

Orlando Jewitt: Wood Engraver to the Oxford Society for Promoting the Study of Gothic Architecture

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SUMMARY

The wood engraver Orlando Jewitt (d. 1869) was associated with the Oxford Society for Promoting the Study of Gothic Architecture, a progenitor of the O.A.H.S., from its foundation in 1839. This article outlines his career and illustrates some of his work for the Society, notably bookplates and topographical views.

For the greater part of the 19th century wood engraving was the most common medium used in the illustration of books. Numerous individuals or small firms supplied the growing demand for engravings required by the increasing number of books being produced by improved mechanised methods of printing and binding. One such individual was Orlando Jewitt (1799–1869) whose activities later expanded to employ at least one of his brothers and several skilled assistants.¹

Another feature of the 19th century, which was related to a growing demand for books, was the growth, especially in the first half of the century, of the number of societies devoted to antiquarian pursuits as exemplified by local history, topography, archaeology and architecture. It was usual for these societies to issue a journal or an annual volume to record the proceedings at their meetings, or to publish papers by their members. Such an organisation was the Oxford Society for Promoting the Study of Gothic Architecture, founded in 1839. A list of founder members and officers of the Society is included in one issue of *A Glossary of Gothic Architecture* (1840) and this shows the joint Secretaries to be Mr John Henry Parker and Mr Combe.² Included in the list of members is M. Holbeche Bloxam, Esq., of Rugby, and the wood engraver to the Society is named as Mr Orlando Jewitt.

Bloxam, Combe and Parker all had important influences on the life and work of Jewitt and undoubtedly they were responsible for shaping his career. Orlando Jewitt was born at Attercliffe, Sheffield in 1799 and was a self-taught wood engraver, although he must have been

¹ *Dictionary of National Biography*, s.v. Jewitt, Thomas Orlando Sheldon (1799–1869); H. Carter, *Orlando Jewitt* (1962); F. Broomhead, *The Book Illustrations of Orlando Jewitt* (Private Libraries Association, 1995).

² 'List of Members for 1839 of The Oxford Society for Promoting the Study of Gothic Architecture'. Bound at the end of Parker's *Glossary of Gothic Architecture* (Volume 1), third edition (Oxford: John Henry Parker, 1840).

encouraged by his father, Arthur Jewitt. The father was a remarkable man – a good mathematician who could speak French, he was descended from a line of Sheffield cutlers and was himself apprenticed as such. However, on completing his time he left the trade, married on his twenty-first birthday, and became a schoolmaster and then an excise officer. His chief ambition appears to have been to be a producer of books and at various times he was author, illustrator, printer, and editor. It is clear that he wished his sons to be involved in these activities and he obviously encouraged some of them to take up the relevant trades of printing and wood engraving.³ His offspring eventually numbered seventeen, the youngest being Llewellynn Jewitt, who collaborated for a time with his elder brother Orlando, but eventually became well-known as an antiquary.

Orlando Jewitt's first published wood engravings appeared in 1815, in his elder brother's long poem *The Wanderings of Memory, or Buxton and the Peak*.⁴ As might be expected from an untutored sixteen-year old these illustrations were somewhat crude representations of the scenery of the Peak District. For the next fourteen or so years Jewitt engraved illustrations for mainly local productions – children's books and works on local history and topography relating chiefly to South Yorkshire, Lincolnshire, Nottinghamshire and Derbyshire, being the area adjacent to Duffield in Derbyshire, where he was then living.

Matthew Holbeche Bloxam (1805–1888) was a son of an undermaster at Rugby School which he attended before becoming a solicitor in Rugby. He developed an interest in church architecture and his first book, *Principles of Gothic Architecture*, was published in 1829 with the encouragement of Thomas Combe (1797–1872), a Leicester printer with a shop in Rugby, who also printed this slim volume.⁵ Combe had been apprenticed at the Oxford bookshop of Joseph Parker where he had been friendly with his nephew John Henry Parker (1806–1884), who was to succeed his uncle in 1832 and take charge of the family business. Combe had left Joseph Parker when he realised that he was not likely to become a partner. Some years later, in 1838, when there was a vacancy for the position of Superintendent of the Clarendon Press, John Henry Parker was influential in recommending Combe for the position, which he assumed later in the year and returned to Oxford.

Presumably Jewitt's illustrations for Bloxam's book and Combe's involvement with its printing and publication were responsible for his work being brought to Parker's attention. Whilst still living in Duffield Jewitt engraved the illustrations for the first edition of Parker's *Glossary of Gothic Architecture*,⁶ published in 1836. Another early and more substantial commission from Parker was to produce some 170 wood-engraved illustrations for the three volumes of the Revd. James Ingram's monumental work *Memorials of Oxford*, published over the years 1832 to 1837.⁷ Ingram was the President of Trinity College, and the wood engravings, which supplemented the steel engraved plates by John LeKeux used to illustrate this work, were mainly based on charming drawings by W.A. Delamotte (1806–1872). They continued to be reproduced for many years in the various Oxford guides published by Parker. This growing connection with Gothic architecture and the promise of more work from Parker must have been the

³ W. Smith, *Old Yorkshire* (London 1883), vol. 2, pp. 147–51. *Dictionary of National Biography*, s.v. Jewitt, Arthur (1772–1852).

⁴ A.G. Jewitt, *The Wanderings of Memory, or Buxton and the Peak. A Poem:— in three parts* (Lincoln: Printed by W. Marratt, for A. Jewitt, Kimberworth, near Rotherham, 1815).

⁵ Matthew Holbeche Bloxam, *The Principles of Gothic Architecture: Elucidated by Question and Answer* (London 1829).

⁶ J.H. Parker, *Glossary of Terms used in Gothic Architecture*, 'Exemplified by one hundred and fifty wood-cuts' (London and Leicester 1836).

⁷ J. Ingram, *Memorials of Oxford*, Vol. I, 1834; Vol. II, 1835; Vol. III, 1837. Also reissued in three volumes in 1837. Originally issued in monthly parts, 1832–6.

reason for Jewitt's decision to live in the Oxford area. He, with his wife and children and also his father and some of his brothers and sisters, moved to Headington in 1838. He was to continue to live there, in a house opposite the church, for the next twenty years, working mainly, but not exclusively, for Parker and illustrating the many books which he published dealing with the Gothic Revival in architecture, to which Jewitt brought his own knowledge and understanding of the subject.

With this background it is not surprising that when the Oxford Society for Promoting the Study of Gothic Architecture was founded, in 1839, Jewitt should become its wood engraver. No doubt he would have the support of Combe and Parker as Secretaries, with that of Parker as publisher for the Society, and Bloxam as a member. The Society's publishing programme was eventually to include descriptions of several churches in the Oxford area. Some of its volumes were monographs describing a single edifice whilst others covered a group of churches. The first book to be published, in 1840, by the Society was also the first of its *Memoirs of Gothic Churches*: the Revd. T.W. Weare's *Some Remarks upon the Church of Great Haseley, Oxfordshire*.⁸ This was followed in 1845 by the Revd. Henry Addington's *Some Account of the Abbey Church of St. Peter and St. Paul at Dorchester, Oxfordshire*.⁹ Both these monographs were published for the Society by Parker, the first being printed by Thomas Combe, Printer to the University, and the second by I. Shrimpton. Each of these monographs contained a number of plates and vignettes by Jewitt. These two works were reissued in 1848 as a single volume, *Memoirs of Gothic Churches. Haseley - Dorchester*.¹⁰ The two parts were still separately paginated and although described as the second edition, only the part dealing with Great Haseley was in fact the second edition. A slim volume, *Memorials of the Parish of Codford St. Mary in the County of Wilts.*, by James Ingram, one of the vice-presidents of the Society and author of *Memorials of Oxford*, was published in 1844, and this had a few illustrations by Jewitt.¹¹

An extensive publication of the Society was its *Guide to the Architectural Antiquities in the Neighbourhood of Oxford*, which was an account of eighty churches and parishes within twelve miles of Oxford. This Guide was originally issued in four parts, arranged in deaneries and subdivided into seven rides, each of which was intended to form 'a good day's excursion; by starting early from Oxford and returning late'. The first part of the *Guide*, covering the *Deanery of Bicester*, was published in 1842;¹² the second, the *Deanery of Woodstock*, in 1844;¹³ the third part, the *Deanery of Cuddesden - Ride I*, in 1845;¹⁴ and the work was completed in 1846 by the publication of the fourth part, *Deanery of Cuddesden - Rides II and III*.¹⁵ On completion all the parts were reissued, in 1846, in a single volume, with a new title-page and 'Advertisement' and a list of 'Contents and Illustrations'.¹⁶

The style of this *Guide* was subsequently used as a pattern for several similar works. A

⁸ T.W. Weare, *Some Remarks upon the Church of Great Haseley Oxfordshire*. Paper read at meeting of Oxford Society for Promoting the Study of Gothic Architecture, 19 November 1839 (Oxford: [Parker], 1840).

⁹ H. Addington, *Some Account of the Abbey Church at Dorchester, Oxfordshire* (Oxford: Published for the Society for Promoting the Study of Gothic Architecture by John Henry Parker, 1845).

¹⁰ *Memoirs of Gothic Churches. Haseley - Dorchester* (2nd edn., Oxford, John Henry Parker, 1848).

¹¹ [James] I[ngram], *Memorials of the Parish of Codford St Mary in the County of Wilts*. By the Author of *Memorials of Oxford* (Oxford 1844).

¹² [J.H. Parker, (ed.)], *A Guide to the Architectural Antiquities in the Neighbourhood of Oxford. Part I Deanery of Bicester*. Published for the Oxford Society for Promoting the Study of Gothic Architecture. (Oxford, London and Cambridge 1842). [Issued in card covers.]

¹³ *Part II Deanery of Woodstock*. [Issued in card covers.] (1844).

¹⁴ *Part III Deanery of Cuddesden Ride I*. [Issued in card covers] (1845).

¹⁵ *Part IV Deanery of Cuddesden Rides II and III*. [Issued in card covers] (1846).

¹⁶ Reissue. The four previously published parts with a new t.p., 'advertisement', and list of contents (1846).

standard format was adopted for the description of the churches. Following the name of the parish and the dedication, the names of the patron, deanery and hundred are given. The account of each church usually occupies some 3–5 pages, but occasionally there are longer essays, and each is accompanied by several illustrations of architectural details. There is usually a vignette at the beginning of each description, showing a general view of the church. The majority of these are signed as engraved by Delamotte and Heaviside, both of whom had worked with Jewitt at Headington. Some of the illustrations are engraved by Jewitt including, as might be expected, a vignette of Headington church, as are some fourteen other engravings accompanying the architectural description of the church. This description is also signed 'O.J.', thus adding to the limited list of Jewitt's literary work.

During the 1850s Jewitt's engravings began to move away from being concerned almost exclusively with the illustration of the Gothic Revival in architecture and he was responsible for the illustration of substantial works in other antiquarian fields such as Turner and Parker's *Domestic Architecture in England* (1851–1859, four volumes)¹⁷ and John Hewitt's *Ancient Armour and Weapons in Europe* (1855–1860, three volumes).¹⁸ In 1857 Jewitt moved from Headington to London where he was primarily occupied with producing, over the period 1857 to 1862, architectural engravings for the periodical *Building News* and for the series of volumes published by John Murray, *Handbook to the Cathedrals of England* (1861–1869, six volumes). A further volume, *Handbook to the Cathedrals of Wales*, was published in 1873.¹⁹ In addition he contributed illustrations for a number of miscellaneous works including some concerned with science and natural history. He died at his residence in Camden Square, London NW, in his seventieth year, on Sunday 30 May 1869, having suffered a stroke on the previous Thursday morning whilst engraving the illustration of the statue of 'Marcus Aurelius on horseback' for Robert Burn's *Rome and the Campagna* (1871).²⁰

BOOKPLATES

Orlando Jewitt produced a number of bookplates both for societies and individuals. The Oxford Society for Promoting the Study of Gothic Architecture, as originally named, did not have a bookplate as such, but used a printed label with an extract from its rules which was inserted in its books. After its name was changed, in 1847, to the Oxford Architectural and Historical Society it began to use a bookplate which had been designed and engraved by Jewitt. This is in the shape of a vesica showing the arms of the University surmounted by an angel holding a model of a church (possibly Oxford Cathedral) under a Gothic canopy. This seal, in a reduced size, is still used as the Society's bookplate. It has been used at times on the cover and title-page of the *Reports*, later the *Proceedings*, of the Society.

¹⁷ T. Hudson Turner, *Domestic Architecture in England. From the Conquest to the end of the thirteenth century* (Oxford and London: John Henry Parker, 1851). Following the author's death, later volumes were issued in 1853 and 1859 under the authorship of 'The Editor of the Glossary of Architecture' [J.H. Parker]. [Parker, John Henry], *Domestic Architecture in England. From Edward I to Richard II* (1853); *Domestic Architecture in England. From Richard II to Henry VIII* [two parts], (1859).

¹⁸ J. Hewitt, *Ancient Armour and Weapons in Europe* (Oxford and London, John Henry and James Parker, Volume I 1855, Vol. II and a Supplement 1860).

¹⁹ [Richard John King], *Handbook to the Cathedrals of England* (London: John Murray): *Southern Division*, Parts I and II (1861); *Eastern Division* (1862); *Western Division* (1864); *Northern Division*, Parts I and II (1869); *Handbook to the Cathedrals of Wales* (1873).

²⁰ R. Burn, *Rome and the Campagna* (1871).

Four of the founder members of the Society, who may be identified as such from the list of members mentioned earlier in this article, had personal bookplates engraved by Jewitt and that for H.S. Hawkins was signed as also being designed by him. The following are the members with bookplates engraved by Jewitt that have been located. Where the bookplate is signed by Jewitt's cipher of his initials 'O' and 'J' this is indicated by [c] following his initials.

Hawkins, Herbert Samuel

H.S.H[awkins]. *Architectural Crest*. Sgd O. Jewitt del. & sc.

Herbert Samuel Hawkins, second son of Edward Hawkins, of Cadoxton, near Neath, Co. Glamorgan. Matriculated Jesus College, Oxford 1837, aged 18. BA 1841, MA 1844.

Marriott, Revd. Charles

[Marriott, Revd. C.] *Floral geometric* with diaper design of Cs and Ms. Motto 'Eti Mikpon'. Sgd J.W.B. and O.J. [c]. A proof in one of Jewitt's pattern books is attributed in his hand to 'Rev. C. Marriott'. The designer was John William Burgon who was College Librarian of Oriel College (1853-9). Charles Marriott (1811-1858) was born at Church Lawford, near Rugby, on 24 August 1811, the son of Revd. John Marriott, rector of the parish. Entered Exeter College, Oxford, March 1829 and in October of that year won an open scholarship at Balliol. In 1832 he took a first class in classics and a second in mathematics. At Easter 1833 he was elected a Fellow of Oriel, took holy orders, and was appointed mathematics lecturer and afterwards tutor of the College. He operated a private press for printing religious works at Littlemore, Oxon. Marriott was the author of several theological works and numerous pamphlets (*DNB*). Both he and his brother, John, also of Oriel College, were founder members of The Oxford Society for Promoting the Study of Gothic Architecture. Died on 15 September 1858.

Paget, Revd. Francis Edward

[Paget, Revd. F.E.] *Vesica*, floral design of a lily in bloom and motto 'in faith and hope upward onward'. Sgd O.J. [c]. A proof in one of Jewitt's pattern books is attributed in his hand to 'Rev. F. Paget, Elford'. Francis Edward Paget (1806-1882) was rector of Elford from 1835 to 1882. He was grandson of Henry William Paget, Earl of Uxbridge and later 1st Marquess of Anglesey, who was in command of the British cavalry at Waterloo, where he lost a leg. The Revd. F.E. Paget was Chaplain to the Bishop of Oxford before going to Elford. Life Member, in 1839, of the Oxford Society for Promoting the Study of Gothic Architecture. He was the author of many religious tracts and novels.

Portal, Melville de

Portal, Melville de, E. *Bibliotheca*, De Laverstoke, Armig. *Seal Armorial*. Sgd O.J. [c].

Melville Portal (1819-1904), eldest son of John Portal, was born at Freefolk Priory, Overton, Hants. Educated at Harrow, matriculated Christ Church, Oxford, 30 May 1838 aged 18, BA 1842, MA 1844. Barrister-at-law, Lincoln's Inn 1845. His father succeeded to the estate of Laverstoke in 1846. He succeeded in 1848. MP. for North Hants 1849-57. Married, 1855, Lady Charlotte Mary, daughter of Gilbert second Earl of Minto. Died 24 January 1904.

The Portals were a distinguished Huguenot family expelled from France after the revocation of the Edict of Nantes. They resided at Laverstoke where they had large estates and in the adjacent parishes. Their paper mill was built in 1710; in 1724 Henri de Portal was awarded the contract, which the firm still holds, to produce banknote paper for the Bank of England.



Fig. 1. Orlando Jewitt, aged about 57 years.

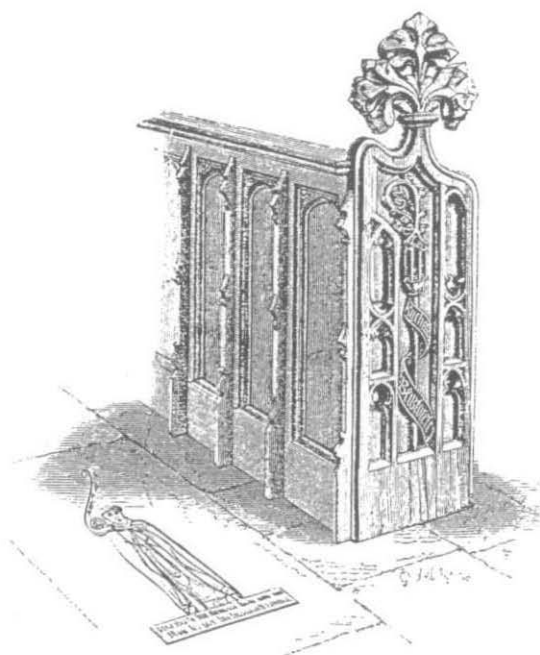


Fig. 2. *Top:* Remains of Oseney Abbey, near the Mill, from *Memorials of Oxford*.
Bottom: stall-desk and memorial brass, from *Some Account of the Abbey Church of St. Peter and St. Paul, at Dorchester*.

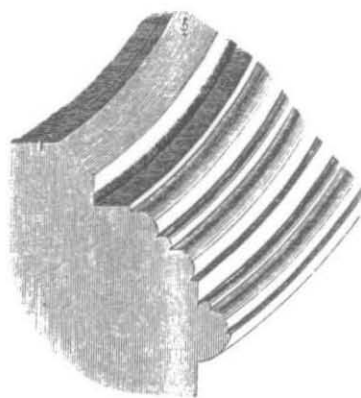


Fig. 3. *Top*: Cross, Headington churchyard, from *A Guide to the Architectural Antiquities in the Neighbourhood of Oxford*.
Bottom: moulding, Dorchester Church, from *Some Account of the Abbey Church of St. Peter and St. Paul, at Dorchester*.

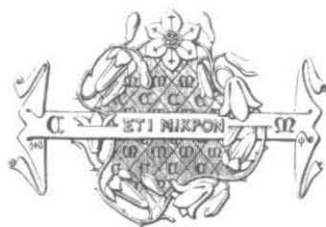


Fig. 4. Bookplates. *Top*: Oxford Architectural and Historical Society; *Bottom*: Revd. Charles Marriott.



Fig. 5. Bookplates. *Top Left:* Melville Portal; *Top Right:* Revd. F.E. Paget; *Bottom:* H.S. Hawkins.

ACKNOWLEDGEMENTS

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