
Corrections

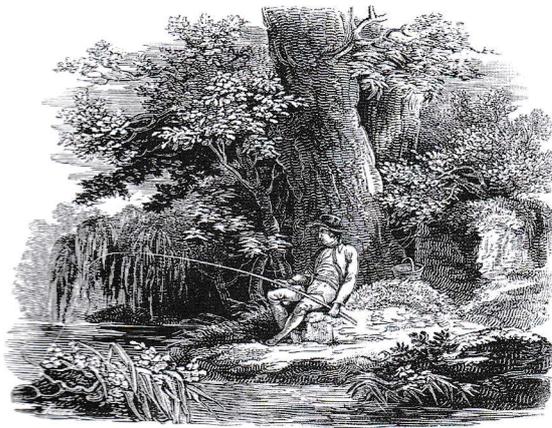
A couple of errors slipped past the editorial team in May – despite there being three of us sharing the proof reading.

The Illusion of Depth

David Dobson, in his article *The Illusion of Depth*, refers to his engraving *Aplspitze*. It should have said *Alpspitze* which is a famous limestone mountain in Bavaria. We hope that no one has planned a trip to *Aplspitze* which is probably a sparkling apple drink available from your local supermarket.

Thomas Bewick Engraver & the Performance of Woodblocks

In the book review by Simon Brett of *Thomas Bewick Engraver & the Performance of Woodblocks* by Graham Williams, the engraving on page 41 is not *The Fisherman* by Thomas Bewick. The correct caption is below, and overleaf you will find Simon's insightful addition to this correction.



The Angler Matthew Urlwin Sears 65 × 90mm

Corrigendum

SIMON BRETT

Apologies. The engraving of *The Fisherman* on page 41 of the May issue of *Multiples* is not by Thomas Bewick. Graham Williams sent me one of the sheets that will comprise his Collection of Printing from Woodblocks without its Notes for the very good reason that he had not printed them yet. I thought as I selected *The Fisherman* for the article that it was unusually grandiose for Bewick but that such fabulous printing may have revealed a gem I had overlooked. But, no. This *Fisherman* is by Matthew Sears (1798–1870).

When one is told of the difference one immediately sees a heroic tonal depth and textural variety of woodland in Sears such as Bewick would never rise or stoop to. The range and composition of the trees is like the work of a landscape gardener. Sears' engraving (signed in the block, bottom left) is a reversed copy of Charlton Nesbit's engraving from a design by John Thurston for Thomson's *Seasons*. From Thurston it carries a share of eighteenth-century sentiment and design — an orchestral harmony, compared with which Bewick's *Fisherman* is an oaten pipe. Which is why Bewick is famous and Sears is not.

...et Addendum

Has anyone heard of Charles Gorham? Alison Lester has inherited the genealogy gene from her mother Valerie Browne Lester who wrote such a touching biography of her great-great-grandfather, Hablot Knight Browne, otherwise known as Phiz (also a splendid book on — no relation — Giambattista Bodoni). Alison is researching her great-great-aunt, Elsie Higgins, a widely exhibited painter since forgotten, and her life-partnership with another painter, Edith Gorham. Edith was deaf and mute from birth, as was her older brother. Alison sent us this from Leeds Bankruptcy Court, as reported in *The Yorkshire Post and Leeds Intelligencer*, 9 December 1891:

'Charles Gorham, wood engraver, Leeds, with liabilities at £231, appeared for public examination. Debtor attributed his failure to improvements in photography injuring his occupation as an engraver. In May, 1889, he had commenced a monthly publication called 'The Deaf and Dumb Times,' and conducted it for 2½ years. It proved to be a losing venture. The Official Receiver explained that debtor being deaf mute, he scarcely knew how to put questions to him. Debtor certainly did appear to be a man of considerable intelligence. The Registrar: But, how are we to get at his intelligence? The Official Receiver: I propose putting the questions to him in writing. A few questions were so put to the debtor, and after he had answered them, the examination was closed.'



Fisherman Thomas Bewick