

Fngrprnt

Eight title pages after Thomas Bewick

“The Bewick Collector. A Descriptive Catalogue of the Works of Thomas and John Bewick; Including Cuts, in Various States, for Books and Pamphlets, Private Gentlemen, Public Companies, Exhibitions, Races, Newspapers, Shop Cards, Invoice Heads, Bar Bills, Coal Certificates, Broad-sides, and other Miscellaneous Purposes, and Wood Blocks. With an Appendix of Portraits, Autographs, Works of Pupils, &c. &c. The whole described from the Originals contained in the largest and most perfect collection ever formed, and illustrated with a hundred and twelve cuts. By Thomas Hugo, M.A., F.R.S.L., F.S.A., &c., Honorary Fellow and Honorary Member of various Literary and Archæological Societies, Rector of All Saints, Bishopsgate, and Chaplain to the Honourable Artillery Company; The Possessor of the Collection. London: Lovell Reeve and Co, 5, Henrietta Street, Covent Garden. MDCCLXVI.” (Title page text, 1866)

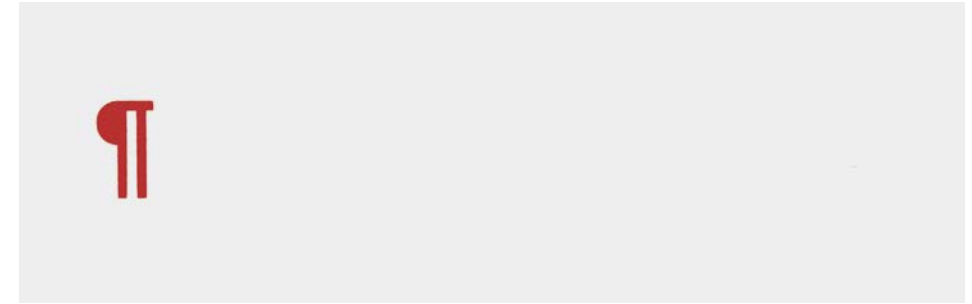


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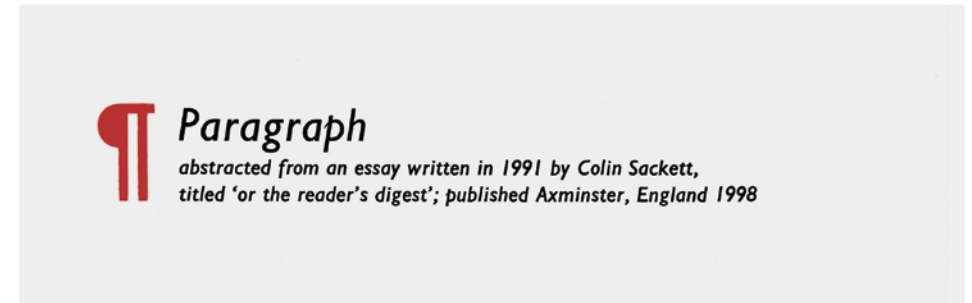
“*Fngrprnt* is primarily a re-use of a Bewick vignette in the way that Bewick is generally used, or *misused*: as a decorative device (or at least undervalued, in so doing), as a culturally quite bland thing. This image is described by Charles Rosen and Henri Zerner: ‘The fingerprint, which is actual size, draws attention to the smallness of the microcosmic work of art, which can be cancelled by one finger; we can also read the engraving as a landscape seen through a window, with a dirty fingerprint on the glass pane. Since the picture field is not outlined, we cannot assess our exact relationship to the image.’” (*Romanticism and Realism, the mythology of nineteenth century art*, London, 1984) From ‘Invsblndscpe’ in *Distance etc.*, 1999.

16pp, 123 x 161, letterpress on cream cartridge, brown cover with flaps, sewn pamphlet; Axminster, 1998.

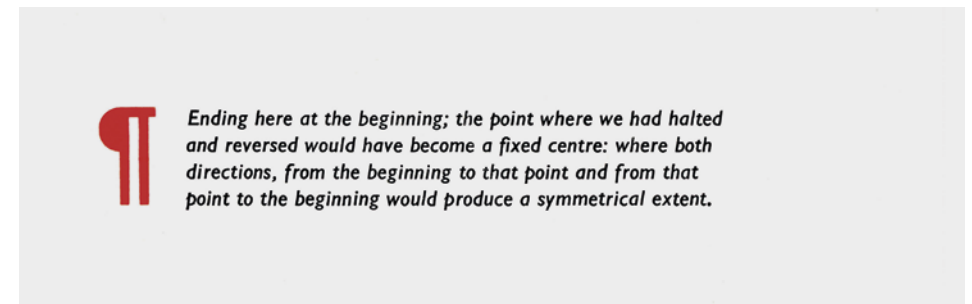
Paragraph



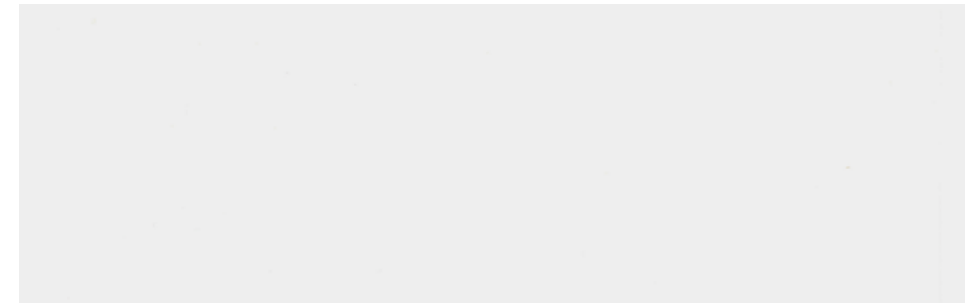
p.1, shown in detail



p.3



p.5



p.7-15

16pp, 175 x 125, letterpress on white cartridge, sewn pamphlet; Axminster, 1998.