record Office the Federation of Family History Societies CD Roms of the National Burial Index for England and Wales, 1538 to 2000. It contains over 5 million entries and Northumberland is quite well covered – 106,000 entries. The best covered counties are Yorkshire West Riding 708,000; Lincolnshire 616,000; Worcestershire 483,000; Warwickshire 460,000; Suffolk 429,000; Yorkshire North Riding 306,000 and Cheshire 255,000. If anyone wants to look at the index, please give me a ring to book time on the computer.

At present the Office has the St Catherine's House indexes of births, marriages and deaths for England and Wales from 1837 to 1925 inclusive. I have ordered another 5 years, 1926 – 1930 and hopefully, they will come by the summer.

Volunteers

The Record Office volunteers have been working very hard, transcribing various parish and non conformist registers and other sources kept here. Some of them

have also been entering information on our computer databases and others have been typing up and indexing transcripts for me at home. If anyone would like to come and do some transcript or computer work in the Office, please give me a ring. I always have plenty of projects and I try to tailor them to your interests.

Linda Bankier

CHURCHYARD SURVEY – LOWICK PARISH CHURCH

This year the Churchyard survey will take place on Saturday 7 July from 10am to about 4pm at Lowick Parish Church. Please come along and support us , even if it is only for a couple of hours – every little bit helps. We have clipboards and paper, so all you need to bring is a pencil/ pen, a soft handbrush and small garden handspray, if you have them and your lunch. If anyone needs a lift, please contact Barbara Herdman on (01289) 307524.

Linda Bankier

MUSEUM NEWS

In the last few issues of the *Newsletter* I have been taking up a lot of space with a detailed *Journey through Berwick's Literary Heritage*. This has turning out to be rather a longer journey than was originally intended, and since starting it I realise it should have been *cultural* rather than just *literary* heritage. Researching these articles, and the text and pictures for the Civic Society's summer exhibition *The Arts in Berwick*, I realise that only a broad cultural perspective can bring the various art forms into true relation with each other. The interdependence of one art form upon another is shown most clearly at the beginning of the 19th.Century, when we find Berwick's best-known artist of the period, Thomas Sword Good painting the same sort of scenes, that Tweedmouth's most celebrated author John MacKay Wilson describes in his

Tales of the Borders. The Civic Society has generously enabled me to publish the exhibition text as a separate booklet entitled *The Arts in Berwick: A Short Cultural History*. A summary of this was published recently in the *Berwick Advertiser*, but pressure of space meant most of the detail had to be left out. I thought Friends might like the complete version of this summary here. In the museum in general we are much occupied by education work at present, assisted by a grant from the Friends, and will be soon getting down to setting up our summer exhibition, *Eating through the Centuries*. This, as the title suggests, is about food, and runs from early July until the end of October.

BERWICK'S CULTURAL HISTORY – A Summary

It is one of the more fascinating aspects of my job as Museum curator to research and understand the history of the Borough. So I was very pleased to be able to assist the Civic Society in creating this year's exhibition. The Civic Society exhibitions over the last few years have dealt primarily with the *town* of Berwick, but we soon realized that to make sense of the story of local arts we would have to have a Borough wide perspective. The countryside and coast of the Borough have been not just the inspiration for artists and writers throughout the centuries, but have effected the very nature of the arts that have been pursued here. This goes back into very ancient times, with the hundreds of spirals hewn into the very stones of the high moorlands. Their original meaning is lost. But perhaps, like the spiral art of the Australian aborigines, they are 'spirit' maps celebrating the creation of the land by dreamtime ancestors. Several modern poets and artists have responded to these carvings with their own work. Down on the coast, Bamburgh has an ancient cultural tradition weaved around its stones. Legend has it that it was there that Lancelot lived sinfully with Queen Guinevere, and Sir Thomas Malory wrote in 1470 that those other famous adulterers, Tristan and Isolde, lived at Bamburgh, for three years. Unfortunately the best-known legend associated with Bamburgh, *The Laidley Worm of Spindelston-Heugh* (jealous step-mother turns beautiful step-daughter into dragon), is not ancient at all. It was written by Rev. Robert Lambe (1712-95) of Norham who pretended it was a Medieval composition to get it published. Apart from this fraud, the good Reverend was fairly harmless. He once proposed marriage, by letter, to a Durham carrier's daughter who he had seen only once in the street several years previously. He suggested they meet on Berwick Pier and she was to carry a large tea caddy to aid identification. On the day appointed he forgot about it and failed to turn up. Eventually he remembered and they were married for almost 20 years.

We are on firmer ground with the *Lindisfarne Gospels*, as they really were written and illuminated on the island. And for the same reason many today would like to see them back, to drum up tourism.

To attract pilgrims Lindisfarne needed its own saint, and Cuthbert was the ideal real candidate. But then as now, promotion and advertising played a key role. Cuthbert was reburied in richer vestments and a smart new shrine, a book of his miracles was compiled to put the word about, and, crucially, a vastly expensive and lavish gospel book was commissioned to lay at the shrine to impress the visitors.

Other fine gospel books were also illuminated at the same time and lent to other monasteries, spreading Lindisfarne's new lettering and illumination style far and wide.

To complete the process, in 705 the best writer of the day, Bede, then 32, was asked to write a new life of the saint. The pilgrims duly arrived and the monks had a good run of success. A 9th.Century poem says that feasting, drinking and rich clothes were the norm at the monastery, and one monk was even married. No wonder the saintly Cuthbert let the Danes ransack the place.

By the time Cuthbert had been re-located to a new shrine in Durham, and more books about his miracles compiled, Holy Island Priory was a backwater, the creative days long over. A grand church had been built modeled on Durham, but the monks spent more on armour and weapons for defence than they did on writing materials.

Berwick, though was a hive of activity. Scots Berwick was a rich and important Royal Burgh, which Scottish kings regularly visited. The language of the Scots and English courts was French and we can imagine both Scots and English kings hearing the latest French ballads sung at banquets at the Castle.

And not just French, of all monarchs Edward II spent the longest in Berwick, 6 months. Brought up in Wales, all his life he adored Welsh poetry and the music of the Welsh bowed harp or crwth ('crooth') which his minstrel Richard the Rhymer learnt to play at Shrewsbury Abbey.

Berwick was also an international port with Flemish and German merchants having their own trading halls. Recent archaeological excavations have turned up masses of pottery from all over Europe, and it is likely the foreign merchants brought their own distinctive literary culture to the town at the time.

There are many monastic chronicles in Latin mentioning events in Berwick, including William of Newburgh's story of the 'vampire' of Berwick written about 1180. Berwick also has a starring role in the first Scots epic-poem *The Bruce* by John Barbour (d.1395), who includes an elaborate description of the sieges of the town in 1318-19. Very different is the anonymous comic poem *The Friars of Berwick* dating from about 1480. It tells of two roving friars who beg lodgings from a housewife, while her husband is away. Spying on her assignation with another lecherous friar, they turn things to their advantage when the husband returns unexpectedly. This poem may have been based on some piece of theatre, and the ballads that exist on the battle of Flodden, which were originally intended to be performed. The famous Border Ballads though, cannot really be taken as part of Berwick's literary heritage. They relate to violent lives of the Border Rievers and would certainly not be suitable entertainment to set before the representatives of law and order based in Berwick, who were trying in 16th.Century to stamp it out. Other art from the Middle Ages are a number of carved tomb effigies in local Churches, the best being at Chillingham.

By the mid 16th.Century Berwick was at the forefront of European military design with the building of the ramparts. September 1564 also saw the first recorded visit by a travelling theatre company. It may be that there were others during the Governorship of Lord Hunsden, a patron of Shakespeare's own company. Shakespeare, like Chaucer centuries before, refers to Berwick as a far-away place, the farthest point from London. There are though, two Berwickers as characters in *Henry VI, Part 2*. Saunder Simpcox and his wife are unmasked as confidence tricksters and ordered to be whipped through every market town in England until they reach Berwick, "from whence they came".

A highpoint of the arts in the town should have been the accession of James VI of Scotland as James I of England, as one of his closest advisers, George Hume, Earl of

Dunbar, took a particular interest in the town. Dunbar commissioned the king's master of works to design a fine palace on the site of the castle and a Dutch wood-carver was employed to adorn the interior. In 1611, with the Palace all but complete, Dunbar died suddenly "not without the suspicion of poison" as one chronicler says. All work was suspended and during the Commonwealth period the Palace was demolished to provide stone for the Parish church. The work of the Dutch wood-carver can still be seen today in the splendid chest in the Parish church, made up from rescued panels. There is one other lasting legacy of the Earl's interest in Berwick, the Old Bridge, as it was he who petitioned the king to allocate funds to get the project off the ground. The Parish Church finished in 1652 is often said to be Puritan inspired, supposedly shorn of a tower or spire on Cromwell's direct order. But, internally it was a close copy of St.Katerine Cree in London, designed under the patronage of the Puritan's greatest theological opponent Archbishop Laud. John Knox, who had preached in Berwick, a century before, would not have approved.

The Restoration saw the new European baroque style of architecture begin to be given an English monumental twist by Vanburgh and Hawksmoor. It was Hawksmoor who designed the Barracks in the solid castle-like style his colleague Vanburgh had adopted for Seaton Delavel Hall built at the same time. The Barracks in turn were the inspiration for the design of the Guildhall built between 1754 and 1761. The Guildhall immediately became the centre of cultural life, with travelling theatre companies performing there works as diverse as comedies by Vanburgh and Garrick, Shakespeare and *The Gentle Shepherd*, by Borders poet Allan Ramsey. One of the performances in the Guildhall so inspired a young printers' apprentice that he formed his own amateur group to perform in a barn. Unfortunately his master, the local printer Robert Taylor, took a dim view of the boy's thespian ambitions and dispatched a posse of constables to break up the performance and arrest the principles. The lad, George Cooke, ran away to sea and eventually became one of the leading actors of his generation, excelling in villains like Richard III.

Robert Taylor was the first of a number of printers who set up in Berwick in the 18th.Century. He began in 1739 by running a circulating library and in 1753 issued the first books printed in Berwick. Many of the books he printed were worthy and instructional and he expected his apprentices to read from the Bible on the evening of the Sabbath, and certainly not go to the devil on the stage. By the 1780s Taylor had a rival in William Phorson who was printer, bookseller, ran a larger circulating library, and issued Berwick's first periodical *The Berwick Museum, or Monthly Literary Intelligencer*. This contains poems such as *The Midnight Student, or the Curate's wife served* and other such jolly works. With works available from his shop such as *The Penitiant Prostitute* and *Memoirs of Maria, a Persian Slave* and probably, *The Art of Engaging the Affections of Wives to their Husbands* Bill P. seems to have found a new salacious niche in the market that highly moral Mr.T was unwilling to supply.

Literary visitors to 18th.C Berwick included Daniel Defoe, author of *Robinson Crusoe*, who commented "As for the town itself, it is old, decay'd, and neither populous nor rich". Later, in 1771, the novelist Tobias Smollett reckoned the "the boors of Northumberland are lusty fellows, but the labourers in Scotland are generally lank, lean, hard-featured, sallow, soiled and shabby." Smollett lodged in a house at the Tweedmouth end of the Old Bridge, while almost twenty years later Robert Burns stayed

in Eastern Lane, perhaps writing that famous piece of rhyme beginning “Berwick is an ancient town, a church without a steeple”. At least four other versions are known. Whether or not Burns wrote these lines, he is also now identified as a major contributor to *The Merry Muses of Calendonia* of 1800, which includes the bawdy poem *Tweedmouth Town*. In his journal Burns said Berwick was "an idle town, but rudely picturesque". To find an old town on a wild rocky coast “picturesque” was a new idea in 1787, and in the next twenty years an emotional response to landscape in word and picture became the fashion in literary and artistic circles. We can see this clearly in the work of artists like J.M.W. Turner who visited in 1797. Fifty years before the antiquarians Samuel and Nanthaniel Buck had produced their *South Prospect of Berwick* with all the major buildings precisely and clearly defined, now Turner showed Holy Island and Bamburgh amid swirling storms and Norham submerged in the golden light of dawn. In poetry too, the Tweed began to be described in more emotional terms than the gentle pastorals of the 18th. Century. Around the same time Walter Scott began collecting ballads and tales from country folk on both sides of the Border and his pioneering efforts inspired Tweedmouth author John MacKay Wilson to launch his own mammoth collection of *Tales of the Borders* in weekly parts from November 1834. The *Tales* comprise stories from local history and legend, together with accounts of contemporary life and even adventures in foreign lands. Wilson was also editor of the *Berwick Advertiser*, and the strain of editing a newspaper as well as writing the weekly installment of the *Tales* proved too much and he died in October 1835 at the age of 31. Wilson’s portrait, now in the Museum, had been painted two years before by local artist James Sinclair, who lived at No.4 Silver Street. He exhibited paintings in Edinburgh, but by far the best-known local artist of the period was Thomas Sword Good (1789-1872). Good lived much of his life at no.21 Quay Walls, where a plaque was put up some years ago. He did paint a few portraits but he specialized in scenes of fishing folk on desolate rocky coasts. In style there are very close to that of the leading Scottish painter David Wilkie. Good had a number of pupils, one of which, James Wilson became the Superintendent of the Lighthouse, as well as being a painter, photographer and sculptor. His best known work was a life-size statute of the eccentric beggar ‘Jimmy Strength’ (1728?-1844), which once stood in Palace Green.

The Victorian period had just begun when Grace Darling helped saved the passengers and crew of a steamship off the Farne Islands. She immediately became a media celebrity with journalists, artists and writers falling over each other in the rush to immortalize her exploit. A hurricane of artistic produce swept around the world from Bamburgh with Grace and her family represented in all known media from china statuettes to paintings, prints, novels, plays and poems. In talent the poetic effluvia range from Wordsworth to that most famous of bad poets, William McGonagall. In keeping with her image poor Grace died young in 1844 and thus could be entombed in the grandest style with a stone effigy clutching an oar like a medieval saint. The Victorians of course loved the Middle Ages. They were never happier than when building Gothic style churches, two in Berwick in Castlegate and Wallace Green both date from 1858. Other grand Victorian buildings around the Borough are in a variety of styles from the Renaissance inspired old Corn Exchange to the Tudor towers of Longridge. Lady Waterford’s work at Ford is also more Renaissance and Tudor in inspiration than Gothic, but nevertheless completely High Victorian in moral intention.

Living there permanently after the death of her husband in 1859, she closed the pub and rebuilt the village as a model community. Fascinated by the work of the Pre-Raphaelite painters, she devoted twenty years to personally adorning the school-house with huge murals of Biblical subjects. Many praised her talent, though the celebrated critic John Ruskin wrote to her that "I expected you would have done something better".

From the mid-19th.Century onward Berwick became a recognized stop on the artistic circuit for travelling performers. The legendary violinist Paganini performed here in 1833, Dickens read extracts from his work in 1858 and 1861, the D'Oyley Carte Company were regular visitors and in February 1903 John Philip Sousa conducted his band in the Corn Exchange. The famous pianist Franz Liszt also stopped off in Berwick, but only to have supper.

By the time Sousa appeared in Berwick, the new art of photography was well represented in the town, principally by William Green (1844-1918). Some other British artists were looking to European art styles for inspiration. James Wallace, jnr went from Berwick around the continent, later producing paintings reminiscent of various European artists. Sadly he died before he could really emerge with his own style. Other people were adopting European Art-Nouveau, especially Charles Rennie Mackintosh who devised his own version of the style. Some of the same geometric plant-motifs that appear on his buildings in Glasgow are found in watercolours of flowers he did on Holy Island. Other Art-Nouveau inspirations can be seen in the flamboyant glazed entrance to the Brewers' Arms pub and some decoration on Church Street Police station. Mackintosh visited the Island just as Lindisfarne Castle was being converted into a country mansion by the distinguished architect Sir Edwin Lutyens. Edward Hudson, editor of *Country Life*, held literary and musical gatherings in the house. Guests included amongst others the biographer Lytton Strachey, who thought the place cramped, smoky and unpleasant.

In the 1920s Berwick got its first permanent cinema at the Playhouse, followed shortly afterwards by the Berwick Theatre at the top of Hide Hill. These two remained in rivalry until the latter was converted into the amusement arcade and bingo hall it is today. The Theatre was the first long-term home of the Berwick Operatic Society, celebrating their 80th. anniversary this year. Architecturally the Art-Deco and modernist styles came to the town in the form of the road bridge, Woolworth's store and Cochrane's garage. The now demolished bus-station enquiry office was another notable 30s building. A valuable archive of the art of the past was provided in 1948 by Sir William Burrell's, presentation of 42 paintings to form the nucleus of the present Art Gallery. This was long before the big Burrell Gallery opened in Glasgow. In local painting generally the whole of the first half of the 20th.Century is dominated by the art of Frank and Frank Watson Wood, whose successor in terms of style is the well-known Fred Stott. These three being a fund of inspiration for several generations of amateur artists ever since. Often radically different in appearance were the railway posters commissioned by LNER showing various aspects of the town and coast. Similarly often strikingly modern views are the many pen-and-ink drawings and wood engravings hidden away in innumerable guidebooks up to 1950s. Artistic visitors such as Lowry also depict the town in their own style.

The story of the arts since the Second War has been a tale of many 'isms' and the complete overthrow of much of what was considered tasteful and even decent by many. Popular culture has also entered the mainstream as never before, all of which must

be taken into account in a broad cultural history. Architecturally the last fifty years has seen very few buildings of lasting artistic interest, many old buildings were demolished to make way for the dubious delights of the Co-Op and Boots. The Maltings building though won the plaudits of the architectural profession in 1990 and the Civic Society has awarded plaques over the years to a host of tasteful conversion projects.

The abstraction that is at the centre of the modernist architectural creed has been manifested in the visual arts by lone individuals resident here for a short while before moving on. Inger Lawrence is undoubtedly the town's 'longest serving' abstract artist, now much devoted to producing graphic works for limited edition books. While James Hugonin based near Wooler must count as the Borough's widely known abstract painter. The currently fashionable style of Conceptual Art made its first Berwick appearance briefly in the early years of the Maltings but has recently become one of the mainstays of the Gymnasium Gallery within the Barracks complex. More accessible for most people have been the Gymnasium exhibitions of the painters Rosie Snell and Emyrs Williams. Much of the art shown at the Barracks gallery gets its inspiration from science, and could only exist in the exclusive white-walled calm of the Art Gallery. Out in the busy world an important strand of the arts in the last 50 years has been seeking out of traditional folk roots. Writers such as Walter Besant (1836-1901) and 'Anne Hepple' (1877-1959) often found their inspiration in local history, what is different now is that a whole range of artists of all types are seeking inspiration in the ancient roots of folk-tradition. Northumbrian piper Kathyran Tickell reinterprets ancient melodies for Berwick audiences as much as writer Ann Coburn uses ancient myths as the basis for her fiction.

Chris Green

18th CENTURY RECIPES

Recently one of the Friends, Collingwood Thompson lent me this book, "The Lady's , Housewife's, and Cookmaid's Assistant : or the Art of Cookery explained and adapted to the meanest Capacity " which was compiled by E. Taylor and printed by H. Taylor in Berwick in 1769. At the front of the book, there is a list of subscribers which include : Miss Blake of Twisal; Mrs Bruce of Edinburgh; Mrs Fair of Berwick; Miss Herriot of Ladykirk; Mrs Lamb of Norham; Miss Strangeways of Cheswick; Mrs Wilkie of Ladythorn and Mrs Winfield of Cornhill. The following are some of the recipes in the volume. If anyone makes any of delicacies, do let me know how they turn out.

To roast a Green Goose

Let it be cleaned picked ; put into the belly a little green sage, and onion, shred fine and worked in a piece of butter, with pepper and salt. Have a brisk fire, and three quarters of an hour will roast it: send it to table with a little good gravy in the dish and green sauce in a bason made thus : take a little sorrel, pick it from the stalks, beat it in a marble, or wooden mortar, or a wooden bowl, if you have not a mortar: strain the juice out of it, and add to it the juice of a Seville orange, a little

grated bread, a little nutmeg, and a glass of white wine, if you chuse it. Garnish with coddled gooseberries.

To stew Cucumbers

Pare ten cucumbers, slice them as thin as a crown piece, lay them on a coarse cloth to drain; when pretty dry, dredge them with flour, and fry them in butter a fine brown. Pour the fat out of the pan, and put to them some good gravy, a little mace, pepper and salt. Stew them a little, then put in a piece of butter rolled in flour. Toss them up with a spoonful of catchup.

Oyster Soup

Take a quart of oysters, wash them in their own liquor, lay them on a clean cloth to drain; strain the liquor, put to it a pint of water, a little thyme, and parsley, an onion, a little rind of lemon, a blade or two of mace, three or four cloves, some whole pepper . Let these stew over a slow fire half an hour. When it comes a boiling, strain it; put a good piece of butter into the pan, but flout it first. When it is done hissing, dry the oysters, and fry them till they are plumpt. Put to them an anchovy, a little wine, the yolk of an egg well beat, with the liquor; give it a boil, shaking it about.

A Pectoral Drink

Put into a gallon of water half a pound of pearl barley, a quarter of a pound of split figs, a penny worth of liquorice sliced, a quarter of a pound of raisins of the sun stoned; boil all together into two quarts; strain it through a sieve. This is a very good drink for sick people.

To Make Bread Soup

Cut as much dry crust as the top of a penny loaf into small pieces; put it into a quart of water, with a little salt. When it boils, beat it with a spoon upon the fire, till it is smooth. When you use it, put a little piece of butter to it, or wine, sugar and nutmeg.

To make Mushroom Powder

Half a peck makes a tolerable quantity. Have them fresh and fine thick ones; clean them well with a piece of flannel, scrape out the gills and worms; put them into a kettle, with a handfull of salt, a couple of onions stuck with cloves, a quarter of an ounce of mace, two grated nutmegs, two tea-spoons of ground pepper; let them simmer upon a slow fire till all the liquor is boiled in. Be careful

that they do not burn. Drain them in a sieve, and dry them in the sun, or upon tin plates in a slow oven. When thoroughly dry, pound them very fine. Put the powder down hard in a stone jar, and keep it for use. Put what quantity you please into sauce.

Tansy Pudding

Beat twelve eggs, keeping out four whites, a quart of cream, the crumbs of an halfpenny roll grated, a little orange flower, or rose water, cinnamon, nutmeg, and salt, a spoonful of tansy juice, half a pint of spinage juice, half a pound of sugar. Butter your dish and bake it.

A Hunter's Pudding

Seven eggs well beat, half a pint of cream, a pound of grated bread, a pound of suet shred fine, half a pound of currants clean washed and picked, half a pound of raisins stoned, a little grated lemon peel, cinnamon, nutmeg, and salt, half a pound of sugar, a glass of brandy. It will take three hours boiling.
N.B. This pudding may be baked, if it is agreeable.

Ice Cream

Have a couple of pewter basons, one smaller than the other, which are made for that purpose by the pewterers; the smallest must have a lid; put your cream into the small one, mix it with raspberries, or any sort of preserved fruit you chuse, set it within the large bason, fill it with ice, and a handful of salt; let it stand in the ice three quarters of an hour, take off the lid, stir it well, cover it again, let it stand half an hour longer, and then turn it into a plate.

Wigs

Take four quarts of flour, sprinkle on a little salt, rub into it a pound of fresh butter as smooth as possible, a pound of sugar, half a nutmeg grated, a few carraway seeds; mix it all together with four eggs beat, a pint of yeast amongst a little luke warm milk, and two glasses of brandy, and set it before the fire an hour to rise. Make it into wigs just before they go into the oven.
N.B. Put in a pound of currants, if you chuse them.

Birch Wine

Cut a large notch in the bark of the hole of a birch tree in March, let a vessel receive it. A large tree will yield four quarts. When the sap is two days old, to ten gallons of it, put twenty five pounds of sugar, and four peels of Seville oranges, boil them half an hour, and scum it; pour it into a vessel, and cover it close to keep the steam in. When it is almost cold, put in a pint of ale yeast, stirring it every day for ten days. Chop eight pounds of raisins, put them into the cask, fill it

up and let it stand till it has done working. Dissolve half an ounce of isinglass in a quart of the same liquor, put it into the cask, stirring it well; then stop it close, and let it stand eight months in a cool cellar before you bottle

Linda Bankier

Berwick's Place in the U.S. Book Trade

In an article printed in 1970, the author identified two eighteenth century burgesses of Berwick as men who, having emigrated, were among the earliest booksellers and binders of the United States. The two men were Caleb Buglass and William Woodhouse.

Caleb came from a well-established Berwick family with a connection dating back into the seventeenth century. His father (another Caleb) had become a burgess through a nominal apprenticeship to his father although his trade as a mason was learned from some other source since he was one of the first burgesses to practice that trade. The older Caleb prospered; he married and fathered a large family, of whom the younger Caleb, born in 1738, was the oldest son.

Although one of the younger sons, Robert, followed his father's trade and remained in Berwick, two others were apprenticed to more genteel professions. Caleb, who could become a burgess as of right as the oldest son, was apprenticed to a bookseller and binder, probably Robert Taylor who was the only man to provide these skills in Berwick at this time. He will also have learned the craft of printing from Taylor. Ralph, born in 1743, was to become a Doctor.

His father died in 1758 and so did not see his son's entry to the Guild in 1759. Once his apprenticeship was over Caleb set up in business on his own account. The Guild encouraged the young man and commissioned him to bind a recently purchased copy of the laws of England. The set, plainly bound, still survives in the Council Offices, although in bad condition. Three years later he married. His apparently steady upward path continued since his bride was Rachel Johnson, the daughter of Mr. Johnson of Hutton Hall, and had a dowry of £2000. He took on an apprentice, John Richardson, but the business began to fail. In 1765 Richardson had to be given permission by the Guild to continue his apprenticeship elsewhere since Caleb "had declined business" and there was no other freeman bookseller in the town. In 1767 Caleb was named as a bankrupt and the next year his tools were advertised for sale.

The next step was bold and probably derived from his connections in the Borders. He emigrated to Grenada in the West Indies and became the owner of a plantation, Mon Tranquille. Grenada had become a British possession after its

capture from the French during the Seven Years War and its cession in the Treaty of Paris (1763). Ninian Home, the owner of Paxton House, was made its governor and led its resettlement, predominantly by Border Scots like himself. No doubt the Crown sold the plantations relatively cheaply since the permanence of British occupation was far from certain. How the purchase was funded is uncertain, although Caleb may have inherited money after his mother's death in 1766. His wife and two young children were left in Britain and it is possible that he never saw any of them again.

However this venture also proved unsatisfactory and by 1774 Caleb had moved to Philadelphia and resumed his trade as a bookseller and bookbinder. Here he remained until his death in 1797, becoming a respected member of his craft with commissions to bind books for the Library of Congress. He re-married and had a second family of three daughters, although on his death his will named the children in England as his heirs.

The position of William Woodhouse is far less clear-cut. There was indeed a Berwick merchant by that name, born in Alnwick in November 1723. He was apprenticed to Andrew Edmeston in 1740, when his father, already dead, was named as John Woodhouse of Alnwick. William later became a merchant on his own account and a man of some substance in Berwick, being elected as bailiff. However, by 1767 Woodhouse had followed Buglass in declining business. In 1766 a William Woodhouse was named as a bookbinder and bookseller in Front Street, Philadelphia and in the article of 1970 the two men were identified as one and the same. However this cannot be the case. The Berwick Woodhouse remained in this country as a member of the Custom's service; in 1774 he was serving on Holy Island and in 1780 at Embleton.

On the other hand there is some evidence that the Philadelphian Woodhouse may have had Berwick connections. Dr Ralph Buglass had also emigrated to the West Indies and practised on the island of Tobago where he also became a plantation owner. In spite of the disruption caused by the American War of Independence he left most of his property in Tobago to Caleb but bequeathed a German flute and half his music collection to William Woodhouse. This suggests that Caleb and William were friends rather than competitors in Philadelphia, sharing pleasant musical evenings together and being joined by Ralph when he was in the city.

The friendship of Caleb and William may have been based solely on their shared interest of books and music but there is another William Woodhouse of Alnwick who could have been the bookseller in Philadelphia. This William was baptised in November 1749. Alnwick is known to have had a bookseller. A. Graham, in 1746, and he remained in business for more than 30 years. At this period it was common practice for such men to buy copies of books unbound and then bind

them to the requirements of different customers. It would therefore have been possible for William to learn the skills of book binding in his hometown. Alnwick would not, however, have provided enough trade to support two such businesses and on completion of an apprenticeship a move to a new town would have been indicated.

There is no proof either way for this supposition at present. There is no record of William Woodhouse having remained in Alnwick in terms of a subsequent marriage or fathering a child. One matter alone is certain- Berwick may have provided one early bookseller to the USA but it did not provide two.

David Brenchley.

SNIPPETS FROM THE BERWICK ADVERTISER

2 September 1826

BERWICK PIER LIGHTS. Berwick-upon-Tweed August 25th 1826.

The Berwick Harbour Commissioners have recently caused a **LIGHTHOUSE** to be erected on the Outer End of the Pier.

NOTICE IS HEREBY GIVEN, that a **HARBOUR LIGHT** will be exhibited therein on the evening of **TUESDAY** the 10th day of October next, and thenceforth continued every Night from Sunset to Sunrise. A **TIDE LIGHT** will also , from the same period , be exhibited.

The Harbour Light will be of a deep red colour, and seen to a distance of at least 4 leagues, bearing North West, ½ North from the Light House recently erected on the Longstone Rock, and distant therefrom about 16 miles.

The Tide Light of a pale or White colour, and of inferior power, will be exhibited below the red Light during such time as there is 10 feet water below the Bar.

By Order of the Commissioners. CLEM PATTINSON, Secretary

OCTOBER 28TH 1826

FOR SALE An excellent new **PATENT MANGLE**, upon the newest and best Construction, well adapted for a Gentleman's Family or an Inn, and well worth the attention of either, as it will be sold considerably below the value.

Apply to Mr Geo. Redpath, Builder, Berwick.

Muriel Fraser

Letter from the Editor

Dear Friends,

I am sure you will join me in saying a big **Thank you** to Dennis Nicholson who has been the Hon. Editor of our Newsletter since its inception over seven years ago. He has not only edited it well but also produced many interesting articles.

The Newsletter will continue as before and I welcome any suggestions about the format or content. Most of all, I would like to have **your** articles, gleanings from old newspapers, interesting items found in your research, reports on talks or events, in fact, anything that you, as a 'Friend', would find interesting to read.

You can send them by E-mail to gallagher@ukonline.co.uk or by snail mail c/o. Records Office, Wallace Green, Berwick upon Tweed. (Or give them to Linda!)

I look forward to receiving them!!

Yvonne Gallagher
Hon. Editor (Novice!)