

**The John Johnson Collection**  
*Catalogue of an Exhibition*  
**1971**

**THE JOHN JOHNSON COLLECTION**  
*Catalogue of an Exhibition*



*Drawn on Stone by T. Coghlin*

*Printed by C. T. Edwards*

I want all the Scraps I can collect.

**The John Johnson Collection**  
*Catalogue of an Exhibition*



BODLEIAN LIBRARY · OXFORD  
1971

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## Foreword

The art of printing and the thing printed both concern a library, and the Bodleian has long interested itself in both. But it was often thought below the dignity of a learned library (albeit a library of copyright deposit) to acquire or to retain the casual and sub-literary products of the printing-press.

This attitude is now a thing of the past. The seemingly trivial output of a printing-works is now accepted as valuable evidence for the historian. A book jacket may give an author's own assessment of his work. A poster may cast a unique light on mass communication. Advertisements may be precious material to the historian of taste or to the economic historian. The importance of the election address, the government proclamation, the publisher's catalogue, needs no emphasis.

In 1968 the John Johnson (or Constance Meade) Collection was transferred by the Delegates of the Press to the Bodleian, which entered at once the front rank of libraries rich in the field of printed ephemera. Anew, huge store of treasure was added to the material which the Bodleian offers to the research worker.

The gratitude of the Curators is due to the Delegates for handing over this collection and for contributing to the cost of its installation and servicing. Thanks are due to Mrs. L. R. Thrussell, who accompanied the collection from Walton Street and who still guards and displays it, and to Mr. Michael Turner, who has taken charge of it and who is primarily responsible for this exhibition. Those who knew John Johnson can imagine his pleasure if he had seen what he assembled now made easily accessible to scholars, even if they can also picture his lean face showing half-querulous surprise on seeing his initials on the door of the room housing his collection: a collection which sometimes seems to restore to the word 'typography' the definition given to it by the other Dr. Johnson, as 'emblematical, figurative, or hieroglyphical representation'.

Robert Shackleton  
*Bodley's Librarian*

11 May 1971

## Preface

The introduction to this catalogue is an expanded version of a lecture first given to the Printing Historical Society, in the St. Bride Printing Library, on 12 November 1969. It is largely based on Johnson's own account of the history of the Collection as found in his letters, lecture notes, and rough jottings preserved in the Collection. Of the many obituaries, that written by Mr. Charles Batey for *The Oxford Magazine* (8 November 1956) was particularly useful. On the transfer of the Collection from the University Press to the Bodleian, Mr. Harry Carter wrote a piece for the *Times Literary Supplement* (3 October 1968) and has since helped in many ways. Above all, the reminiscences of Mrs. Thrussell have been invaluable. Her knowledge of the history and contents of the Collection are unique.

On its transfer, the Collection consisted of over two and a half thousand folio filing boxes, many containing hundreds of items, several hundred large folders, several cabinets of drawers, and many hundreds of volumes. Perhaps the most impressive thing about it is the depth of some of its sections. It is interesting to see a dozen or so examples of certain items, but to see many hundreds and sometimes thousands means a great deal more. Consequently many of the items exhibited in this exhibition must be regarded merely as representative of large collections of similar material.

Notes for both Introduction and Catalogue will be found following the latter. In the main they refer to the books and articles consulted in compiling the catalogue, and are not necessarily the most authoritative work on the subject. The notes relate in the case of the Introduction to the superior figures and in the Catalogue to the item numbers. The index references are to the exhibit numbers, except in the case of the Introduction, when a page reference is given. The preparation of a catalogue covering such a variety of material has meant that my assistants and I have constantly had recourse to our colleagues throughout the Library, and we are grateful for all their assistance.

M. L. Turner



The cover and image above is based on a print by T. Dighton, 1827, and the device on the title-page reproduces the medallion designed for the Collection by Eric Gill.

# Introduction

## John Johnson and his Collection of Printed Ephemera

John de Monins Johnson (1) was born in 1882, the second son of the Revd. John Henry Johnson,<sup>1</sup> Rector of Brocklesby with Kirmington in Lincolnshire, and Anna Braithwaite Johnson, formerly Savory. The Johnsons were a Norfolk family in which it had been the usual practice for second sons to go up to Cambridge and become parsons. The great-grandfather, the Revd. Paul Johnson<sup>2</sup>, makes a brief appearance in Parson Woodforde's diary.<sup>3</sup> The grandfather, also named Paul<sup>4</sup> and born well within the eighteenth century, was educated at North Walsham Grammar School, not so very long after Horatio Nelson. After Cambridge, where he was a Wrangler, he too became a parson. The Revd. John Henry — 'Parson Johnson of North Lincolnshire' — was well known as a breeder of hackney horses, but most of all as a devoted and much beloved parish priest. Prior to his death, some twelve months before the outbreak of the Second World War, he was thought to be not only the oldest living Old Marlburian, but also the oldest living member of Caius College, Cambridge, just as his father before him had died the oldest member of St. John's College, Cambridge. The historical sense was strong in Johnson, and it pleased him to recount how his father and grandfather had between them lived for 190 years, and to reflect on the historical periods which they had bridged.

Johnson himself was to break the tradition. At an early age he came up to Magdalen College School, Oxford, armed with a letter of introduction from Sir George Elvey,<sup>5</sup> then organist of St. Paul's Cathedral and an uncle of Johnson's by marriage, to Varley Roberts, the organist at Magdalen. Roberts could find little musical talent in the young boy, but that great headmaster, W. E. Sherwood,<sup>6</sup> was impressed, and Johnson was invited to remain in the school, though not as intended amongst the probationer choristers. Clearly he enjoyed his years in the school, which in the sixteenth and seventeenth centuries had set the fashion in teaching for the whole of the country, and which in his own days still lived by what he regarded as that 'very just rule — the rule of the rod and the rule of grammar'. Sherwood's judgement proved to be sound, for in his final year in the school Johnson won an exhibition at St. John's College, Oxford, a scholarship at Exeter College, Oxford, and the Newcombe Exhibition as outstanding scholar of the year. He always remained attached to the school, and was much involved in its affairs at a later date as senior governor.

Taking up the Exeter College scholarship, Johnson showed that he had benefited from the Magdalen rule, for he took a first in Classical Moderations (1902) and a second in Literae Humaniores (1904); and then, having been selected as a candidate for the Egyptian Civil Service, he stayed on for a further year in order to read Arabic.

From 1905 to 1907 he was in Egypt, employed as a sub-inspector in the Ministry of the Interior. The Ministry was responsible for the inspection of everything other than finance, health, and irrigation; and among the many tasks for which Johnson was responsible were the arrangements for a decennial census for the whole of Upper Egypt, and that of compensation officer for the manoeuvres of the Army of Occupation in the Suez Canal area. These two years provided the grounding in administrative experience which he was to put to such good use in later years during the reform of the printing side of the Oxford University Press. Political changes, however, brought changes in policy which removed any prospects of a career, other than in the police force, and he resigned from the service.

So he returned to Oxford as a senior demy at Magdalen College, and as assistant to those two great pioneers of papyrology, Grenfell<sup>7</sup> and Hunt.<sup>8</sup> From then until the outbreak of the First World War Johnson led a double life. The summers were spent editing in Oxford, whilst in the winter months he took over the control and task of excavating in Egypt on behalf of the Graeco-Roman branch of the Egypt Exploration Society. These excavations culminated in 1913 with the remarkable discoveries at Sheikh Abâda, the ancient Antinoopolis, discoveries which included a papyrus of Theocritus some 900 years earlier than any other known manuscript of this author. The discoveries were commemorated by an

exhibition in London in the summer of 1914, and a year later Johnson's career as a papyrologist virtually ended, though he perhaps did not realize it at the time, with the publication of the second volume of *The Catalogue of Greek Papyri in the John Rylands Library*.<sup>9</sup>

The winters of excavation in Egypt had at least three consequences, which determined much of Johnson's subsequent career. In the first place he completed his education as an administrator, and established a lifelong regimen of long hours and hard work. He has left us a glimpse of his work at that time:

It has been said, whether with praise or contempt I do not know that these expeditions of mine...were the most economically run expeditions in the history of such work in Egypt. The Graeco-Roman branch of the Society had no funds. What could I do? If I remember I carried out the excavations at Antinoë, with a labour force rising from one to one hundred, at a cost of £300 odd. You can say that I was myself organizer, manager, caterer, banker, paymaster, photographer, packer all in one, but I was all these only because these few fellahin, who came into camp with me year by year, were the best chaps in the world. The camp sort of ran itself with good humour and work and a measure of waiting on me...Work and I ought to add trust on both sides.

The second consequence of the Egyptian expeditions was that the work took its toll on his health, which had the immediate effect of making him unfit for military service during the First World War. Thirdly, and this leads directly to the subject of the present exhibition, the first seeds were sown in his mind which led to the formation of the great collection of ephemeral printing. In a memorandum on the Collection, written some eighteen months before his death to his old friend Strickland Gibson,<sup>10</sup> he began with an account of the initial inspiration which he had often repeated:

More than forty years ago I was spending my winters with large gangs of fellahin digging the rubbish-mounds of Graeco-Roman cities in Egypt for the written materials — the waste paper — of those ages,...Often I used to look over those dark and crumbling sites and wonder what could be done to treat the background of our own English civilization with the same minute care with which we scholars were treating the ancient.

Prevented from carrying on his work as a papyrologist, and unable to join in the armed conflict, Johnson looked around for suitable wartime employment. Again it was Oxford that provided the answer. Charles Cannan,<sup>11</sup> Secretary to the Delegates of the University Press since 1894 and later to become Johnson's father-in-law, asked him to join the Press as Assistant Secretary with responsibility for the Oxford side of the publishing business. Thus began, as a temporary measure, a career in an institution, the great historical significance of which, perhaps, no one has been more aware of or done more to make others aware of, than Johnson himself.

Under the inspiration of Cannan and Milford,<sup>12</sup> Johnson set to work with his usual frightening determination. His successor as Printer, Mr. Charles Batey,<sup>13</sup> has told how in those war years, in an office emptied of able-bodied men, Johnson's day began at 4 a.m. and ended very late. Publishing would have appeared to have taken its hold on Johnson, for after the end of the war there does not seem to have been any question of his leaving the University Press, and it was as a publisher that he took the second step towards the Collection of Ephemeral Printing:

...every evening as I went home from work I remarked the queues outside the cinemas, and made up my mind that the art of illustration of books, particularly perhaps of school books, but also of all books could be made to satisfy the same instinct in mankind. I set to work, timidly at first, but soon with more confidence, on what appeared to be the miscellany of the world, to show what was really the order and development of it. Trivial things like the development of advertisements on our hoardings, the many-sided interests of postage stamps, the development of the journals, all the ephemera of our lives, were brought into the compass of illustration; and I venture to think that the more ordinary

they were, the more compelling they were in their new alignment. Soon a school history, illustrated in this way, caught the imagination of the market and was selling in all its forms something like 40,000 copies a year.

Collections came into being, photographic and of scraps, all designed to illustrate books...

At that time in my house let me confess that there was the growing material of illustration for a different book under each bed, a primitive and not unsatisfactory dodge for keeping the material apart.

There was now to be another change of direction, which was to put a temporary halt to these activities. A revival was taking place in typography and printing practice. As Sir Francis Meynell has said, the 'chief sign . . . was the decision of the University Presses to put their houses in handsome order, Oxford by turning an M.A. into a good printer, Cambridge by turning a good printer into an M.A. — opposite policies which had an equal success'.<sup>14</sup> In 1925 Johnson found himself Printer to the University with the task of turning the Walton Street works into a modern printing establishment. The story of these reforms remains to be told, but in Johnson's own words it was

...a grim period which only those who have themselves challenged long-rooted practice would understand. New buildings sprang up and old buildings were adapted. There is hardly a floor which is the original floor, hardly a machine which is on its original bed. The type-body was changed. The system of everything was changed, even the driving power was changed...

Slowly the 'grim period' came to an end. The reforms were carried out. Johnson learnt his new trade, earned the respect of the workmen, and the Press settled down to a more normal routine.

By November 1930 Johnson had time, with the help of Strickland Gibson, Stanley Morison (58), and Humphrey Milford, to mount an exhibition of books issued by the University Press at the opening of Bumpus's new extension in the Old Court House of St. Marylebone. Already in this exhibition it is possible to discern not only Johnson's absorption with the history of the University Press, but with the whole range of book-trade activities. The various rooms of the Old Court House were arranged to illustrate all aspects of the trade, from the author's manuscript to the retailing of the printed book.

From this time Johnson was able to pursue the vision he had first glimpsed over the rubbish mounds of Antinoë twenty years earlier, and towards which he had begun to work in his first years at the Press as a publisher. Moreover, he realized that his vision was and had been shared by others:

There were six great men in our time, or just before our time, who saw the truth that the waste, the ephemera, of to-day are the evidential data of tomorrow, call them collectors or whatever you like.

Two were great bibliographers, Robert Proctor (8), who did more than most of us in his short life before he was lost in the Alps, and Macray (12), author of the invaluable *Annals of the Bodleian*, the third was one of the greatest of Bodley's librarians, Mr. Nicholson (11),...The fourth was a traveller in boot-leather, Mr. George Potter (10), whose collections of Highgate are now in the British Museum and who amassed an enormous amount of indiscriminate material including the first type specimen book of the Oxford Press. The fifth was my friend Mr. Jacobi (9) of the Chiswick Press, whose interests, mainly confined to the Chiswick Press, at times wandered outside. The sixth started life as a bookseller. His name was Harry Peach (13). In whatever he did he was a visionary, and from bookselling he went on to found the great Dryad Works at Leicester which have set their mark on the handicrafts of the country at large...



All of them started in their own way collecting. I remember my old friend Sir Emery Walker (55) telling me that he used to keep an old commode in his room with its lifting lid, which was known as 'Proctor's rubbish box'. Day by day all the common discarded papers of life were dropped into the pan of the commode and later went on to Proctor. Proctor kept every railway ticket that he did not give up, and he did not give up a great many, every bus ticket of his daily rounds, every receipt, every paper-bag. So, I believe, did Potter. How much Macray kept I shall never know. For much of it perished after his death. Only one of the six men lived to sort his material. And by a series of accidents some of the material of all six men came to us. Most of Jacobi's, some of Potter's, some of Macray's (that is to say all his book prospectuses which were invaluable); all Proctor's materials and much of Nicholson's, including even his dog licence. Harry Peach became almost the patron of the Oxford collections. He had dreamed the same dream and saw it being fulfilled. I am the seventh in succession and have perhaps made larger collections than any of the six others.

In this particular account Johnson did not mention, though on many other occasions he did, two jackdaws of an earlier period, Bagford<sup>15</sup> and Bishop Percy of Dromore (15–19). Bagford's collections were secure in the British Museum, but Percy's library and collections were still in private hands. They were to have a special significance for Johnson.

In August 1930 a group of ladies attending a Bible Study Conference at St. Hugh's College visited the University Press. Johnson entertained them, and, deep in the preparations for the Bumpus exhibition, no doubt gave them an inspiring account of the philosophy and purpose behind his collecting. One of the ladies, a Miss Meade, afterwards wrote to thank him for his time and trouble, and mentioned that she herself had some old papers and would be pleased if he cared to see them. Constance Meade<sup>2</sup> was the great-granddaughter of Bishop Percy, and the 'old papers' turned out to be such residue of Percy's books and papers as had passed into the Meade family, through the marriage of his daughter Elizabeth to the Hon. Pierce Meade. So nine days after the opening of the Bumpus Exhibition Johnson returned to London, this time accompanied by Professor D. Nichol Smith,<sup>16</sup> to begin a survey of the materials which Miss Meade had at 15 Eaton Terrace. From this survey not only did Johnson acquire a benefactress for his collections, but the British Museum and the Bodleian both received important donations. Constance Meade remained one of the chief supporters of Johnson's collections, and even after the original donations was always ready with financial assistance. She retained a special place in Johnson's affections, and thereafter in his lifetime and until the Collection was transferred to the Bodleian it was named after her.

Apart from the materials relating to the history of the University Press, what was the material which Johnson set out to accumulate?

It is difficult to describe it except by saying that it is everything which would ordinarily go into the waste paper basket after use, everything printed which is not actually a book. Another way of describing it is to say that we gather everything which a museum or library would not ordinarily accept if it were offered as a gift; so that these University collections fill a gap in the world which nothing else really fills....I think I can say that the width of these collections as they stand, has no other counterpart in the world. Collected on this wide area they render us open to the banter of the world...

Already there must be a thousand boxes or cloth folders, housing a million and more examples of the ephemera of our lives; they vary as widely as such minutiae as bus tickets, calling cards, or cigar bands on the one hand and magnificent broadsides or cartoons on the other. On the social side all forms of transport are there, and on the socio-political side there is...even the debris of the women's suffrage movement,...the propaganda of the streets, and the later litter of the Communist and Fascist movements.

I challenge any...to suggest any subject in which we can record no evidence at all! Yes, there is the birth of the football pool there, and all kinds of bookies' tickets and wireless licences.

The accumulation of all these items naturally led to many adventures, but above all it depended on friendship:

...Saturday afternoons sometimes find us in cellars in London, and Sunday in forgotten attics of the colleges...

More than any other pursuit this must depend on friends, friends within the trade and friends outside the trade. Friendship is one of many assets to the Bodleian. To this collection it is the beginning and the end.

...collectors of ephemera must not forget that friendship is two-sided. ...Where rubbish sold as rubbish yields treasure-trove he must be relentless with himself in returning what is not his. Only thus can he retain the friendship and confidence of the trade.

To record all the friends who were to help Johnson in the formation of his collection during the following three decades would take considerable space and time. Many items in the exhibition give evidence of donations both large and small. However, one friend of Johnson's who does deserve particular attention was Strickland Gibson, not only because of his close collaboration with Johnson in studying the history of the University Press, but also because as a senior member of the Bodleian staff he provided a sympathetic link between the Library and Johnson throughout a period when the Library's attitude to ephemera was admittedly antipathetic.

Clearly, all great libraries contain among their collections pockets of ephemeral material relating to some particular subject or other, but the systematic collection of such material by libraries has, on the whole, been ignored. Johnson was no defender of the indiscriminate collection of ephemera. He was to write to Gibson of the 'deterrent lessons...to be read in the Nicholson ephemera in the Bodleian which were valueless in themselves and which could only have been destroyed if they had not become of value by scientific incorporation...'. What saddened him was the failure of such institutions as the Bodleian to see the value in the 'scientific' approach to such material.

In the early 1930s there was a terrible crisis of space within the Bodleian. The New Library was not yet built and the copyright intake was increasing yearly. However, the antipathy to ephemera lay deeper than this; for most of the elimination took place in the period after the decision to build the new extension and even after its completion. The official position of the Library was stated quite clearly in the *Bodleian Library Record* for October 1938, under the heading 'Elimination':

A new clause of the Statute enables the Curators to 'eliminate from the Library material of no literary or artistic value or of an ephemeral nature which it is not in the interests of the Library to include in the general catalogue or preserve on the shelves'. This does not imply, as certain headlines in the press have suggested, that Bodley's great collections are to be systematically 'purged'. In a library of national deposit such as the Bodleian any ejection of material must necessarily be subject to the strictest control, and the new provision does not envisage more than an elimination of certain very unimportant items, such as illuminated texts, small calendars, and advertisements. Until the revised Statute came into force the Curators were bound to preserve these things in perpetuity, and each was represented by an entry in the catalogue — sometimes with a completeness of bibliographical description worthy of an incunabulum. With the gradual reduction of the catalogue to printed form, financial considerations demand that efforts be made to keep within bounds both its bulk and the time and labour of revising each entry. When a

valueless item offends in both these respects, it is only reasonable to grant to the Library authorities the power to 'liquidate' it.

Setting aside the choice of language in the final sentence and the questions begged in the earlier parts of the passage, this was a remarkable statement. It would appear to be the indiscriminate collecting of ephemeral printing that frightened the authorities, for the Library had always accepted collections containing such material. In 1640, in spite of its Founder's prohibitions, the Library had accepted Robert Burton's<sup>17</sup> bequest; it also contained amongst its most treasured possessions the collections of Francis Douce,<sup>18</sup> Richard Rawlinson,<sup>19</sup> and Anthony Wood;<sup>20</sup> as recently as 1912 it had made special financial arrangements to purchase Thomas Hearne's<sup>21</sup> collection of ballads and garlands; and only two years previously had accepted from his widow the collections of Sir Charles Firth, a man described by the then Librarian, Sir Edmund Craster, as a 'considerable...collector of these fugitive products of the printing-press'.<sup>22</sup>

When it is realized that in the eliminations that followed upon the new statute the Library lost many runs of booksellers' and publishers' catalogues, it will be seen that these could not have been the happiest times for a man of Gibson's interests and scholarship. However, he did as much as was possible in the circumstances to see that the 'strictest control' was exercised, and he steered as much of the rejected material as was possible into the 'Sanctuary of Printing' provided by his friend in Walton Street. Thus did Johnson acquire some of Macray's, some of Proctor's, and much of Nicholson's materials; and thus is explained the many cancelled Bodleian stamps to be found in the Collection(14).

Outside a small group of sympathizers in Oxford, led by Gibson, Nichol Smith, and the schoolmaster E. A. Greening-Lamborn, what Johnson was attempting to do was becoming known and appreciated in the world at large. Oliver Simon's famous journal *Signature* began in November 1935 with a longish article by Holbrook Jackson entitled 'A Sanctuary of Printing'; and, in a subsequent number, the present Printer to the University, Mr. Vivian Ridler,<sup>23</sup> provided a desiderata list, which has served up to the present time as the quickest guide to the contents of the Collection. The growing bulk of correspondence attested to the growing interest. Miss Joan Wake, who has done so much to preserve local records, was instrumental in arranging for duplicate printed matter from the British Records Association to be sent on to Johnson. Mr. Sidney Hodgson was a regular source of small bundles of choice items which he had rescued from the debris of the sale room. Another discerning ally in the antiquarian book trade of the thirties was Mr. Graham Pollard, who kept Johnson supplied with material and information relating to the history of the book trade, and built up for him an interesting collection of writing-masters' copybooks (31).

From time to time the Collection was enlarged by the acquisition, either by donation or purchase, of other specialized collections. These, in turn, became the basis on which Johnson built still larger specialized sections within the main Collection. Happily the names of the original collectors were retained to denote such sections — the Heron-Allen Collection of Watch Papers (3); the Maude Hayter Collection of Valentines and Christmas Cards (4); the Sir John Evans Collection of Bank Notes and Paper Money (6); the M. L. Horn Collection of Cigarette Cards (5); the F. A. Bellamy and H. F. N. Jourdain Collection of Postage Stamps, Stationery, and Postal History (7).

Throughout the long years of the Second World War, when Johnson actually lived in the Press, the Collection provided his only relaxation. In the very early morning, or in the evening, he might snatch a few hours away from the responsibilities of the wartime work of the Press to visit the 'cabins' and do a little sorting or mounting. It was in these years that the correspondence generated by the Collection proved a special delight.

With the end of the war Johnson began to think of retirement, and the questions raised for the future of the Collection. He put down his thoughts for his friend Strickland Gibson:

My dear Gibson,

I have been wondering whether I ought not to put down one or two things on paper which if you like you can show to the Librarian.

What the world has called the Sanctuary of Printing owes its origin to a number of things...

The collection started humbly and still continues to regard itself with due humility. And at the outset there was need indeed for humility and for discretion as a cloak for humility.

On the one hand there was the danger that any undue advertisement of its aims might create an artificial market and handicap the conditions of its birth. As it is, it has taken more than 15 years for the market to begin to run away. And even now it has not been any quiet transactions of my own which have been responsible for this. It is the unnatural 'buyers' market' of war-time which has caught even my little market in its net. Any way I was well aware of the dangers from the outset and took every precaution to guard against them.

On the other hand there was the knowledge that in the history of our English collections, or as far as I know in the history of Continental and American collections, there was no collection which had succeeded in the aim which I was setting before myself. There were many dangers to be overcome not so much in the preoccupations of collecting as in the technique of mounting, of housing, cataloguing and much else.

There is a not uninteresting proof of this. Some years ago a Director of the Huntington Museum of California came to Europe to see what Europe was doing on this side of things. He went to Germany and drew blank. He went to London and drew blank, but in London somebody happened to mention Oxford and my name and he came here and settled down to study what we were trying to do. At the end he gave it as his opinion that the principal reason why we appeared to have some prospect of success was that we had broken clean away from all library technique which could not be adapted to such a purpose as this. In his opinion only those standing outside library technique and viewing the problem from a detached and experimental point of view had a chance of success. For instance, a library's card index of such a collection would be as big as the collection itself.

...

Equally where everything was so tentative and experimental I felt that I should not be justified in asking the Printing Business which I administer for the University to shoulder any part of the minor expenses of the beginnings. It was necessary to find benefactors, and benefactors were found. For the first years of its life all the expenses of the collection came from outside. But I took the precaution even in those early days to tie every gift to the University Press and to the University. Both the Press and the University were mentioned in the solicitation or acknowledgement of any gift, and it was laid down that there was to be no private property in these collections of any kind whatever. Nor were there to be any acts of dealing or sale.

...

As time went on success seemed better assured. The collection itself became a principal value in supplying patterns, and more than patterns, of historical interest to the Printing Business, and I had no longer any hesitation in asking the Printing Business to honour the small purchases which I made from time to time.

...

Thus the property of the University (through its Printing House) in the collections is absolute and has been secured at a very small net cost....

So much for the property and the conditions of the property. But it has been said that no University property is secure, that both University and Collegiate bodies have on occasion failed to show proper reverence for their trust, that some College libraries have dissipated their strengths by selling, and that Oxford as a whole had not at all times shown a due regard for its past. That of course is true. In answer to that point of view I have said from the beginning that you can always drive a coach and horses through any provisions which may be made, that the impious can always get some way with their impiety before they are stopped by public opinion, and that the only ultimate security must always lie in the quality of the collection itself. If the collection itself is convincing, then it will be respected and endure.

And to that end we have laboured in the spare time of the last 16 years.

In conclusion it is indisputable that this collection could not have been formed economically, or at all, except by attachment to this Printing Business....But the attachment to the Printing Business is not inexorable and in the course of the next century or so there may well be developments which will render a change advisable, subject always to the consent of the University's own Delegacy. For instance, the bare bones of social history may as time goes on be thought to be more important than typographic foundations.

...

I am satisfied that what I may call contemporary collecting is out of the question. War-time A.R.P. ephemera alone would fill room-space many times the whole existing space of the Sanctuary.... Thus we have made the outbreak of war the main terminus ante quem. There will still be supplementary acquisitions filling gaps in the past, and I hope that the future may be tempted to add out of the unconscious selection of the present, just as we in the present have added out of the unconscious selection of the past. This unconscious selection must always be the foundation of any collection which is both manageable and typical.

...

So I do not think that even wisdom after the event could have better secured for the University the past, present and future of this experimental field.

Yours ever,

In 1946 Johnson retired from his position as Printer to the University, but for the remaining ten years of his life he continued to attend to his Collection in Walton Street, working through the vast amount of material, sorting and arranging it to ascertain 'what was really the order and development of it'.

From the early days Johnson was assisted by Mrs. Lillian Thrussell (Miss Gurden), known to all users of the Collection simply as 'Lil'. Not only were her good memory and technical inventiveness in dealing with the material constantly called upon, but a great deal of the actual collecting and selection was delegated to her. More than once Johnson said that if the Collection was the child of his own inveterate love of collecting, it was 'even more the child of the qualities' of Mrs. Thrussell. After the war Mrs. Thrussell officially left the Press, but Johnson did not allow her to stop working for the Collection, for he continued to provide her with a great deal of sorting and mounting to be done at home. Johnson's death presented his successor, Mr. Charles Batey, with something of a problem, which was solved by his

recalling Mrs. Thruswell to look after the Collection, under the supervision of Mr. Harry Carter, the Archivist to the University Press. When the Collection was transferred to the Bodleian in 1968 Mrs. Thruswell joined the Library staff in order to assist in the task of establishing it in its new home.

Late in 1967 the suggestion was made that perhaps the time had at last come when Johnson's Collection might be transferred to the Bodleian. For a number of years there had been a realization on the part of the Library that previous policies had been mistaken, that Johnson had demonstrated this, and that if his Collection was to be exploited it needed the setting of a major library. The Delegates of the Press and the Curators of the Bodleian welcomed the idea, and the transfer took place in May 1968.

There is little doubt that Johnson was among the great collectors. That is to say, he broke new ground and attempted something on a scale that had never been attempted before. He was not a mere indiscriminate hoarder of litter, as some have imagined. The aims and limits of his collection were clearly defined and to these he adhered rigidly. The Collection includes many objects such as children's games, printed pot lids and packets of needles, not through an inability to turn away such things, but because they were necessary to the story which part of the Collection had to tell. Nor does the Collection consist merely of ephemera; books and pamphlets cannot be divorced from the more ephemeral output of the printing-press, and although not his primary concern, when relevant they were included. The result is that there is now growing in the Bodleian stacks a 'Johnson' printed book collection which already contains many thousand titles.

As Johnson predicted, the market, even in ephemera, has run away from the available resources, and future additions more than ever will rely on friendship. However, it is hoped that a new stage in the Collection's history is now starting, a period of exploitation, and it is the aim of this exhibition to show something of the scope of the Collection and point the way for future development.

# Catalogue of Exhibits

## I The Collection at the University Press

### 1. John de Monins Johnson

H. Andrew Freeth's water-colour portrait shows Johnson in the last year of his life, standing in the archway between the third and fourth 'cabins' in which the Collection was housed at the University Press before its transfer to the Bodleian Library in 1968.

### 2. 'The Sanctuary of Printing'

With the financial help of Constance Meade Johnson converted the room formerly used by the Bible Printers to the University into a Record Room for the Press. This was the first of four 'cabins' which ultimately housed the Collection of Printed Ephemera. The name 'Sanctuary of Printing' began to be used for the Record Room in the early 1930s, and gained wider acceptance after Holbrook Jackson wrote an article on the Collection under that title in the first number of *Signature*.

The conversion was commemorated, in September 1931, by an oak tablet lettered by Eric Gill, incised and gilded by Laurence Cribb. It read:

THIS ROOM FORMERLY THE OFFICE OF THE BIBLE PRINTERS OF THE  
UNIVERSITY, HAS BEEN FURNISHED AS THE RECORD ROOM OF THIS  
PRINTING HOUSE BY THE GIFT OF CONSTANCE MEADE GREAT GRAND-  
DAUGHTER OF BISHOP PERCY OF DROMORE, WHO IN HIS OWN DAY  
CONTRIBUTED TO THE LEARNING OF THIS PRESS.

- (a) The first cabin, or Record Room, looking east.
- (b) The second cabin, looking east.
- (c) The third cabin, looking west.
- (d) The fourth cabin, looking west.

## II The Named Collections

From time to time Johnson acquired, either by donation or purchase, specialized collections from other enthusiasts, around which he continued to build. In this and the following two cases, some of these, which gave their names to parts of the larger Collection, are illustrated.

### 3. Heron-Allen Collection of Watch Papers

Edward Heron-Allen, F.R.S., was described by *The Times* as a 'Gifted Amateur of Science'. After a short career as a solicitor he spent most of his life doing private research in the field of marine biology. He had many other interests and was an avid collector. A friend of Ambrose Potter (10), with whom he shared a passion for Omar Khayyam, he had published a facsimile, transliteration, and translation of the famous Bodleian manuscript of the *Rubáiyát* (MS. Ouseley 140) in 1898.

The selection of watch papers on display shows some of the many forms and styles of these delightful items. Originally conceived and mainly serving as a type of trade-card, their form was adapted for use in other ways. Examples are shown of calendars, masonic emblems, topographical views, maps, and specimens of minuscule handwriting.

#### **4. E. Maude Hayter Collection of Valentines**

The adoption of Miss Hayter's name for the collection of Valentines shows Johnson's appreciation of the spirit of a donation regardless of its extent or value. By 1935 he had already accumulated a very large collection of Victorian and Edwardian valentines. Included in this were two volumes containing the collection of Andrew White Tuer, managing director of the Leadenhall Press. These volumes are of particular importance in that they contain annotated printers' proofs, and a few original drawings of the work of such artists as Richard Corbould, 'Alfred Crowquill' and Robert Cruikshank.

In February 1935 an exhibition of the valentines from Johnson's Collection was held in the Medici Galleries in Grafton Street. As a consequence of the publicity a letter arrived from Miss Hayter which contained the gift of a few valentines. Johnson responded with his usual enthusiasm and explanation of his efforts, and over the next few years the occasional packet of ephemera arrived from Miss Hayter. To show his appreciation Johnson named the valentine and Christmas card sections of his Collection after her.

#### **5. M. L. Horn Collection of Cigarette Cards**

Marmaduke Langdale Horn, M.A., was a member of Christ Church who became one of the major benefactors of the Collection. During the Second World War he began to send parcels of miscellaneous ephemera to Johnson, and these continued throughout the 1940s. His collection of cigarette cards was bequeathed to the Collection, and is described in the schedule as:

A very extensive and probably unique collection of cigarette cards, inclusive of the earliest and latest issues, British and Foreign, comprising over 80 albums, many loose, packed in sets and mounted in card index files; also including pamphlets, literature, indices, catalogues, Allen and Gunter's publications, five loose leaf binders of Taddy's original paintings etc., etc.

On display are a variety of cards and silks, including a fine set making use of some interesting anthropomorphic letters, and some of the original paintings behind the set of Royal Personages published by the firm of Taddy.

#### **6. Sir John Evans Collection of Bank-notes and Paper Money**

Sir John Evans, Hon. D.C.L., generally remembered as an archaeologist and numismatist, spent his working life in the paper-making firm of John Dickinson & Co., at Nash Mills, Hemel Hempstead, which had been founded by his uncle and of which he became a partner. A life-long numismatist, Evans built up an important collection of coins many of which were given to the Ashmolean Museum by his famous son, the archaeologist Sir Arthur Evans; others were dispersed by auction at the Hotel Drouot in Paris on 26–7 May 1909. The bank-notes in the Johnson Collection were acquired, partly by purchase and partly by donation, through his daughter Dr. Joan Evans.

Bank-notes and paper money have a particular interest for the historian of printing techniques on account of the complicated methods used to circumvent forgery. This aspect is exemplified by the fine example of compound-plate printing in the Deal bank-note in the present selection (cf. 49, 75b). Among others, there are an example of the extraordinary face values achieved during the economic depression in Germany during the 1920s, and a Napoleonic lampoon in the form of a bank-note.

#### **7. F. A. Bellamy Collection of Postage Stamps and Postal History**

The Collection contains a very large collection of postage stamps, postal stationery, and material relating to the history of the Post Office. This came from a variety of sources, including M. L. Horn and H. F. N. Jourdain; but apart from Johnson's own additions the main source was the residue of F. A. Bellamy's



great collection. Bellamy was a well-known local collector, who in 1916 made to the University the offer, as a gift, of the whole of his extensive library and collection relating to the world's postal history. At that time it was estimated that the collection contained over 200,000 separate items, and the manuscript catalogue of the library, which is preserved in the Johnson Collection, shows something of the enormous range of the collection. After many years of discussion the Hebdomadal Council in 1926 finally rejected the offer. Bellamy was clearly hurt by the procrastination and the decision, and said as much in a letter to *The Times*. Although the library was dispersed along with parts of the collection, Johnson eventually rescued, through the kindness of Miss Ethel Bellamy, a considerable amount of material. Of local interest were the cancelled plates for the stamps issued by some of the Oxford colleges (1871–86), one of which can be seen here.

### **III Johnson's Predecessors**

In this case an attempt has been made to illustrate the 'six great men' to whom Johnson often referred as his predecessors in the business of collecting ephemera, and from each of whom the Collection in some way benefited.

#### **8. Robert Proctor**

Possibly the best known of all English incunabulists, Proctor was an indefatigable collector of ephemera. Although he was on the staff of the British Museum, much of his material came into the Bodleian. As can be seen on this Army & Navy Stores' leaflet for the 'Syphon' gas stove, his donations were usually annotated 'Proctor D'. During the eliminations of the 1930s and 1940s a great deal of Proctor's ephemera passed out of the Bodleian into the hands of Johnson.

#### **9. Charles Jacobi**

As managing partner of the Chiswick Press, Jacobi's contributions to the modern development of fine printing were considerable. His interest in ephemera related, in the main, to the history of the Chiswick Press, and most of his collections were passed on to Johnson. The Collection contains, therefore, an important source supplementary to the records of the Chiswick Press now preserved in the British Museum. This sheet displays many of the marks used by the Chiswick Press in their publications.

#### **10. George Potter**

It was George Potter's son Ambrose, himself a collector on a mammoth scale, whom Johnson knew. Both father and son collected in a wide range of subjects and both were regular benefactors to countless museums and institutions, as is shown by the large collection of official acknowledgements preserved in the Johnson Collection. One of these is shown, for though a great deal of their material passed to Johnson it is not now easily identifiable. Ambrose Potter's passion for the Rubáiyát of Omar Khayyam has already been mentioned (3); he made a remarkable collection of editions of this work in over fifty languages, and published a bibliography.

#### **11. E. W. B. Nicholson**

Regarded by some, including Johnson, as one of the greatest of Bodley's Librarians, Nicholson became Librarian in his thirties in 1882, after a period as Librarian to the London Institution, and until his death in 1912 he remained in control. Like Proctor he amassed large collections of ephemera, all of which came into the Bodleian. Many large guard-books of such material are to be found in the book-stack, and Lord Acton is reported to have been surprised on visiting the Library to find the Librarian himself busy pasting postcards and advertisements into them. However, during the period of elimination much of the unorganized Nicholsonian material found its way to Johnson. This circular letter from the Oxford jeweller Emile Capt, addressed to Nicholson, is one such example.

## 12. Revd. W. D. Macray

An assistant in the Bodleian from 1840 until 1905, Macray is best remembered for his *Annals of the Bodleian Library* (1868; 2nd edn. 1890). Most of his collections of ephemera were lost on his death, but Johnson reported that he ultimately obtained many of the proposals and prospectuses for books and periodicals. These are not immediately identifiable, but this one for *The Book-Hunter's Library*, clearly used as a working copy in the Bodleian and annotated by Nicholson, may have been one of those preserved by Macray.

## 13. Harry Peach

Harry Peach began his career as a bookseller, but became the founder and head of the famous Dryad handicrafts firm in Leicester. He played a leading part in founding the Design and Industries Association, and in the Council for the Preservation of Rural England. Described by Johnson as the 'patron' of the Collection he did much by way of donation and enthusiasm to encourage Johnson in his labour. These cards show some of the activities of the Dryad Works at Leicester.

## 14. Calendar Eliminated from the Bodleian

It has been explained in the Introduction how Johnson acquired material that was rejected from the Bodleian during the 1930s and 1940s. On several of the items in this exhibition will be seen Bodleian cancellation stamps. This Calendar illustrates some of the non-book material eliminated at that time. The main groups of material thus treated were, (a) railway timetables, (b) almanacs, calendars, and diaries, (c) fiction magazines, (d) sheet music, (e) books for young children, (f) religious and temperance tracts, (g) booksellers' and publishers' lists.

# IV Bishop Percy and the Meade Family

Something has already been said about the part played by Bishop Percy's great-granddaughter, Constance Meade, in the formation of Johnson's Collection. A more detailed account of the descent of the Percy papers and their dispersal up to the time of Johnson's and Nichol Smith's visit to Eaton Terrace in 1930 will be found in Nichol Smith's article in the *Bodleian Library Record*, vol. viii, no. 2 (Feb. 1958). The dispersal had until that time favoured the British Museum and the Bodleian, although Nichol Smith was right in his belief that A. S. W. Rosenbach might have 'plundered' the Caledon House library. That part of Percy's library, which he himself had sold to the Earl of Caledon, had apparently remained untouched until visited by Sir Shane Leslie and Rosenbach in 1928. The results of this visit and the latter's subsequent transactions with Henry Folger have since been recounted by Edwin Wolf II and John Fleming in their biography *Rosenbach*. The remainder of the library of over 1,800 titles bound in approximately 880 volumes remained at Caledon until 1969, when on 23 June it came under the hammer as a single lot at Sotheby's. It was bought by Hofmann and Freeman on behalf of Queen's University, Belfast, for £90,000.

## 15. 'Goldsmith's Poetical Works, 1785'

Goldsmith's friends became acquainted with his brother, Maurice, on Oliver's death in 1774. In 1785 Percy published his proposal (a, b) for publication by subscription of an edition of Goldsmith's entire works, together with a memoir of the author by himself. In spite of the subscriptions received, as shown on the list preserved among the Meade papers (c), the edition was never published, though some of the surviving relatives did benefit financially. Percy's memoir eventually appeared in 1801.

## **16. Account for *The Hermit of Warkworth***

Percy's ballad *The Hermit of Warkworth* was first published by T. Davies and S. Leacroft in 1771, and quickly went through a number of editions. Subsequently it became one of the most popular chapbook texts, and was printed in great numbers throughout the north of England. This paper contains the financial statements between Percy and Leacroft for the first two editions.

## **17. Dromore Linen Market**

This leaflet announcing a weekly linen market at Dromore instead of a fortnightly one as previously, together with the premiums to be awarded for the best qualities and quantities brought to market, reflects the prosperity of the linen industry in northern Ireland in 1785. The industry, which was based on the cottage system, was to prosper for some time, though the inventions in cotton spinning and weaving by men such as Arkwright, Hargreaves, and Crompton at this time were pointing to its subsequent decline.

## **18. Bishop Percy's Paper Bill, 1811**

In Ireland, as in England, the clerks of the roads had from the first establishment of the Post Office enjoyed the privilege of franking newspapers. At the time of this circular two additional clerks had been established in Dublin, styling themselves express clerks, and undertaking to deliver the newspapers express. The papers were made up into parcels in London and addressed to these clerks, who had messengers waiting for their arrival in Dublin. On arrival the messengers began the distribution of the newspapers, without waiting as other suppliers had to do for the sorting of the mail. The news-vendors were joined in their complaints by the booksellers, because though this practice had originally been confined to newspapers, it had extended, as the circular shows, to periodicals. On the verso of the circular Austin, the Clerk of the Post Office in Dublin, has written out the invoice for Percy's deliveries, and promises him special rates if he should continue the order.

## **19. Game Notice issued by Pierce Meade**

Pierce Meade was the husband of Percy's daughter Elizabeth and grandfather of Constance. The clause in this Game notice relating to the tracking of hares through the snow came from the *Act for the Preservation of the Game* passed by the Irish Parliament in 1787.

## **V An Interesting Accession**

### **20. Great Exhibition of 1851**

Much of the Collection was put together from material acquired from attics and basements, and by sifting through the residue of estates. One of the most exciting 'finds' made in this way occurred when, on Johnson's behalf, Mrs. Thrusell visited the home of the Cotton family in Southampton. In early childhood two of the Cotton sisters had been taken to the Great Exhibition of 1851, and there had bought many of the specially wrapped souvenirs. When Mrs. Thrusell visited the house these purchases still remained wrapped in tissue, with two examples of each item, and as fresh as on the day they had been bought. Some of these items are shown here: packets of quills, needles, wafers, and stationery, all in their original condition and many with the special commemorative wrappers.

## **VI The Collection as Source Material**

While Johnson was Printer to the University many books which appeared from the Press contained illustrations taken from his Collection. These usually appeared without any acknowledgement of their source. A typical example of this would be the two volumes *Early Victorian England*, edited by G. M.

Young. Here are shown some books published during the last decade which have made use of the Collection.

### **21. John Lewis on Printed Ephemera**

John Lewis: *Printed Ephemera. The Changing Uses of Type and Letterforms in English and American Printing*. Ipswich, W. S. Cowell, 1962.

Mr. Lewis's book remains the most wide-ranging pictorial anthology of printed ephemera, from the indulgences of the fifteenth-century to police notices and whisky-bottle labels of the 1960s. Although the examples illustrated were collected throughout this country and North America, a fair proportion were taken from Johnson's Collection. Pages 232–3 show a selection of sauce-bottle labels all taken from the Collection.

### **22. Michael Twyman's Account of Printing since 1770**

Michael Twyman: *Printing 1770–1970, an Illustrated History of its Development and Uses in England*. London, Eyre & Spottiswoode, 1970.

Dr. Twyman has perhaps come nearest to fulfilling Johnson's own ambition of writing the history of printing other than book-printing. Though not entirely excluding book and periodical production, his account of the development of printing in the last 200 years is approached from the more ephemeral output of the presses. Apart from some informative chapters on technique, Dr. Twyman provides almost 900 reproductions of unfamiliar items for the most part taken from the Johnson Collection. Pages 190–1 shown here contain a variety of railway publicity items taken from the Collection.

### **23. Professor Wiener's Checklist of Unstamped Periodicals, 1830–6**

Joel H. Wiener: *A Descriptive Finding List of Unstamped British Periodicals 1830–1836*. London, The Bibliographical Society, 1970.

Professor Wiener's checklist of unstamped British periodicals published between 1830 and 1836 in defiance of the Stamp Acts illustrates the value of collections such as Johnson's in revealing the true extent of a particular type of material. He lists about 560 periodicals that come within his definition, and the majority of these are only known from odd numbers and short runs scattered throughout the country's libraries. A fair number of them are to be found in the Johnson Collection (cf. 64), and in view of the losses suffered by the British Museum during the Second World War the Bodleian, through the Hope, Pettingell, and Johnson Collections, is probably one of the best libraries for the study of such material.

### **24. Orlando Jewitt — The First of the Monographs**

Harry Carter: *Orlando Jewitt*. London, O.U.P., 1962.

Before the transfer of the Collection to the Bodleian, the University Press had published three monographs on members of the book and printing trades based largely on material in Johnson's Collection. Unofficially, these were referred to as the 'John Johnson Collection Monographs', but in the event the books themselves did not carry any such designation. The original intention is shown on these early proofs for Mr. Carter's book on the Victorian wood-engraver and illustrator Orlando Jewitt (cf. 47).

### **25. *The Reminiscences of Edmund Evans***

R. McLean: *The Reminiscences of Edmund Evans*. Oxford, Clarendon Press, 1967.

The second of the ‘monographs’ was an edition, with introduction and notes by Mr. Ruari McLean, of the Victorian colour printer, Edmund Evans's reminiscences. The typescript of the reminiscences was presented to the Collection by Mr. Rex Evans. The dust-wraper of the book is shown alongside the typescript (cf. 52).

## 26. Professor Isaac on William Davison

Peter C. G. Isaac: *William Davison of Alnwick, Pharmacist and Printer, 1781–1858*. Oxford, Clarendon Press, 1968.

The third and last of the ‘monographs’ to be published before the Collection was transferred (cf. 42, 94).

# VII The History of Book Production and the Book Trade

## 27. Fourdrinier–Towgood Papers

Johnson acquired this important collection of papers relating to the introduction and development of papermaking machinery into Great Britain from Mr. Graham Pollard (Birrell & Garnett Ltd.) in 1934. They had come from the estate of Joseph Wright, formerly manager of the Towgood Mill at St. Neots. For the most part, the papers are late copies made for legal purposes, but they are of great value in the study of this complicated story.

- (a) A copy of the ‘Private Ledger’ of the first partnership between the Fourdriniers and the Towgoods. This particular ledger covers the final period of the partnership from 1807 until 1809, and contains the accounts of Henry Fourdrinier, of Sealy Fourdrinier, and of their joint account with the partnership. A number of items are marked as not agreed by the partners, and an important note shows that £13,204 was withdrawn from their joint account for their patent experiments, without the consent of the other partners.
- (b) Circular letter from Henry and Sealy Fourdrinier dated 14 June 1837 asking the recipient to be present in the House of Commons and to support the report of the Select Committee on the question of their compensation. This copy is addressed to Edward Baines, Esq., M.P., a member of the Committee.
- (c) *Report from the Select Committee on Fourdrinier's Patent; With the Minutes of Evidence and Appendix. Ordered, by The House of Commons to be Printed, 1 June 1837, No. 351*. This is a most important document for understanding the spread and influence of the invention developed by the Fourdriniers.

## 28. Watermark Collection

The Library possesses a radioactive source (carbon 14) for the reproduction of watermarks. In an attempt to build up a collection of prints of such marks, not only are copies kept of all those ordered by scholars, but a regular programme of recording significant watermarks in the Library's manuscripts and printed books is maintained, and the file is kept with the Johnson Collection's files on paper-making. This print is of the mark of the earliest recorded English paper-maker, John Tate of Sele Mill in Hertfordshire. The rhyming colophon to Wynkyn de Worde's edition of Bartolomaeus, *De Proprietatibus Rerum*, 1496, records:

And John Tate the Yonger, Joye mote he broke  
Which late hathe in Englonde doo make  
this paper thynne That now in our englyssh this boke is prynted Inne.

and this print was made from the paper in the Bodleian copy (Arch. G c. 3).

### **29. Paper Ream Label**

Turkey Mill in Kent, which had been a paper-mill from the late seventeenth century, became in 1740 the principal mill of the famous Whatman family of papermakers. Another ream label from a later date can be seen at 75b.

### **30. Decorated Paper**

The small but interesting collection of decorated papers includes some early wallpaper fragments rescued by Johnson from the walls of the 'Golden Cross' in Cornmarket, Oxford. The present example of German gilt paper was probably made during the second quarter of the eighteenth century. The imprint, discernible under ultra-violet light, reads, AUGSPURG BEY IOHAN MICHAEL MUNCK NO 41.

### **31. A Bickham for the American Market**

With the assistance of Mr. Pollard, Johnson made a sizeable collection of specimens of writing-masters and their copy-books. *The Pennsylvania and Philadelphia Writing-Master. A New County Copy-book* is advertised, along with fifty-five other county copybooks, as being published by Bickham, the famous writing-master, on a letter-press advertisement in the British Museum's copy of the *English Monarchical Writing Master*, published c. 1756. The county copybooks appear to be an attempt by Bickham to sell some of his outstanding stock. This particular one is made up of plates from several of his earlier publications, and the 'accurate, though compendious Description of the above County', which no doubt appeared in each of the county copy-books, seems to have been taken from either *The British Monarchy*, 1743, or *A Short Description of the American Colonies*, 1747, as appropriate.

### **32. Specimen Sheet of Bookbinders' Tools**

This specimen sheet appears to be the sixth in a series issued by the family firm of Paas, Manufacturers of Bookbinders' and Printers' Ornaments, 26 High Holborn, London. The Printing Historical Society have recently issued a facsimile of a specimen of brass card borders issued by this firm as early as 1788 from 53 High Holborn. In 1832 John Paas was the victim of a particularly gruesome murder by the bookbinder James Cook in Leicester. The contemporary notoriety of this event is shown in the broadside account of another murder on show in the exhibition (228).

### **33. The Block for a Famous 'Nineties' Binding**

The Bodleian has long been recognized as an important centre for the study of the development of publishers' bindings, particularly so since the acquisition of Mr. John Carter's interesting collection. The Johnson Collection adds to the richness, with many fine examples of all types of nineteenth-century trade bindings and some of the papers of John Leighton (54). Here is the original block used by Leighton, Son & Hodge for Charles Ricketts's design on John Gray's *Silverpoints*, published by Elkin Mathews and John Lane in 1893, together with the Bodleian copy of the book (280 e. 1237).

### **34. Minsheu Issues a Specimen of his Dictionary**

In publishing his *Etymologicall Dictionary*, John Minsheu made two important contributions towards the practice of publishing by subscription. Firstly, he issued a specimen together with certificates of approval from several learned men; and secondly, he published lists of subscribers, entitled, *A Catalogue and True Note of the Names of such Persons which. . . have received the Etymologicall Dictionary*. In 1948 F. B. Williams identified ten variants of this list, four of which are now in the Bodleian: No.3 (Douce M subt. 21), No.6 (B 6. 10 Art.), and Nos. 7 and 9 (Johnson Collection). Another copy of No.7 is in the Broxbourne Library (now deposited in the Bodleian), and at least two further variants are known in Oxford college libraries. In describing the specimen it has been usual to follow Madan (*Oxford Books*, ii. 328), even when speaking of the Johnson copy. From Madan's notebooks it is clear that he was describing

the Ames copy in the British Museum (Ames 2, no. 460), and a comparison of that copy with the Johnson copy shown here reveals that they are quite different.

### **35. Booksellers' Trade Sales**

The catalogues of the sales of copies and shares in copies within the book trade remain relatively unexplored territory to the historians of that trade. Johnson had one of the three known runs of such catalogues for the eighteenth century, thought to have been those belonging to the firm of Rivington. The other two are still with the firms of Longman and Murray. One of the earliest known sales was this one at the Queen's Head Tavern in Pater–Noster–Row on 3 April 1718, when the copies belonging to the late John Nicholson were sold. The form of this catalogue is somewhat unusual in that the division into lots reflects the previous ownership of the copies — Parkhurst, Clavell, Hindmarsh, Cumberland, Cockerill, Basset, Chiswell, and Dr. Sherlock.

### **36. Edmund Curll in the Pillory**

In 1727 Curll was charged with the publication of *The Life and Actions of John Ker, of Kersland*; a translation by Robert Samber of Barrin's *Venus dans le cloître*; and Meibomius's *Treatise on Flogging* translated by George Sewell. In February 1728 he was fined twentyfive marks for each of the two erotic works and a recognizance of £100 for a year's good behaviour; while for publishing Ker's memoirs he was fined twenty marks and ordered to stand in the pillory for one hour. This broadside is explained by the account given in the *State Trials*:

This Edmund Curll stood in the pillory at Charing–Cross, but was not pelted, or used ill; for being an artful, cunning (though wicked) fellow, he had contrived to have printed papers dispersed all about Charing–Cross, telling the people, he stood there for vindicating the memory of Queen Anne; which had such an effect on the mob, that it would have been dangerous even to have spoken against him; and when he was taken down out of the pillory, the mob carried him off, as it were in triumph, to a neighbouring tavern.

### **37. William Bowyer's Bequest to the Stationers' Company**

As Cyprian Blagden pointed out, ‘. . . whereas illiteracy among Stationers was almost unknown in the seventeenth century, in the eighteenth it was not uncommon among printers' apprentices. When Bowyer made his will in 1777 he bewailed “that such Numbers are put Apprentices as Compositors without any share of School–learning, who ought to have the greatest” and he bequeathed, besides £5,000 to provide nine pensions for aged printers, the dividend from £1,000 for a journeyman compositor who was able to construe Latin and read Greek.’ This leaflet sets out the qualifications necessary for the award of the annuity from Bowyer's bequest.

### **38. Samuel Richardson and the Stationers' Company**

Samuel Richardson played an important part in the affairs of the Stationers' Company, being elected Master in 1754. He had been voted his first £40 share in the Company's English Stock in 1730, and finally obtained one of the largest shares of £320 three years before he became Master. The profits of the Stock were derived from the Company's monopoly in the printing of almanacs, psalms, psalters, primers, and ABCs; at this time it was paying something like 12½ per cent interest every six months. In 1740 Richardson owned an £80 share, and on this invitation to collect his dividend he authorizes the bookseller Allington Wilde, the brother of his first wife Martha, to receive it for him.

### 39. Booksellers' and Stationers' Trade-cards

Though not mentioned by Mr. Graham Pollard and Mr. Albert Ehrman in their account of the development of trade-cards, Johnson had a very large collection, including many for the book trade. The earliest trade-cards in this country seem to have appeared during the 1620s, whilst the earliest known dated card for the book trade in England is that of William Thorpe of Chester in 1664. A selection of eighteenth-century ones are shown here.

- (a) John Comyn of Grace Church Street. The original engraved plate with a modern impression.
- (b) Joseph Marshall at the Bible in Newgate Street. Actually Marshall is known to have been at this address as early as 1679.
- (c) Caesar Ward and Richard Chandler, Ship without Temple-Bar. Also at York and Scarborough.
- (d) Thomas Farmer, Ship within Aldgate.
- (e) James Buckland, Buck, Paternoster Row.
- (f) Thomas Field, Wheatsheaf, Corner of Paternoster Row.

### 40. Unrecorded Staffordshire Book Sale

Samuel Parsons is recorded by Plomer as being active in Stafford, Newcastle-under-Lyme, and Congleton in Cheshire between 1747 and 1765. This catalogue of a sale of a collection of books commencing on Thursday, 23 March 1749, appears to be otherwise unknown.

### 41. Catalogue of Blank Forms for 1780

This broadside, issued in 1780 by the Worcester printer and publisher J. Tymbs, is the earliest of a number of such lists and catalogues of blank forms owned by Johnson. They often prove to be of great value not only in helping to identify the forms themselves, many of which may be found throughout the Collection, but also in illustrating the spread and growth of bureaucracy. 'Dr. Burn' is presumably Richard Burn whose famous work *The Justice of the Peace and Parish Officer* was first published in 1755 and had reached its 14th edition in 1780. Of the 29th edition of 1845 the *D.N.B.* says, 'From two thin octavos this work has increased, under the hands of various editors, to "six huge closely printed volumes, each containing about 1200 pages"'. It is the most useful book ever published on the law relating to justices of the peace.'

### 42. William Davison of Alnwick

The last of the 'John Johnson Collection Monographs' already referred to, was Professor Isaac's book on the famous nineteenth-century Alnwick printer, William Davison (26). This handbill sets out his various lines of business.

### 43. Peck's Library at York

A considerable amount of interest has been shown by scholars in the catalogues of circulating and subscription libraries of the eighteenth and nineteenth centuries, such as this one put out by E. & R. Peck at York in 1797. Since the 1930s the Bodleian has had a unique collection of these catalogues, which it has been careful to improve in recent years. The labels used by these libraries often provide additional information, and the Library has a fine collection of these thanks to the generosity of Dr. A. N. L. Munby (Don. e. 267-8). Johnson's Collection adds yet a few more catalogues to Bodley's holdings, together with another fine collection of labels.

### 44. John Whittaker's Gold Printing

This is one of the 'pages' from the *Ceremonial of the Coronation of His Most Sacred Majesty King George the Fourth*, West-Minster, 1822, which was printed in gold by John Whittaker. In 1824, in the



second volume of his *Typographia*, whilst describing the power of the relatively new Columbian Presses, Johnson tells of one specially

made for Mr. John Whittaker, of Queen Street, Westminster, for the express purpose of printing a most singularly splendid work in letters of gold, . . . which reflect the greatest credit on Mr. Whittaker's skill and judgement in this singular department: so great was the power required to produce fine impressions of the pages in gold characters, that Mr. Whittaker actually broke the long side of the Staple, just under the part to which the Bar is attached: and consequently required him to have a new Staple, at which press he is now proceeding with this curious production.

#### **45. Straker's Lithographic Presses**

A trade circular for one of the most important English makers of lithographic presses during the nineteenth century. As Dr. Twyman has pointed out, Straker was the only English maker named in the list of leading European inventors and manufacturers incorporated into the 1850 edition of L. R. Brégeaut's *Nouveau manuel complet de l'imprimeur lithographe*.

#### **46. Siderographic Specimen of Perkins, Fairman, & Heath**

'Siderography' or 'steel engraving' were the names used to describe the process of making any number of identical engraved plates, introduced into this country in 1820 by the American, Jacob Perkins. 'The original engraving was made on a plate of soft steel and the steel was then hardened. . . . Next a cylinder of soft steel was rolled and pressed repeatedly over the engraving by means of a special machine until the image was transferred to the cylinder in relief. The cylinder was then hardened, and used in its turn to impress the image into any number of soft steel plates. These were then hardened for printing.' Combined with the eccentric turning designs, which were currently being demonstrated, siderography proved to be a useful process in security printing.

#### **47. Orlando Jewitt**

Jewitt formed the subject of the first of the 'John Johnson Collection Monographs' (24). The Collection contains large numbers of proofs of his engravings for the many books which he illustrated. Shown here is an original engraved block for a title-page to the *Book of Common Prayer* and his trade-card.

#### **48. Jackson's Chiaroscuro Printing**

John Baptist Jackson was an English wood-engraver who studied under Papillon in Paris during the 1720s. He then moved to Venice, where he revived the fifteenth-century practice of printing in colour from suites of wood blocks, and about 1745 published a series of prints of paintings by Venetian artists. One of the prints of a painting by Veronese is shown here. On returning to England he applied his art to the manufacture of wallpaper, and established a manufactory in Battersea.

#### **49. Congreve's Compound-plate Printing**

Sir William Congreve was a member of the Bank of England's 1818 'Committee to examine plans for the improvement of bank notes', who himself submitted several ideas for consideration. His compound plate 'was made by cutting a plate of fairly strong metal. . . into a stencil. This was then placed on a flat surface and a more fusible metal was melted and poured over the back. This formed a second detachable plate covering the back and filling the holes of the first. The face of the whole compound plate was next engraved with lettering and mechanical patterns in a continuous design over both metals. For printing, the two plates were separated, inked in different colours, fitted together again and printed at one impression.' Though not adopted by the Bank of England the process was widely used for other forms of security printing, particularly by Whiting and Branston, a splendid collection of whose work may be seen in an

album preserved in the St. Bride Printing Library. A photocopy of this album is kept with the many examples in the Johnson Collection. The process is here seen used to great effect on a ticket for the coronation of George IV (cf. 75b).

### **50. Embossed Prints**

This embossed portrait of Lord Brougham and Vaux illustrates another of Congreve's patents, for printing and embossing at one impression. It is described as 'an extension of the compound plate idea. A relief metal engraving and an embossing die were combined in one plate; the plate was rolled up on the relief surface in colour, and then printed at a cylinder press with considerable pressure. The process was sometimes known by the French name "gaufage". It was practised by Whiting who lettered his plates "Whiting, patentees" like his compound plates, and a similar process was practised by Dobbs and De La Rue.' Embossing was a very popular process in the stationery of the second quarter of the century; it was also adapted to publishers' bindings in the fields of gift books and albums.

### **51. Colour Printing by George Baxter**

Published on 19 July 1856, 'The Hop Garden' has always been recognized not only as one of the most attractive, but also as one of the most accomplished of Baxter's essays in colour printing. At the Baxter sale in 1860, Southgate & Barrett's *Catalogue* listed as lot 3010 the engraved steel plate and the twelve blocks necessary for this print, 'in standing formes, fixed with moveable Tympan, and ready for immediate working'. They were purchased for £16. 16s. by the lithographic printer William J. Shepherd of 2 Castle Street, Holborn. The print subsequently appeared in the Vincent Brooks; Vincent Brooks, Day & Sons; and Le Blond republication lists.

### **52. Edmund Evans's Colour Printing**

Possibly the best remembered of the nineteenth-century colour printers along with Baxter, Evans was the subject of the second of the 'monographs' published by the Press (25). Mr. Rex Evans's gift included a great number of proofs of the work of the Evans firm, notably many for the cheap reprints known as 'yellow-backs'. The proof for the 1874 Christmas cover of *Kind Words*, which is on show, was engraved and printed in four colours on yellow paper by Evans from a drawing by T. Sulman.

### **53. American Colour Printing of the Late Nineteenth Century**

This amazing piece of colour printing by the Cincinnati firm of Earhart and Richardson illustrates the technical skills that had been achieved by the end of the nineteenth century. This sample card shows 'thirty-eight colors produced by six impressions. The colors were printed in the following order—gold, red, blue, yellow, gray and black.' J. F. Earhart published a standard work on colour printing, *The Color Printer: A Treatise on the Use of Colors in Typographic Printing*, in 1892.

### **54. Design for the Great Exhibition Shield**

The Collection contains many of the working papers of the famous designer of nineteenth-century publishers' bindings, John Leighton. This design for the Great Exhibition Commemoration Shield is shown along with a copy of the shield incorporated into a binding. The explanation of the design reads:

The world encircled by the proclamation of the Exhibition & surrounded by the peaceful arts of all nations. RAW MATERIAL—Miner. Planter (picking cotton). Shepherd. MANUFACTURES—Weaver. Designer. Potter. COMMERCE—Merchant. Retailer. Export Trader. The shield is divided into compartments by the caduceus (the symbol of peace & concord) also the heraldic types of the United Kingdom. The whole is bordered by a wreath inscribed with the names of those great men of all nations who have aided manufactures.

The metal plaque in the binding is inscribed, 'Published as the Act Directs by Henry Elkington. 20 February 1851.' Elkington's firm worked the shield in various metals. The binding covers only a guard-book, in which are mounted this design, a rough drawing for the design, and an engraving of it by H. Leighton. The decorated end-papers are by Owen Jones.

### **55. Were Edward Johnston's Letters for the Doves Press Preserved?**

The story of the quarrel between Cobden-Sanderson and Emery Walker over the ownership of the Doves type is well known, as is Cobden-Sanderson's subsequent dumping of the punches, matrices, and type into the Thames. However, accompanying this galley proof of initial letters is a memorandum from the Chiswick Press, dated 27 February 1917, asking that the letters designed by Johnston which are to be saved should be indicated. On the verso Cobden-Sanderson has replied, 'I have crossed out in *Red* all those which are *not* Johnston's. Yours C-S'.

### **56. Electrotypes for the Kelmscott Press**

This specimen of Kelmscott Press initial letters is inscribed by Emery Walker, 'Wood engravings and electrotypes of the same printed together to demonstrate to W. M. that there is no perceptible difference. E. W.' The interesting collection of proof pages, paper samples, and ephemera of the Kelmscott Press make a useful addition to the Bodleian holdings of the printed books, and to the pasted-up specimen book of borders and initials given to the Library by Mr. Philip Hofer in 1957 in honour of Herbert Davis, then Reader in Textual Criticism at Oxford (Arch. C d. 65). The sheets of the Kelmscott books were originally printed with the spaces for initials and borders left blank; these were then submitted to Morris, who used his copy of the specimen book to decide which letters or borders would be used.

### **57. James Guthrie and the Pear Tree Press**

Of all the materials relating to private presses which Johnson gathered together, the largest collection is for James Guthrie's Pear Tree Press. Established in Essex as early as 1899, the press finally settled at Flansham in Sussex in 1907, and Guthrie continued to experiment and teach there for over forty years. An all-round craftsman and artist, Guthrie has not received the attention due to him, probably because of the difficulties involved in reproducing the intaglio plate printing in which he specialized. The Collection contains numerous trials for all his books and examples of the majority of his work from the earliest days. Exhibited are an early design and trial proof done for William Collins's *Ode to Evening* published in 1937.

### **58. Stanley Morison and the 'Fell' Types**

The appearance of the monumental *John Fell: The University Press and the 'Fell' Types*, coincident with Morison's death in 1967, marked the culmination of a project which had been instigated by R. W. Chapman in 1925. On the tercentenary of Fell's birth, Chapman had invited Morison to carry out a 'scientific' study of the historical typographical material preserved at the University Press which had been bequeathed by Fell to the University in 1686. During his period as Printer Johnson gave much support to this project, and some of the first fruits, a series of broadside specimens, had already been prepared by the time of the Bumpus Exhibition in 1930. The broadside specimens of the twenties were followed by quarto and octavo specimens in the thirties and fifties, each dealing with portions of the material. In the early years Morison was assisted by Mr. J. S. G. Simmons and then, after the war, by Mr. Harry Carter, Archivist to the University Press. Mr. Carter's work entailed research not only into the types and punches preserved in Oxford, but also a great deal into those at the Plantin-Moretus Museum in Antwerp. The present exhibit shows Morison and Mr. Carter at work on a proof of the specimen devoted to the typographical flowers.

## 59. Bruce Rogers and the Lectern Bible

The failure in 1929 of the royal librarian at Windsor to find a Bible of sufficient typographical quality for George V to present to the Memorial Church at Ypres, led to the Oxford University Press producing a newly designed Bible of lectern size. This Bible, designed by Bruce Rogers and printed by Johnson, took six years to produce, and on its appearance was generally regarded as the finest large Bible to have appeared since that of Baskerville in the eighteenth century. Beatrice Warde described it as 'probably the most magnificent book that has ever been machine-set, and machine printed'. Rogers wrote two accounts of the production of this Bible, a serious one and the *jeu d'esprit* shown here along with some of his original working drawings.

## 60. Robert Walker, Newspapers and the Number-book Trade

Robert Walker was one of the most energetic of number-book publishers, and it would seem that as early as the 1730s he was engaged in some sort of syndicating venture based on provincial newspapers printed in London. Copies of several of his religious and historical number-publications have been reported with local newspapers printed in the form of an outside sheet or wrapper. Thus we find such papers as the *Shropshire Journal with the History of the Holy Bible* and the *Warwickshire and Staffordshire Journal with the Exposition of the Common Prayer*. Walker's interest may have been in promoting the sales of his number-books, but he may also have been attempting to evade the stamp duty on newspapers.

- (a) *Exposition on the Common Prayer*. Nos. 3–87 (3 Aug. 1737–10 Jan. 1738/9). There does not appear to be any connection between this particular issue and any provincial newspaper; nor is there any exposition of the Book of Common Prayer. In fact it has the appearance of any ordinary newspaper, carrying news on pp. 2–4 and a serialization of *Hudibras* on p. I.
- (b) *The London and Country Journal: with the History of the Old and New Testament*. No. 72 (3 Dec. 1741). This copy is only the newspaper, and does not contain *The History...*, which was presumably either inserted or acted as an outer wrapper.

## 61. Early News-books

*The Weekly Account*. No.6 (11 Oct. 1643). One of the early news-books in the Collection. The publisher of *The Weekly Account* was a Philip Lane, of whom little seems to be known, though Plomer mentions that he appeared to have been in partnership with Matthew Walbanck in this same year.

## 62. Exeter's Early Newspapers

The lapse of the Licensing Acts of Charles II and James II in 1695 ended the restrictions on printing in the provinces, which had been in existence since the incorporation of the Stationers' Company by Philip and Mary in 1557. The first provincial newspaper began to appear in the first decade of the eighteenth century, and Exeter provided two out of the first nine recorded.

- (a) *Sam Farley's Exeter Post-Man*. No. 556 (10 Aug. 1711). Apparently the only surviving copy of this paper. As it is not clear how many times a week Sam Farley's paper appeared it is not possible to be certain when it began. If the number on this copy is correct, and it had appeared only once a week, this would mean that it began in December 1700 and was the earliest of all provincial newspapers. However, a contemporary reference would indicate that it was not until 1704 that it first made its appearance, by which time there were newspapers in both Norwich and Bristol.
- (b) *Jos. Bliss's Exeter Post-Boy*. No. 241 (17 Aug. 1711). One earlier number of this newspaper, for 4 May 1711, is to be found in the British Museum. It first appeared some time in April 1709.

### 63. General-strike Newspapers

The story of Churchill's mobilization of His Majesty's Stationery Office to print *The British Gazette* during the General Strike of 1926 is well known. Less well known are the many cyclostyled newsheets published by various groups of strikers and their opponents.

- (a) *Workers Bulletin*. 5 May 1926. Published by Marjorie Pollitt.
- (b) *The Fascist Evening News*. 5 May 1926.

### 64. Fight Against the Newspaper Stamp

Mention has already been made of Professor Wiener's *Descriptive Finding List of Unstamped British Periodicals, 1830–1836* (23). These two items are recorded only in the Johnson Collection.

- (a) *The Probe: by Thomas Little, Esq.* No. I (31 Aug. 1833). Published, printed, and edited by John Joseph Stockdale, its aim was to publicize and seek redress for wrongs committed upon servants. The first number is taken up with a discussion of legal troubles in which Stockdale had been involved during 1828–9.
- (b) *The Penny Pirate*. No. I (10 Nov. 1832). Published by William Strange, this was an illustrated popular miscellany of tales, verses, anecdotes, and other varieties.

## VIII Elections

### 65. Disorderly Contest at Westminster in 1819

In 1819, on the death of Sir Samuel Romilly, a very disorderly contest was fought in Westminster for fifteen days between George Lamb and the radicals John Cam Hobhouse (Baron Broughton) and Major Cartwright. In spite of the radical propaganda, some of which is shown, Lamb won the seat on this occasion, though he was to lose it in the following year. It will be seen that the radicals not only attacked Lamb's politics, but also poked fun at his literary endeavours. He had been one of the early contributors to the *Edinburgh Review*, and as such had been attacked by Byron in 1809 in *English Bards and Scotch Reviewers*.

### 66. Lord John Russell's Defeat in South Devon

This broadside addressed to the 'Electors of Devon' is related to one of the two contests for the constituency of South Devon in 1835. On 13 January Lord John Russell was returned for the constituency, which he had represented during the previous parliament, but on his being appointed Home Secretary and Leader of the House of Commons under Melbourne he was forced to offer himself for re-election. On this occasion he was defeated by Montagu Edward Parker by 627 votes. However, Charles Fox obligingly applied for the Stewardship of the Chiltern Hundreds and on 19 May Russell returned to the House as member for Stroud.

### 67. Candidates' Cards

- (a) Admiral Sir Richard Bickerton sat for the Borough of Poole from 1808 to 1812. He was returned on 24 February 1808, 'the last election for Poole, so far as related to one of the burgesses, having been determined to be void'.
- (b) Lord Ramsay represented Liverpool for only a few months during 1880. The eldest son of the 12th Earl of Dalhousie, he was elected in February 1880, but on his father's death in July he succeeded to the earldom and a new writ was issued.
- (c) Francis Henry Fitzhardinge Berkeley was first elected for Bristol in 1837 and continued to represent the city until his death in 1870. His first speech in favour of the ballot was made in July

1842; and the introduction of a private member's bill to provide for it became almost an annual event throughout the rest of his life. Shortly after his death Gladstone spoke in favour of the ballot and it was finally introduced in 1872.

- (d) Nottingham West in 1885 was John Burns's first attempt to get into Parliament, but he came bottom of the poll with only 598 votes. In 1892 he was elected for Battersea in a straight fight against a Conservative candidate.
- (e) The candidates in the East Surrey Election for 1865 were the Hon. Peter Locke King, Charles Buxton, Walter W. Burrell, and R. C. E. Abbot; the first two were returned.
- (f) Bonar Law fought two successful elections at Dulwich, the first in 1906 after his defeat earlier in the same year at Blackfriars, Glasgow, and the second in 1910, shortly before his unsuccessful attempt to regain North-west Manchester for his party.

#### **68. Record of the Canvass for the Northern Division of Northamptonshire**

This canvass book relates to the Northern Division of Northamptonshire between 1832 and 1835. Charles Wentworth Fitzgerald, Viscount Milton, was first returned in December 1832, and again in March 1833 and January 1835. Thomas Philip Maunsell Esq., was finally returned on Viscount Milton's death in December 1835. The paper of the canvass book contains the watermark date of 1831. It is interesting to note that the canvass does not appear to have been taken immediately before an election.

#### **69. Rare Election Piece from the S. Dominic's Press**

After a brief spell of military service, Eric Gill received a provisional discharge on 30 November 1918 and immediately returned to Ditchling. Throughout 1918 his conversations with Father Vincent McNabb, Desmond Chute, and Hilary Pepler had strengthened his conviction in the corruptness of the capitalist system, and this plea to the electors of Ditchling to abstain from voting in the parliamentary election of 1918 no doubt resulted from that conviction. There was only an average poll in the Lewes Division of the County of Sussex, in which Lt.-Col. W. R. Campion (Conservative-Unionist) had a comfortable majority.

#### **70. The Vote at Eighteen**

This card was circulated during the 1970 General Election by the Labour Party, to remind young people that *The Representation of the People Act* of 1969 had extended the franchise to all those over eighteen years of age.

#### **71. Disputed Election for Yorkshire in 1734**

The candidates in the election of 1734 for the County of Yorkshire were Sir Miles Stapylton, Cholmely Turner, Sir Rowland Winn, and the Hon. Edward Wortley Montague, the first two being declared elected. Immediately on the closing of the poll Winn demanded a scrutiny, to which the sheriff appears to have agreed reluctantly and fixed for 30 May, but no such scrutiny took place. On 28 January 1735 Winn presented a petition to Parliament together with much evidence to show that votes had been accepted from people who had no right to them. In February some ten peers and forty commoners of 'the principal nobility and gentry' of the county met at the Castle Tavern in Drury Lane, in order to pledge their support of Stapylton and to raise money for the defence of the seat. The case dragged on, Winn renewing the petition in January 1736, but finally it was withdrawn. When the news of this reached Yorkshire, general rejoicing was reported throughout the county; the city of York adopted a festive air with the cathedral bells ringing in the country interest, gentry parading the streets wearing blue cockades, boats with music on the river, and bonfires and decorations everywhere. This list of the voters for Stapylton and Wortley Montague in the Wapentake of Claroe was presumably produced during the course of the parliamentary struggle for the seat.

## IX Taxation

### 72 Searcher's Receipt of 1712/13

At each port it was usual for there to be a 'customer' or collector, a 'controller' as check, and a 'searcher' who supervised the actual landing and shipment of goods. By the second half of the seventeenth century most of the lucrative posts were held by people of rank, who had secured their 'employments' through patents granted by the Crown. Sometimes a patentee held several sinecures; and sometimes, for cheapness, two or three of them shared one deputy who actually did the work. In 1671 the farming of customs was abolished and a new staff of collectors and searchers appeared at the outports, but the old customers and searchers were allowed to remain. Thus arose a system of having a collector, a controller, and one or more searchers to do the actual work, and a patent customer with a controller, and a patent searcher as well, to do little or nothing but pocket the salaries, fees, and gratuities. This receipt for the Port of Milford on 12 January 1712/13 names Richard Evans, Gent., as searcher and Nicholas Hickerson as his Deputy.

### 73. Tax Collecting in the Early Nineteenth Century

The French Wars in the late eighteenth century and Pitt's successive budgets had led, by the turn of the century, to a complicated tax system, which demanded much expertise on the part of the collectors and assessors.

- (a) In the yellow wrapper is one of the octavo editions of the acts relevant to the tax system—*An Act (Passed 21st March 1799) to Amend and Render More Effectual Two Acts,...for the Redemption and Purchase of the Land Tax*. London, Eyre & Strahan, 1799.
- (b) In the blue wrapper, *Assessor's Instructions, 1815*. London, Wright & Co., 1815. These instructions relate to the Assessed Taxes, which were both numerous and complicated (cf. 74, 75).
- (c) The packet of blank forms are for 'Claims of Exemption from the Duty on Dividends on Behalf of Charitable Institutions' and are again printed by Benjamin Wright & Co.

### 74. Voluntary Contribution of 1798

The Assessed Taxes were taxes on wealth in terms of movable property, and as such were aimed mainly at the luxury of the rich. Pitt's November budget of 1797 tripled all such existing taxes, and became the object of a great deal of criticism. One line of argument against it was that it would involve too much searching into men's private affairs; and the same argument was used against the idea of a tax levied on income or capital. Rather than face such a tax Parliament passed an *Act for Granting to His Majesty an Aid and Contribution for the Prosecution of the War*, which allowed for a voluntary contribution to be paid into the Bank of England, above the amount of the class of an individual's assessment. This receipt appears to be for such a contribution under the Act. A tax on income was introduced, nevertheless, in 1798.

### 75. A Variety of Tax Labels and Stamps

- (a) One of the Assessed Taxes was the Hair Powder Tax. Introduced in 1795 and known as the 'guinea-pig' (pig tail) tax, it was charged upon the householder in respect of the persons in his household who wore hair powder. The tax obviously led to a decline in the fashion for powdered wigs. It was repealed in 1869.
- (b) Ream Label for Mill No. 282 in 1835. Taxes on paper were introduced under Queen Anne in 1712 and remained in force until 1861. Along with the newspaper stamp they belonged to a group known as the 'taxes on knowledge'. This label is another example of the compound-plate printing illustrated earlier (49).
- (c) The Perfume Tax was introduced in 1786 along with taxes on tooth-powders, pomatum, and hair powder. It was also necessary to acquire a licence to deal in such commodities. Repealed in 1800.

- (d) Taxes on playing-cards also date back to the reign of Queen Anne. Until 1862 the pack contained a duty card, usually the Ace of Spades. Mid-nineteenth-century methods of producing this card, however, made it distinctive to touch, and it was consequently done away with. After 1862 the packs were required to be enclosed in wrappers provided by the revenue office.
- (e) Cavendish first taxed patent or 'proprietary' medicines in 1783, partly as a discouragement to their increasing number. Subsequent Acts contain very informative schedules listing many of these medicines by name. It is interesting to see on this label further evidence of the traditional link between the book trade and the trade in patent medicines through the appearance of Dicey's name.
- (f) A Glove Tax was introduced by Pitt in 1785, together with licences for dealers. It was necessary to place in the right-hand glove or mitten of every pair sold a stamp-office ticket to denote the duty. Repealed in 1794.
- (g) The Hat Tax (1784–1811) was similar in form to the Glove Tax. Again a stamped ticket had to be fixed to the lining of the crown of hats sold. Wordsworth's appointment as a tax officer prompted Byron to remark that he would 'think of him oft when I buy a new hat: There his work will appear'.
- (h) The Postmaster General's monopoly of the hire of post horses was abolished in 1780. From the previous year until 1869 licences and taxes were levied on those who rented and on those who hired such horses.
- (i) Taxes had originally been imposed on coffee as a drink at the Restoration, and later it was extended to the importation of the berries. Walpole's warehouse system for both tea and coffee dated from 1723.
- (j) James I's dislike of tobacco, expressed in his *Counterblast to Tobacco*, also appeared in the form of an impost on the commodity. Gladstone reorganized the whole structure of tobacco taxation, and at the time of this duty band in 1874 the sale of tobacco brought around £7½million per annum into the revenue.

## 76. Pitt Taxes Legacies and Shares of Personal Estates

In 1796 Pitt charged property in the hands of executors; and, as suggested by Adam Smith, followed the Roman system, and that in force in imitation of it in Holland, by imposing a tax on collateral succession, at different rates according to degree of relationship between the deceased and the recipients of the property. Para. v of 36 Geo. III, c. 52, laid down that 'it shall be lawful for the said Commissioners of Stamp Duties, from Time to Time, to Provide sufficient Quantities of Paper adapted for such Receipts or Discharges as aforesaid, and to cause to be printed thereon the Form of Words in the Schedule hereunto annexed'. This is such a receipt and discharge as laid down in the Schedule.

## 77. Victorian Adhesive Fiscal Stamps

Associated with the large collections of postage stamps which Johnson brought together are similar collections of fiscal and revenue stamps. The dates are those of the issues illustrated.

- (a) Foreign Bill, 1856.
- (b) Common Law Courts, 1866.
- (c) Customs, 1860.
- (d) Judicature Fees, 1875.
- (e) Inland Revenue, 1865.
- (f) Probate Court, 1860.
- (g) Draft Payable on Demand, 1855.
- (h) Chancery Court, 1856.
- (i) Admiralty Court, 1855 or 8.
- (j) Police Courts, 1895.
- (k) Life policy, 1865.



## **X Religion**

### **78. Occasional Conformity**

Under the Corporation Act (1661) reception of the Sacrament became a necessary qualification for holding office; and under the Test Act (1672) Dissenters had to produce a certificate, such as this one, testifying to their having communicated before appointment to an office was open to them. ‘Occasional conformity’ became a much-debated issue, and in 1702 and 1703 its opponents attempted to get bills through Parliament to prevent Dissenters from holding office simply by occasional reception of the Sacrament. Both attempts narrowly failed. However, in 1711 Dissenters were forced to forfeit their offices, and if they wished to take them up again they had to stop attending their conventicles and attend an Anglican church for a year. The Corporation Act was very unpopular with the Whigs, but despite this it was not repealed until 1718. The Test Act remained in force until the reign of George IV.

### **79. Parish Meeting at the ‘Dog and Duck’**

The Dog and Duck Tavern was no doubt an entertaining place for the parishioners of St. Thomas, Southwark, to meet at for their Charity Dinner, for though it had been a fashionable resort for the respectable earlier in the century, by this time it had a notorious reputation. It is remembered as one of the haunts of the celebrated courtesan Miss Mary Johnson, better known as Tippy Molly. Tippy Molly was the subject of some verses by John Pendred, the compiler of the earliest directory of the book trade, which so pleased the heroine that she gave him the narrative of her life to publish. This, together with further accounts in *A Modern Sabbath, or a Sunday Ramble*, 1794, do not incline one to the belief that the ‘Dog and Duck’ was the most appropriate place for a parish meeting.

### **80. Methodist Circuit Plan**

‘I know were I myself to preach one whole year in one place, I should preach myself and most of my congregation asleep.’ Thus John Wesley in one of his letters, and thus his insistence, from the first, upon itinerancy. To begin with, England was divided into only seven circuits with a change of preacher every month. In 1758 the number of circuits was increased to thirteen, but within seven years there had been a further subdivision, which resulted in thirty-nine circuits served by twenty-five assistants and forty-nine other travelling preachers. At the time of Wesley’s death in 1791 there were 114 circuits. This particular plan for the North Shields Circuit in 1844 predates the controversies of 1849, which caused something of a decline in the Methodist Church.

### **81. Mrs. Bramwell Booth**

Florence Soper married William Bramwell Booth, the son of General Booth, in 1882. From the time of her marriage she took over the charge of social work among women within the Salvation Army. This announcement gives details of a meeting in Oxford Town Hall on 28 November 1892, when Mrs. Booth gave an address on the ‘Latest Developments of General Booth’s Social Scheme’.

### **82. Holy Pictures**

The origins of holy pictures, small prints to be picked up in churches and at shrines, are probably to be found in the beginnings of woodcut illustration. As Hind pointed out, ‘It was certainly a constant habit of cutters to repeat a popular design. . . , and it is tempting to think that these popular designs in some cases preserved pictures venerated by the pilgrims at the shrines they visited.’ Such items are not easily dated, as the blocks and plates would be used over and over again. The two Dutch ones shown here, in spite of their appearance, are apparently of the nineteenth century.

### **83. Parish of Dunse**

Calvin had laid down that ministers should be assisted by 'Seniors' selected from the congregation, and attempts to revive New Testament eldership were common among the reformers on the Continent. The Presbyterian Church in Scotland gave an important place to eldership from the beginning; they were given a constitutional place by Knox's *First Book of Discipline* of 1560. At this time elders were laymen elected for a specific time, but by the *Second Book of Discipline*, 1587, the office was for life, and elders were now ordained. The elders' function was primarily spiritual, but it might also be temporal. Elders continued to play an important part in the Presbyterian Church of Scotland in helping to bridge the gap between the clergy and the people. This notice for the parish of Dunse has clearly aroused the anger of some non-Presbyterian.

### **84. The Countess of Huntingdon's Connexion**

Selina Hastings, Countess of Huntingdon, joined Wesley's Methodist Society in 1739, and by 1746 had given herself completely to social and religious work. In 1768 she opened a Methodist seminary at Trevecca House, Talgarth. Her main method of supporting Methodist ministers was to appoint them as her own chaplains; but her opinion that she could, as a peeress, appoint to the rank of chaplain as many priests of the established church as she wished, and employ them publicly, was disallowed by the Consistory Court of London in 1779. Consequently she registered her chapels as dissenting places of worship under the Toleration Act of 1689, and in 1790 she formed them into an association. Harper's motives in printing this strange letter from John Berridge, A.M., Vicar of Everton in Bedfordshire, are not altogether apparent.

### **85. Missionary Meeting**

This meeting, at East Butterwick, was held in an area of some significance to Methodists. East Butterwick was near Epworth, where Wesley's father was parish priest and Wesley spent his childhood. Methodism was introduced into South Africa in 1806, when General Baird seized Capetown. The term 'savage Barbarians' may be a reference to the fact that William Threlfall and his two assistants had been killed in trying to convert the Namaquas. William Shaw, from 1823, was more successful among the Bantu, and there was also more success with the Kafir, into whose language the New Testament was translated in 1846. The first mission to Fiji of William Cross and the Revd. Cargill was in 1832, but only a thousand natives had been converted by 1845, and no impression had been made on the high chiefs.

### **86. Spurgeon Preaches to the Baptist Union**

Charles Haddon Spurgeon was one of the greatest preachers of the Victorian era. After becoming a Baptist in 1850, in 1854 he preached at Southwark with such success and drawing such huge crowds that a new church, the Metropolitan Tabernacle in Newington Causeway, had to be built for him. He founded a pastors' college, an orphanage, and a colportage association for the propagation of uplifting literature. Rigidly opposed to the more liberal methods of Biblical exegesis, he became involved in many controversies, chiefly with the evangelical wing of the Church of England in 1864, for remaining in a Church that taught Baptismal Regeneration; and over Biblical exegesis, which finally led to a rift in his relations with the Baptist Union in 1887. This ticket is for a sermon preached in the St. Andrew's Halls, Glasgow, during the Autumnal Session of the Baptist Union in 1879.

### **87. Anti-Catholic Propaganda**

The attraction to Roman practices of some of the later members of the Oxford Movement led to an upsurge in anti-papal and anti-Catholic propaganda in the late nineteenth century. Auricular confession appeared quite early and particularly alarmed the Low Church party. This particular pamphlet, *The Confessional Unmasked!*, shows the crudity of much of the popular anti-papal literature.

## **XI Education**

### **88. School Exercise Book of 1797**

This exercise book was begun on 20 March 1797 by a Lydia Urwick. It is illustrative of the contemporary fashion among stationers and printers for decorating the front covers of such books with one or other of their larger woodcuts. The book has been used as a writing copy book and Lydia has repeatedly copied out such phrases as, 'Quit vicious companions', 'Truth is never ashamed', 'Youth is too precipitate man', and 'Xenocrates was learned'.

### **89. A Charity School at Shrewsbury**

Charity schools were begun by the S.P.C.K. in 1698. They were mainly associated with parishes, and the masters were required to be members of the established church. The principal qualification for teaching appears to have been stern moral fibre rather than scholastic achievement of any kind. The curriculum advertised on this announcement by Henry and Sarah Morris of the school in the parish of St. Julian, Shrewsbury, of their intention of opening a new school at Grinshill in 1792, is fairly representative, although it does not indicate the considerable emphasis on religious instruction. In some schools spinning, gardening, and ploughing might also be taught. Charity schools were part of the movement to educate the children of the poor, and it seems unusual to charge even as moderately as is indicated on this prospectus. This would have been one of the subscription charity schools, which were controlled not by the vestry but by the voluntary subscribers in the parish, on whom fell the responsibility of raising funds and providing masters. Policy would be agreed upon by vote at a general meeting of the subscribers, who were of the middle rather than upper classes.

### **90. Charity Sermon for the Benefit of the Blue-Coat School**

The Blue-Coat School is a more substantial member of the same movement to which the little school of Henry and Sarah Morris belonged. The name 'Blue-Coat' would have come from the colour of the clothing provided for the children by the benefactors of the school, like the famous Grey Coat School in Westminster. On certain Sundays fund-raising services would be held for the charity school in the parish, and there would be a special sermon and collection. Traditionally the children would sing a hymn, to bring them before the notice of the congregation: one school in one year sang an anthem, thus outraging propriety by aiming above their station. William Blake's 'Holy Thursday' in *Songs of Innocence* describes such a scene. This notice advertises a charity service at the Abbey Church, St. Albans, on 18 September 1825.

### **91. Rag-collecting Brigade of the London Ragged Schools**

Generally speaking the ragged schools aimed at the utterly destitute, a lower level than the charity schools tended to reach. In 1818 John Pounds, a Portsmouth cobbler, attracted local urchins into his shop with a bribe of hot potatoes and gave them a little basic education while he worked. From these beginnings came a movement which was characterized by the purely voluntary nature of the organization of the schools. They were run by philanthropic persons or by others paid by such persons or institutions, and gave pupils of all ages free elementary instruction, often attracting them with a free meal or a gift of clothing. The London Ragged School Union was instituted, under the guidance of Lord Shaftesbury, in 1844. The Education Act of 1870 gave these schools no government assistance because the vast majority of them gave no trade instruction. The necessity for constant fund raising involved the boys in such activities as illustrated on this handbill for the rag-collecting brigade.

## **92. Labour's Education Policy in 1906**

At this well-attended meeting on 18 May 1906 Ramsay MacDonald proposed the motion, which was seconded by Mrs. Cobden-Sanderson, that the Education Bill should be amended to ensure that '(a) A national and fully equipped system of schools of all grades, and of training colleges for teachers shall be established, all under complete public control; (b) all schools to be free with adequate financial support from national funds so that poverty shall be no bar to educational advancement; (c) an adequate system for physical training and development, including medical supervision and the provision of food for scholars; (d) all sections of the community shall be put on terms of equality by strictly confining the teaching to secular subjects only.' In the same year the Liberal government started a policy leading to a greater extension of scholarships, and additional grants to secondary schools which gave 25 per cent 'free places'.

## **93. Westmorland House Academy Weekly Report**

According to a prospectus in the Johnson Collection, the Westmorland House Academy, Walworth Common, Surrey, under the care of Mr. John Littlewood, 'genteely boarded, & taught' young gentlemen. It is an early example of one of the private schools which grew up in the nineteenth century to cater for the middle classes, who were requiring an education which provided a grounding for business and commercial life. Instead of the traditional emphasis on the classics, these schools taught French, dancing, and drawing along with English grammar, business arithmetic, and good handwriting. In 1820 Vicesimus Knox, one-time master of Tunbridge School, complained that the 'academies' were 'schools for the shop, the warehouse, the counting house and the manufactory' and that they were attracting pupils away from the grammar schools. Darton & Harvey, the printers of this report, were leading publishers of children's books.

## **94. Horn-books and Battledores**

The horn-book was a type of primer used by children from the sixteenth century onwards. A label containing the alphabet and possibly the Lord's Prayer was mounted on a small wooden board and covered with a thin transparent veneer of cattle horn. The battledore, which was printed on card and folded into three, contained the same kind of information as the hornbook and gradually replaced it from the late eighteenth century.

- (a) A late horn-book from the collections of Miss Meade.
- (b) *The Child's Battledore*, Alnwick, W. Davison.

## **95. Ivory Alphabet of the Eighteenth Century**

Part of a set of letters cut on ivory discs and illustrated on the verso. Dating from about 1760, it is an early and rather charming version of the common 'spelling alphabets' carved on ivory which became more usual in the late eighteenth and early nineteenth centuries.

## **96. Mr. Smith's Preparatory Academy at Harpenden**

Originally preparatory schools prepared their pupils for university entrance, but in the first half of the nineteenth century a few were established which were designed as a preparation for 'common entrance' to the Public Schools. The brief indication of the syllabus of this prospectus for Mr. I. S. Smith's Preparatory Academy at Harpenden seems to place it more in the line of the academies rather than the normal early nineteenth-century 'preparation for university' establishment.

### **97. Manchester Academy**

Though it came into being as a successor to the famous Warrington Academy (1757–86), and though its subsequent history closely connected it with the nonconformist movement, the Manchester Academy on its inception in 1786 was open to members of all denominations. It remained in Manchester until 1803, when it moved to York, only to return again to Manchester in 1840. Now known as Manchester New College, it was again transferred, this time to London, in 1853. In 1889 it moved to its present home in Oxford. This ticket presumably relates to the first period in Manchester, as on its first move to York the institution adopted the title of College.

### **98. School Bill for 1823**

The Classical and Commercial Academy at Long Melford in Suffolk, conducted by William Bransby Faiers, belongs to the same class of school as the Westmorland House Academy (93). On the verso of this bill details concerning the curriculum show that Isaac Frost's father paid £1 1s. per quarter per subject for him to take classics and practical land surveying as extra subjects. The fact that classics had been relegated to an extra subject shows the change of attitude to education in these schools.

## **XII Army and Navy**

### **99. Naval Recruiting at Bideford in 1795**

In spite of 'the glorious first of June' and other British naval victories in the war with France in 1794, by the following year it was felt necessary to increase the size of the navy. On 16 March 1795 an Act was passed 'for procuring a supply of Men from the several Ports of this Kingdom, for the Service of his Majesty's Navy'. This Act contained a long schedule stating the number of men for which each port in the country was responsible. London headed the list with 5,704; Liverpool was next at 1,711; whilst at the other extreme Scilly and Preston Pans each had to supply three men. Bideford was responsible for forty-eight men, though the official enlistment book shown here contains only forty-two entries. Later in the year more drastic action was taken, in an Act that called for the impressment under Common Law of 'all able-bodied, idle, and disorderly persons, who cannot upon Examination prove themselves to exercise and industriously follow some lawful Trade or Employment, or to have some Substance sufficient for their Support and Maintenance'.

### **100. The Militia Act of 1757**

In the mid 1750s, faced with an armed conflict on two continents, the Newcastle administration could only command a regular army of something under 20,000 men, and yet they rejected the idea of a militia and brought in German mercenaries. Even in 1757, after the fall of Newcastle and the court-martial and execution of Byng, and under a growing threat of invasion, it was with difficulty that Pitt managed to enact his Militia Bill for raising the comparatively small force of around 32,000 men, and much rioting was caused by the first levies. The nature of the 'encouragement . . . given to those to whose Lot it shall fall to serve for the Term of Three Years as Militia Men, in the Defence of their Country' is no doubt a reflection of this situation.

### **101. Congé absolu**

This rather elaborate discharge from the Parisian National Guard is dated 11 November 1791. Bailly, the mayor, signing this discharge, was about to be defeated, along with La Fayette, in the election for the office by the Jacobin Pétion. This was a significant move in the warring between the various factions of the Assembly which had met on 1 October 1791, and which culminated in the events of the following year.

### **102. Comforts For the Men at the Front**

During the First World War the Army Council drew up a scheme for co-ordinating and regulating Voluntary Work Organizations throughout the United Kingdom under the Director-Generalship of Col. Sir Edward Ward. This knitting pattern in 'Leach's Home Needlework Series' carries the approval of that body, and provides an unusual piece of evidence relating to the conditions of the fighting men. In anticipation of the third winter of the war a call went out for 10,000 'sweaters without sleeves' before 1 November and a warning that many more would be needed later.

### **103. Monthly Pay-list for 1802**

In March 1802 the Western Regiment of the Middlesex Militia under Col. Nicholas Bayly was stationed at Bristol. This pay-list, which covers the month 25 February-24 March 1802, is carefully and correctly made out; but though it was sent from the Regiment to the War Office on 7 April, together with the necessary vouchers, its presence in the Johnson Collection, and the fact that the acknowledgement of receipt on the front cover of the list was never completed, would argue that it never arrived.

### **104. General Orders for the Mediterranean Command, 1807**

These orders and regulations issued by General H. E. Fox from his headquarters at Messina on 1 January 1807 have an all too familiar sound for those who have served in armies abroad. Great emphasis is placed on avoiding trouble with the local inhabitants, and specific instructions are given to the effect that respect must be shown to Roman Catholic dignitaries, churches, and to the Host. Some things have changed for the better. Order No. 10 reads:

Whenever a Regiment is under the Necessity of inflicting Corporal Punishment, it is to be done as privately as possible, and as much as possible without the knowledge of the Inhabitants, unless it is in consequence of an Outrage committed against them.

### **105. Boer War Prisoner-of-War Camps**

*De Kryjgsgevangene* or *The Captive Thursday* was a bi-lingual cyclostyled news-sheet published in the Diyatalawa Camp during the Boer War. Diyatalawa Camp was in Ceylon. Other P.o.W. camps were established in Bermuda, St. Helena, and India, in addition to the Cape and Natal.

## **XIII Trade and Finance**

### **106. Course of the Exchange**

The Stock Market developed during the years of great commercial activity after the Restoration of 1660. The foundation of joint stock companies and the development of a permanent national debt in these years were important factors in the development of the stock system. Before 1773 business was conducted in and about the Royal Exchange, but that year an association was formed by the dealers, and after several attempts £20,000 were raised in 1801 for a special building in Capel Court. The recording of quotations goes back very far. John Houghton in 1694 devoted a series of issues to 'Joint-Stocks and the various dealings therein'. In 1698 the ancestor of the present list was founded by John Castraing when he published *The Course of Exchange and Other Things*. During the eighteenth century there were several proprietors of the official list. Edward Wetenhall began to publish the list in 1776.

### **107. Price–Current at Bremen**

Bremen had been restored to independence by the Congress of Vienna in 1815, and its economy was built on overseas trade. This copy of F. B. Sägermann's list of 'Price–Current at Bremen, the 7 of February 1818', gives a clear indication of the particular commodities in which the port dealt.

### **108. Decay of the Turkey Trade**

Trade with Turkey was governed by the Capitulations and Treaties of 1675, though the first charter had been granted to the Governor and Company of Merchants of England trading into the Levant Seas as early as 1581. During the eighteenth century this trade was declining, and in February 1743/4 a bill for 'enlarging and regulating the Trade to the Levant Seas' was introduced into Parliament. This resulted in the Governor and Company petitioning Parliament on the grounds that the bill would infringe their Charter. Over the following months evidence was presented on both sides, though no great urgency seems to have attended the proceedings. The Charter was again confirmed in 1753. This *Proof of the Decay of the Turkey Trade*,...quotes many of the statistics placed on the table of the House on 8 March 1743/4 by John Oxenford for the Commissioners of the Customs.

### **109. Compagnie de l'isthme de Suez**

French interest in the possibility of a canal through the isthmus of Suez began with Napoleon's Egyptian expedition in the 1790s, and J. M. Lepère's survey of 1799. It was seen as a counter–move against English dominance of the Indian Ocean through her presence in India. In the 1830s the popularization of the idea was carried out by the Saint–Simonians, particularly by Prosper Enfantin, who saw it as a means of restoring the unity of his discredited community and regaining public support. But as this prospectus shows, the Saint–Simonians were not the only Frenchmen interested in the idea of a canal. Aug. Colin's prospectus, dated 1846, calls for the neutralization of the isthmus and the setting up of an international company by the six interested powers, England, France, Austria, Prussia, Russia, and Turkey.

### **110. Phoenix Fire Office**

The idea of a corporation, as an artificial person, holding property and supporting obligations uninterrupted by the death of individuals was a practice, known to Roman Law. It was from about 1600 that the advantages of such corporations gained ground in England. In contrast to, for instance, marine insurance, fire insurance developed rather late. The first office was opened in 1680. One of the greatest risks for the insurance companies was the sugar houses which, with their special heating equipment, were particularly vulnerable to fire. In 1723 insurance for the sugarbakers was limited to half the value of the risk. The dissatisfaction of the refiners led in 1782 to the foundation of the 'New Fire Office', soon renamed the 'Phoenix'. At this date fire insurance was dominated by the Sun (111) and the Royal Exchange companies, but the Phoenix soon grew into their major competitor. Together these companies dominated the market, and as late as 1900, when they had lost ground to the newer companies, they still accounted for a quarter of the insured value in London. This blank form for the Phoenix Fire Office dates from the early part of its history.

### **111. Sun Fire Office**

The Sun Fire Office was founded by Charles Povey, who first appears as a wholesale coal merchant in Wapping about 1700. The financial possibilities of life assurance appear to have attracted him quite soon afterwards, for in 1706 he announced that he was opening a subscription book for a life assurance society. He wanted 4,000 people to pay 2s. 6d. a quarter to insure the life of one or more nominees. By 1708 he had decided on the more hazardous undertaking of insuring goods against fire, and in 1709 twenty–four members of the company were elected. In 1710 he transferred to the Company of London Insurers all his rights. The company continued to grow throughout the century, and by 1790 it was the dominant firm among London fire insurers, with a gross premium income of £100,000 more than the combined premium

incomes of its two greatest rivals, the Royal Exchange Assurance and the Phoenix Fire Office (110). This notice naming the local agent dates from the eighteenth century.

### **112. Lloyd's**

The earliest notice of Lloyd's occurs in the *London Gazette* in 1688. It was originally a mere gathering of merchants for business and gossip at Edward Lloyd's coffee house. In the 1690s Lloyd established a weekly newspaper with commercial and shipping news known as *Lloyd's News*. It soon became *Lloyd's List*. The eighteenth century was a period of slow consolidation. Printed policy forms were adopted in 1779, and the association was reorganized in 1811. In 1879 an Act was passed granting to Lloyd's all the rights and privileges of a corporation sanctioned by Parliament. By this Act the main objects of the society were said to be marine insurance, the protection of the interests of the members, and the collection, publication, and diffusion of information about shipping. This policy for Marconi's yacht may be taken to represent a number of items in the collection relating to the Italian inventor, which were acquired in the 1930s.

### **113. St. James's Joint Stock Bank**

Banking in England in the early nineteenth century lacked system, and there is no doubt that the monopoly of the Bank of England was an important reason for this. A number of crises were caused by the Napoleonic Wars and many banks failed. Nor did the end of the war bring much improvement, for during the economic crises of the twenties a further ninety-three banks fell. In 1826 an Act was passed 'for the better regulation of Co-partnerships of certain Bankers in England', which permitted the establishment of banking co-partnerships, with a right of note-issue and any number of shareholders. The shareholders were to remain liable jointly and severally for debts of the co-partnership. From the 1830s these joint-stock banks rapidly superseded the hundreds of small private banks. The St. James's Joint Stock Company, who issued this bank-book, must have been a small venture, as their name does not appear in the standard lists of London bankers.

### **114. Cheque Books**

Early in the eighteenth century the Bank of England encouraged its customers to write 'drawn notes' on 'check' (chequered) paper. Child's Bank issued the first printed cheques in 1762, and cheque books were introduced in 1781. But cheques in the eighteenth and nineteenth centuries were somewhat different from the modern conception: they represented more an order to a banker to payout money than a method of paying debts by transfer of a claim upon a bank. For the country banks cheques remained insignificant until the second quarter of the nineteenth century, from which time this cheque book for the bank of Tho. & William Hawkins Heath in Andover dates.

### **115. Share Certificates**

The Collection contains an interesting number of share certificates which are often very elaborately produced. This one is for the Florida Oil and Mining Company, and represents 575 one-dollar shares issued to Elizabeth A. Conway on 8 May 1903.

## **XIV Agriculture**

### **116. Eighteenth Century Enclosure Movement**

The enclosing of the common land in the late Middle Ages and sixteenth century was extremely unpopular. It led to depopulation in many areas as arable land was turned over to pasture. It was similarly unpopular in the seventeenth century though arguments in its favour on economic grounds became more common. The open-field system was a major obstacle to the experimental and scientific study of



agriculture which characterized the agricultural revolution of the eighteenth century, and in that and the following century there were well over 4,000 acts for enclosures, which resulted in the enclosing of some 7 million acres of land. In 1774 standing orders were instituted to prevent bills being promoted over the heads of some of the people concerned and without the knowledge of the proprietors. The promoters were instructed to attach to the church door a schedule of the claims involved and determined by commissioners, who visited the district and heard complaints. Such instructions explain the nature of this notice for the Barningham Cow Close Inclosure.

### **117. Instruments of Husbandry**

This trade advertisement for A. Stevenson of 74 Margaret Street, Cavendish Square, gives a clear indication of the types of agricultural machinery available at the end of the eighteenth century. The first threshing machine appears to have been made by a Michael Menzies in Scotland at some time in the early eighteenth century. A second attempt was again made in Scotland, at Dunblane in Perthshire, in 1758; and a third at Alnwick in the late 1780s. In 1831 Loudon stated that such machines were common in every part of Scotland 'and they are every year spreading more extensively in England and Ireland. They are worked by horses, water, wind, and, of late, by steam; and their powers and dimensions are adapted to various sizes of farms.'

### **118. Farm to be Let in Radnor**

A notice that Whitton Farm, situated in the Vale of Whitton, County Radnor, was to be let as from Lady Day 1809. Perhaps the most significant thing about this notice is the attention given to the charities available and the low poor rates in the village of Whitton. The Charity School would be one of those described at 89.

### **119. Early Seed Catalogue**

*A Catalogue of several Sorts of Grass-Seeds, sold by Nathaniel Powell, Seedsman, at the King's-Head, near Fetter-Lane-End in Holbourn, London,* is concerned with 'Trefoyl, otherwise called nonsuch-seeds; clovergrass-seeds; St. Foyl; Ray-Grass-Seeds; and La Lucerne-Seeds'. Clovers and other herbage plants were known in classical times, and cultivated from a very early period in the Low Countries, but they do not appear to have attracted much notice in Britain until the sixteenth century. During the eighteenth century clovers entered into the succession of crops. Before their introduction it had been necessary for the land to lie fallow for several years before it regained its value, but during the agricultural revolution clovers became indispensable not only upon rich soils but also on the poorer lands. Lucern and sainfoin, though less valuable as general crops, were particularly useful in some situations: sainfoin would produce good crops on dry chalky and limestone soils, where most other plants, even grasses, would barely maintain an existence.

### **120. Steam Engines**

Although Loudon mentions the application of steam power to threshing machines in 1831, it was in the early 1870s that the advantages of using steam to power agricultural implements really came into prominent notice. Bad weather during the seventies gave steam an opportunity to replace the horse, but it proved rather inefficient and expensive and much of the early enthusiasm waned. It was not until the labour shortages of the early twentieth century that machines such as self-binding harvesters powered by steam were used in large numbers. This advertisement for Ruston, Proctor & Co. of Lincoln gives a clear indication of what the early machines looked like.

### **121. Tomlinson's Butter Powder**

According to this advertisement the advantages of using Tomlinson & Co.'s butter powder were:

In Summer it makes Butter much Firmer than it usually is, keeps it Sweet a longer time, and prevents it from becoming rancid, and during autumn, winter, and spring when Cows are often–times fed on Turnips, Mangolds, Cake, and occasionally eating when at grass Wild Garlic, Weeds, Dead Leaves, &c., giving an unpleasant flavour and bitterness to Butter, but which is entirely removed by the use of this Powder.

It also conveniently gives whey butter ‘a quality almost equal to that made from new milk’.

### **122. Ram Sale at Burford**

We learn from *Jackson's Oxford Journal* that John Hill's sale of rams at Alvescot Downs, near Burford, on Saturday, 27 July 1839, ‘considerably shortened the attendance’ at the Burford market on that day. However, the sale was a good one, and the sheep averaged more than £10 each. The description of the rams as being ‘long wooled’, probably means that they belonged to the Cotswold rather than the Oxford Down variety; and a ‘shear hog’ would be dialect for a young sheep before first shearing.

### **123. Early Battery Hens**

Hatching by means of artificial heat was known to the ancient Egyptians, but was reintroduced in France by Réaumur in the mid eighteenth century. J. H. Barlow's experiments were exhibited at the Egyptian Hall during 1823, but according to Loudon, ‘the method, and the machine necessary to practise it, seem to have come very little into use’. However, Loudon himself suggests ‘an enclosure in the middle of broad vinery or hothouse might serve at once to hatch and rear early chickens; and such a mode of rearing, at least in the winter season, certainly deserves the attention of those who are curious in having this luxury in February and March’.

### **124. ‘Save your Bacon’**

The early use of a slogan is shown in this advertisement for Calvert's Pig Powders.

### **125. Herd Books**

Shorthorns were the most widely distributed of all breeds of cattle in this country. During the last quarter of the eighteenth century the brothers Charles and Robert Colling, by careful selection and breeding, improved the cattle of the Teeswater district in the County of Durham. Others followed them, and two famous strains of shorthorns were developed by Thomas Booth, of Killerby and Warlaby in Yorkshire, from the late 1770s, and by Thomas Bates of Kirklevington, Yorkshire, from about 1800. The Shorthorn Society of Great Britain and Ireland dates from the early 1820s. This *Private Catalogue of Pure–Bred Shorthorns, the Property of Sir Curtis Lampson, Bart., Rowfant, Crawley, 1877* comes from what has been described as ‘the culmination of the Booth and Bates period in shorthorn breeding’. American interest in the cattle had resulted in extraordinary prices being paid in 1875 at the sales of Lord Dunmore's and William Torr's herds; and a similar interest is reflected in the references to the ‘American Book’ in Lampson's herd book.

## **XV Food and Drink**

### **126. John Lyde, Oilman**

This is a late eighteenth–century trade list, with an account on the verso for May 1795. John Lyde's sign of the Three Tongues is noted by Ambrose Heal from a bill head in 1768, and though most of the goods listed here would now be stocked by a grocer, Lyde called himself an ‘Oilman’. Certainly tea, coffee, and sugar are not mentioned on this list. From the account on the verso it can be seen that one jar of onions cost 6s. 6d., 4 quarts of anchovies 10s. 6d., and one jar of gherkins 3s. 6d. Of the unfamiliar items on the

list, 'Barberys' were an acid red berry, 'Samphire' a plant grown by the sea with aromatic fleshy leaves used in pickles, and 'Botargoes' were the roe of the mullet or tunny. Hartshorn was a form of smelling salts, so called because calcined hart's horn was a chief source of ammonia, and the name came to be applied to an aqueous solution of ammonia, whether from hart's horn or not.

### **127. Hyson Tea**

This engraved and hand-coloured tea advertisement is probably early nineteenth-century. Tea was introduced into Europe from China by the Dutch East India Company in 1610, and reached England in 1645. It became very popular in fashionable circles and as much as 60s. per pound was paid for it. As the price came more within the reach of the average person the habit spread more widely, and by 1822 William Cobbett was asserting that the change from beer to tea drinking was demoralizing the English countryside. He compared the effect of equivalent amounts of malt and tea on the constitution of a pig to the detriment of tea. Hyson Tea was originally called 'Garden Tea'; it was grown from mountain tea shrubs brought down to the plains and improved by soil and cultivation. The name 'Hyson' came about when a planter living in the time of Chang Hee (1661–1722) gave the tea the name of his sovereign Hee Chun or 'Hyson'. Judging by its comparative price, Hyson must have been one of the finest teas. In 1825 it cost 8–12s. per pound, with only gunpowder tea costing more.

### **128. Commission Wine and Brandy Vaults**

In this circular of 8 June 1798 from the Commission Wine and Brandy Vaults, 136, Fenchurch-Street, Fell Parker writes,

I beg Leave to inform you, a Ship called the Guardian, Captain Hector Beaton, sails from Portsmouth, for the Island of Madeira, about the 16th Instant, to load Wine there for London. The Wine will have the Advantage of going round by the West-Indies, and expect her to arrive here about the Month of November next: On the other Side is near about what a Pipe or Hogshead will stand you in; when the Ship arrives in the River, will do myself the Pleasure of applying to you for the Amount of the first Cost of and Duty on the Wine, and will forward the Wine to any Part of the Town or Country.

### **129. French Chocolates by Fry & Sons**

The firm of J. S. Fry & Sons was founded by Joseph Fry (1728–87), a Quaker, in Bristol. A doctor by profession, he bought up the small chocolate and cocoa firm of Churchman; he also had a share in the Bristol China Works; established the famous type foundry in London; was a partner in a soap-making business in Bristol; and owned a chemical works at Battersea. His son Francis installed one of Watt's steam-engines for motive power in the factory. At the time of this advertisement, in 1859, Joseph Storrs Fry II would begin the day by reading passages of Scripture to his employees, and conducting a prayer and hymn.

### **130. Asses' Milk**

The account on the verso of this trade-card for Benjamin Morgan gives the date as 1794, and shows that the current price for Asses' milk was 1s. per half pint. The Sign of the Ass and Foal was the common eighteenth-century sign for vendors of asses' milk.

### **131. Portable Jelly Cakes**

Calf's foot jelly was particularly recommended for invalids. Mrs. Beeton's recipe took twelve hours to make, with an initial six hours boiling the calf's feet, so it is easy to see why partly prepared jelly would be an attractive idea. James Cooper's portable jelly cakes, which could be made in only one hour, were presumably an early example of the now familiar ready, to-make jelly cubes.

### 132. Various Advertising Cards

A great many of the products familiar in the present-day kitchen first appeared on the market during the 1890s and the first decade of this century. At about the same period elaborate mass advertising was becoming universal, and this group of late Victorian and Edwardian cards all advertise products which are still with us today.

- (a) Bovril.
- (b) Marmite.
- (c) Nestle's Condensed Milk.
- (d) Shredded Wheat.
- (e) Heinz Sweet Pickles.
- (f) Hovis Bread.
- (g) Bird's Custard Powder.

## XVI Dress

### 133. Tailors and Habit-makers

Tailors began to use firm woollen cloths with a smooth dress surface, such as superfine or broadcloth, to make coats and suits for fashionable wear at the end of the eighteenth century. Being a more pliable fabric, woollen cloth enabled the tailor to achieve a better fit, and tailoring developed along more scientific lines. It is interesting to see, in this advertisement for Price & Co., alongside the frock suits introduced at the beginning of the nineteenth century, 'a suit of the best Velvet lined Sattin', showing that at the time both the old and new fashions existed side by side.

### 134. Furs from Hudson's Bay

The Hudson's Bay Company had been incorporated in 1670 to seek the Northwest passage, occupy the lands adjacent to Hudson's Bay, and carry on any profitable commerce. In fact, only the fur trade thrived. The Spanish mantilla, shown on this advertisement, was a pèlerine, which was a very fashionable style in fur for 1844. The tails would have reached almost to the hem of the dress, and the same would have been true of the boa. It was popular to have matching fur muff and boa. The Spanish Cardinal seems to have come from the cape part of the redingote-styled pardessus, which was a fitting coat with a cape. In most cases the cape appears to have been fur trimmed, but some are completely furred. Fur was generally used as a trimming or a lining, and the fur coat with the pelt turned outwards is an early twentieth-century development.

### 135. Scarborough Beauty Parlour in the Eighteenth Century

Sollitt's list shows the sort of goods available from a hairdresser at a fashionable spa in the second half of the eighteenth century. Hair powder came into fashion at the end of the seventeenth century and only lost favour through Pitt's taxes a hundred years later. Initially the colours were white or grey, but later pink, blue, and lavender were popular. The head was first heavily greased and then the powder was applied with a pair of bellows, while the customer protected his face with a cone-shaped mask. After about 1765 cushions and artificial curls were used to build the hair up to an elaborate height, particularly for women. Some of the recipes for wash balls contained curious ingredients such as white lead, and have been described by a modern writer as 'dangerous mixtures which must have caused grievous disorders to the users'. In the eighteenth century a hairdresser was usually a different person from the haircutter.

### 136. Cosmetic Labels

A sample of the large collection of soap, scent, and cream labels in the Collection.

- (a) M. Bertin & Co. Extra fin à l'extrait de son.
- (b) Fine rose tooth powder.
- (c) Brevet. Blanc de neige.
- (d) H. W. Horton. Real marrow pomatum.
- (e) Bergamot pomatum.
- (f) J. Grossmith & Son. Phul–nana perfume.
- (g) Pears. Transparent soap tablet.
- (h) M. Bertin & Co. Bouquet de la reine Anne.
- (i) Eugene Rimmel.
- (j) Fine honey water.
- (k) Houbigant Chardin. Savon au Bouquet.
- (l) J. B. Briard. Crème de perse.
- (m) J. T. Eddy. Best double–distilled lavender water.

### 137. Household Bills

The Collection contains a large number of bill–heads, and as many of these still contain the actual bills themselves they provide a useful source of information on shopping and prices at various dates. Of particular interest are four bundles, like the one shown here, of receipted personal and household bills paid by Charlotte Florentia (Percy), Dowager Duchess of Northumberland, between 1856 and 1865 (Johnson MS. 5).

### 138. ‘The Royal Point’

‘The Royal Point’ was the lacework design commonly used by haberdashers on trade–cards and sign–boards. Ambrose Heal reproduces a trade–card for Pearson of Tavistock Street in 1774 which uses this device, and this trade–card/bill for Spilsbury of York Street of about 1750 indicates that he carried the sign around with him. York Street and Tavistock Street were fashionable addresses for the haberdashery trade at this period.

### 139. Oxford's Hatter in the 1880s

This illustration of the styles available in men's hats from Charles Badcock of Queen Street, Oxford, is printed on the back of a calendar for the year 1884. Top hats, which were common throughout Victoria's reign, could be had in silk, beaver, felt, and straw, coloured fawn, grey, black, or white. The bowler came into fashion during the 1860s.

### 140. 10,000 Corduroy Breeches

The breeches advertised in this offer to the readers of *Woman at Home* were also known as ‘skirt–knickers’. Skirt–knickers were replacing combinations from about 1908, and the trend towards underwear which permitted greater freedom of movement increased up to the First World War, when the requirements of women in uniform and the factories confirmed the change from whalebone and frills in general. This particular design was new in 1912–13. The sturdy, unluxurious material illustrated reflects the middle–class readership of the magazine, the upper classes preferring fine cottons or silks.

### 141. Trousers in all Attitudes

This advertisement for F. Marsh's ‘famed trousers’ probably belongs to the 1880s, but the shape of men's trousers did not change greatly in the second half of the nineteenth century. It was in the early part of the century that the change from breeches and pantaloons to trousers took place. Straps beneath the shoe disappeared in the fifties, but turn–ups did not come in until the nineties, nor did the trouser press, which produced a distinct crease for the first time.

## **XVII Transport**

### **142. The University's Old Stage Wagon**

The University carriers were among the 'privileged persons', but no licence nor any record of matriculation can be found in the University Archives for either, William Jones or Traford. An invoice written on the verso of this handbill shows that Jones was operating during the months of June–August 1770.

### **143. The Turnpikes**

Between the years 1760 and 1809 no less than 1,514 Turnpike Acts had been passed, and under the turnpike system the roads were better than before. But according to one critic,

the making of them had been entrusted to incompetent hands, and they were constructed on false principles. For the bed or foundation of the roads improper or insufficient materials had been used. Little or no attention had been paid to drainage. . . . Their lines of direction were almost without exception, identical with the footpaths of the aboriginal inhabitants of the country.

- (a) *Roup of Tolls, and Notice to Trustees*. This circular, dated 5 April 1813, announces an auction of the Tolls for the Greenlaw Turnpike and Coldstream Bridge, Berwickshire, for the following period of twelve months.
- (b) Ticket for the Ripley Turnpike, 29 October 1758.
- (c) Ticket for the Old–street Road, 6 August 1761.
- (d) Ticket for the Whetstone Turnpike.
- (e) Ticket for the Hackney Road, 6 August 1761.

### **144. Hamburg to Kiel by Diligence**

This window card advertises a road passenger service by diligence, operated by a J. N. A. Völkers, between Hamburg and Kiel. The conveyance left Hamburg on Mondays and Fridays at 6 a.m., and Kiel at the same time on Wednesdays and Saturdays. It arrived at its destination on the evening of the same day. There were stops at Altona, then a prosperous town on the north bank of the Elbe, at Bramstedt, and at Neumünster which in the second half of the nineteenth century was a small textile town. The total distance was rather less than 100 kilometres, and the route corresponded roughly to that of the Altona–Kiel railway opened in 1844. Baedeker described the German diligence system in 1881 as reasonably comfortable if the roads were good, with an average speed of 5 m.p.h.

### **145. Southend–on–Sea Corporation Light Railways**

Not only does this land agent's notice tell us something about the growth of London, but it also provides us with a nice illustration of the development of a tramway system. The Southend Corporation's network was begun in 1901 and its operations were extended over the next few years.

### **146. Riley's 1908 Model**

Riley, the well-known cycle manufacturers of Coventry, had designed their first car in 1896 and produced it in 1897. This booklet describes the 9–h.p. model which they brought on to the market in 1908.

### **147. The European Aeronautical Society**

This Society was founded in June 1835 in order to support a French colonel of infantry, Comte de Lennox, in his attempt to link the main European capitals by air travel. The aerial ship *Eagle* had an envelope which was made of 2,400 yards of coarse cotton fabric, thoroughly varnished with india-rubber and covered by network. It could be inflated with hydrogen or coal-gas. In August the *Eagle* was moved from the Society's dockyard to the Vauxhall Gardens where the first ascent was promised, but the show came to nothing and was finally closed down in October 1835. The whole event seems to have generated a great deal of printed ephemera and most of the illustrations of the balloon vary in details.

#### **148. Paddington Branch of the Grand Junction Canal**

Although it would appear that this is a drawing for the title-page of some publication, it has not so far been possible to identify any such work relating directly to it, or the few other drawings in the Collection on the same subject. However, the bottom portion of this page was used for a print published by Laurie & Whittle on 12 September 1801, entitled, *View of the First Bridge at Paddington, and the Accommodation Barge going down the Grand Junction Canal to Uxbridge*. This section of the canal was completed in 1800.

#### **149. Bills of Lading**

This form is the common type of a bill of lading for the early eighteenth century. On this occasion 'One Coach and furniture and one Hamper' are being shipped from the River Thames to Leith in Scotland on the *Seven Brothers* for the Hon. Sir Alexander Donn, 5 May 1708. It is interesting to note that a similar ornate initial 'S', common to such bills in the eighteenth century, was still being used on the broadside exhibited at 227, printed in the 1820s.

#### **150. Opening of the London and Greenwich Railway**

The completion of the line as far as Deptford was celebrated on 14 December 1836. The following day *The Times* reported:

It was expected by those who had tickets of admission that on presenting them at the gates they would have places assigned them in some of the carriages of the trains; but this was not the case, and the ticket-bearers, as they arrived, took their stations near the carriages or under the awnings at either side, so as at last to form a very dense crowd. The tickets announced that the trains would start exactly at 12, but at that hour there was no symptom of readiness, There were, it was true, three rows of trains. . . but the 'steamers' had not come up. It was then announced that the trains would not start until 1. It was however, half-past 1 before the Lord Mayor and his suite arrived.

A few more irritations do not speak well for the organization of the ceremony, but finally all appears to have been forgiven in the general merry-making, and the reporter concludes, 'We are happy to add that throughout the day we did not hear of any accident.'

### **XVIII Games and Pastimes**

#### **151. Tinsel-maker's Stock Book**

In the mid nineteenth century the pastime of making tinsel pictures was very fashionable. Specially designed prints could be purchased, which were then built up into elaborate pictures by means of individual pieces of tinsel. Tinsel was also the stock-in-trade of the valentine manufacturers, each valentine being built up in a similar way to the tinsel pictures. Early in the century Ackermann issued 'Pattern Card[s] for Embossed Ornaments in Gold, White or other Colours', which show a large range of individual pieces from stars to chariots drawn by peacocks. In Catalogue 134 (Autumn 1953), item no. 1,

Elkin Mathews Ltd. showed a magnificent example of a specimen or stockbook for the firm of W. G. Webb, a famous purveyor of juvenile drama and tinsel pictures. The present volume is marked on the spine 'No.4', and is believed to have belonged once to Jonathan King, who was a collector and valentine manufacturer. In the London Museum there is the Jonathan King Collection of tinsel pictures and miscellaneous printed ephemera.

### **152. 'The Royal Genealogical Pastime'**

This is an eighteenth-century educational game for children, and was printed in 1791 by the firms of Newbery and Wallis. Newbery was the first publisher to make the issue of books especially for children an important part of the publishing business, and Wallis was one of the main publishers of children's games. The game was played on the simple principle of the players advancing on the board according to the number coming up on the totum which they spun in turn. The particular quality of the game was in its using an assessment of the various kings' reputations to determine whether the players should advance or retreat, pay forfeits or receive a bonus. '41. Edward VI who succeeded his father in the throne, was born in 1537, he died unmarried in 1553. This being a good king, the player may move two numbers forward.'

### **153. The Protean Figure**

*The Protean Figure and Metamorphic Costumes* was published on 1 April 1811 by S. & J. Fuller at the Temple of Fancy, Rathbone Place. Among the various cut-out costumes provided in this early nineteenth century dressing game were, 'Walking costume', 'Quaker's habit', 'Turkish costume', 'Full dress in the year 1700', 'German Hussar', and 'French Imperial Guard'.

### **154. 'Bridal Pairs'**

This set of twelve coloured cards was manufactured in Vienna, and used for playing a round game entitled 'Bridal Pairs'. Each of the cards bears an illustration of a bridal pair dressed in national costume. The case suggests that the pictures could also serve as patterns for costume for masquerade balls. The numerical value of each card is shown by a sequence of squares containing dots at the foot of each picture. The cards, with captions in German and French, were produced by H. F. Müller, who is known to have issued several interesting sets of transformation cards in the early nineteenth century. Vienna was a centre for the manufacture of elegantly designed tarot and playing cards.

### **155. 'The Meeting of Creditors'**

Two players having been chosen as Mr. and Mrs. Spendthrift, the rest of the cards, representing the creditors, are dealt out face downwards. The first player commences by saying to Mr. or Mrs. Spendthrift (as he may choose) 'I call upon you for my little account', at the same time turning up one of the cards and reading the lines at the bottom. Should the card so turned have on Mr. and he called on Mr. S., Mr. S. would have to pay him one, and to the pool two; but should he have called on Mr. and Mrs. is on the card turned up, the player turning it will have to pay Mr. S. two and put one in the pool for calling upon the wrong person; the next player proceeds in the same manner until the broker is turned up, and the player doing so puts an end to the game by taking the pool, and it does not signify whether he has called on Mr. or Mrs. Spendthrift.

### **156. 'New Carriage Metamorphoses'**

An early child's jigsaw, on which pictures of various kinds of carnages are divided into three parts. Presumably amusement was to be derived from interchanging the various parts; for example, hitching a Roman chariot to a steam-engine. Again the game is Viennese or German in origin.



## **XIX Entertainment**

### **157. Melodrama at the Adelphi**

There were a number of stage adaptations of Dumas's *Count of Monte Cristo*, mainly anonymous. The Adelphi version had first been performed on 17 October 1868. In this programme, for the week of 14 December 1868, it was preceded by the usual farcical curtain-raiser, this one having the title *Did you ever send your Wife To Camberwell?* The Adelphi was well known for its presentations of popular melodrama.

### **158. Variety at the Empire Theatre**

This programme for one of the well-known Victorian music-halls is for the week of 17 June 1889. The Empire was distinguished by its magnificent promenade. Just before the licensing sessions of 1894 this promenade attracted the attention of Mrs. Ormiston Chant and several other ladies and gentlemen, who opposed the renewal of the licence on the grounds that this particular part of the house was a rendezvous for the purposes of 'solicitation by women of an improper character'. The London County Council refused the licence unless the promenade was abolished and the bars partitioned off, but the Empire management had this overruled in a higher court and won much sympathy from the press and public. Mrs. Chant was lampooned and burnt in effigy on November the fifth.

### **159. F. R. Benson's Touring Company**

The actor-manager Sir Frank Benson is best remembered for the Shakesperian and Old English Comedy Company, a touring company founded in 1883, which provided such a good training ground for so many actors and actresses. In the company was Constance Fetherstonhaugh, whom Benson married, and who later in life was to teach Sir John Gielgud; and Janet Achurch, the first actress in England to play Ibsen. During the Shakespeare Tercentenary celebrations of 1916 Benson became the first actor to be knighted in a theatre, Drury Lane.

### **160. Theatre Tickets**

The Collection contains a vast number of tickets for all kinds of purposes, and theatres and theatrical performances are no exception.

- (a) Mr. Newcome's at Clapton in Hackney, 16 March 1743. This would appear to be a school performance, and *Adelphi* is presumably the classical play by Terence.
- (b) Gallery ticket for a benefit performance of Benjamin Webster, probably at the Haymarket. Webster has apparently initialled the ticket in the bottom right-hand corner.
- (c) Theatre Royal, English Opera House is an early name of the Lyceum. Box ticket for a benefit for the family of George Carr, on 19 May 1823.
- (d) Box ticket for a performance on 7 July 1817 of R. F. Jameson's *Exit by Mistake* at the Theatre Royal, Hay Market. The play had been first performed at the Haymarket on 22 July 1816.
- (e) Eighteenth-century provincial theatre ticket for the Wynnstay Theatre in Denbighshire. The theatre is itself depicted on the ticket. There are a number of notable engraved designs associated with this theatre.
- (f) Eighteenth-century ticket for the pit at Sadler's Wells. 'The Gentleman or Lady Possess'd of this Ticket will (for an additional Six Pence,) be intituled to a Pint of Wine or Punch'.

### **161. Lear at the Lyceum**

*King Lear* was first presented at the Lyceum under Irving's management on 10 November 1892, with Irving himself as Lear and Ellen Terry as Cordelia. This special souvenir programme was illustrated by

Bernard Partridge, who did a great deal of artistic work for Irving (cf. 245). The picture on the front cover of the programme is of Act III, scene ii, and is by the scenic artist Hawes Craven.

### **162. Royal Entertainment at Windsor Castle**

At the end of 1848 Queen Victoria appointed Charles Kean in charge of the 'Windsor Theatricals', a project which she had begun in order to see current London productions at the royal residences and to patronize popular performers. This programme is for a performance of D. Jerrold's *The Housekeeper* and J. Kenny's *Sweethearts and Wives* on 25 January 1849. Kean, who was the son of the famous tragedian Edmund Kean, began a highly successful period of management at the Princess's Theatre in 1850.

### **163. Private Theatricals in Bayswater**

It was not uncommon for the well-to-do to have printed programmes for their private entertainments, but this one for St. Petersburg Cottage, Bayswater, on 13 July 1859 is particularly pleasing, being printed on silk. Charles Selby's *The Husband of My Heart* and John M. Morton's *John Dobbs* had first been seen in the fashionable London theatres some ten years earlier.

### **164. The Vedrenne–Barker Management at the Royal Court Theatre**

A programme for the first production of Shaw's *Major Barbara*. The play was performed for the first time on 28 November 1905 under the famous Vedrenne–Barker management (1904–7). It was during this period of management that the word 'repertory' came into current usage. As part of a new movement in the theatre plays by Maeterlinck, Yeats, Galsworthy, and Masefield were produced, also several of Gilbert Murray's translations from the Greek. Shaw was a firm supporter of the activities of the Royal Court and produced several of his own plays there. Harley Granville–Barker himself was the first Adolphus Cusins.

### **165. Cocteau at the Gate Theatre Studio**

The Gate Theatre Studio was an unlicensed theatre club founded by Peter Godfrey in 1925 in Floral Street, Covent Garden. In 1927 it moved to one of the bars of the former music hall, Gatti's–under–the–Arches, below Charing Cross Station. The Studio did important work in the production of unlicensed and uncommercial plays. Cocteau had first attracted attention with *Orphée* when it was produced in Paris at the Théâtre des Arts in 1924. The play was first performed, in translation, at the Gate Theatre Studio in the 1927–8 season. The Studio apparently had its own press, and the woodcut on this broadside is by Blair Hughes–Stanton.

### **166. Lighting Plot for *The Bells***

These are the lighting instructions for the technician on the prompt bridge, which was positioned above the stage on the audience's right. *The Bells* was the play in which Irving first made his great impact on London audiences. He retained limelight at the Lyceum after electricity had become quite well established in other London theatres, because Ellen Terry preferred its softer light. 'Floats' refers to the footlights, which were originally wicks floating in oil. They could be lowered or raised through traps in the floor of the stage.

### **167. Returns Slip for the Lyceum**

This is one of the box–office returns slips from the Lyceum during the season of *Much Ado About Nothing*, which opened on 11 October 1882 and had an initial run of 212 nights. According to Bram Stoker this was the longest run the play had ever had. Stoker, whose name appears on this slip and who is now perhaps better remembered as the creator of Count Dracula, was Irving's manager and shared with

him control of the company's finances. It is interesting to note the space for comment on the weather, since this presumably was taken into account when considering the size of the audience.

### **168. The Early Days of Madame Tussaud's**

This small poster is of some interest in the early history of Madame Tussaud's famous waxworks. Curtius, the uncle of Madame Tussaud, was the proprietor of the famous 'Cabinet de Cire' in the Boulevard du Temple in Paris, and had taught his niece the art of modelling in wax. The date of this poster, however, presents a problem. Norwich is one of the towns referred to as having previously seen the 'Grand Cabinet of Curiosities', and the *Norfolk Chronicle* indicates that it was seen there in January 1796; yet Curtius had died in September 1794, and Mme Tussaud did not bring her exhibition to England until 1803. Lady Chapman, the supervisor of the archives at Madame Tussaud's, suggests that the 'Mr. Curtius' of this poster may have been Francois Tussaud (whom Madame had married in September 1795) using the well-known name of his uncle-in-law rather than the then little-known name of Tussaud.

### **169. Barker's Panorama in the Strand**

The originator of the panorama as a form of exhibition was Robert Barker, who obtained a royal licence in 1787 for the exclusive use of his invention for fourteen years. For this he built the famous circular room in Leicester Square and opened it in 1793. As a painting took many months to complete it was necessary to have two circles, one smaller than the other and at a higher level, in order to maintain a permanent show. The Leicester Square exhibition continued under the Barkers and the Burfords until 1865. However, when the patent expired in 1801 one of Robert Barker's sons, Thomas, broke away from his father and with one of the assistant painters, Ramsay Richard Reingale, set up a rival establishment in the Strand. This was the first building of what eventually became the Strand Theatre. In 1816 this venture returned under the control of the Leicester Square management, then Henry Barker and John Burford, who continued to use it as a panorama until 1830. A view of Paris was exhibited at the Strand Panorama during 1815 and 1816, and so the view of Dover was presumably on show in one or other of those years.

### **170. 'Wonderful Bicycle Performance on the Lofty Wire'**

In spite of her evident contemporary reputation nothing more has been discovered concerning Fraulein Laura. The type used on this handbill would suggest a date some time after 1872, a date which appears to be confirmed by the interest in the mitrailleuse. The mitrailleuse was a new form of machine gun, first used during the Franco-Prussian War.

### **171. Boris Karloff in *The Ghoul***

This publicity brochure is for the Gaumont-British Picture Corporation's production of *The Ghoul* in 1933. Besides Karloff the cast included Cedric Hardwicke, Ernest Thesiger, and Ralph Richardson, while the romance was provided by Dorothy Hyson and Anthony Bushell. The cover design is by Marc Stone.

### **172. Cobblers and Cocktails at Cremome**

According to the note on the top of this leaflet, it was 'dropt from a balloon in Hanover St., Newington ½ past 7 p.m. on 26 July 1859'. Cremorne was one of the most popular of the pleasure gardens. Opened in 1831, in the forties it was first under the management of Renton Nicholson (178), and then, from 1846, of T. B. Simpson. During this period the attractions were many and varied, from aquatic tournaments to balloon ascents. In 1853 a certain Madame Poitevin made an ascent seated on a heifer! Dotted about with pagodas, temples, chalets, kiosks, and bandstands, it was very like Vauxhall but rather less respectable. 'It was easy to make acquaintance with charming young ladies who had mislaid their mothers or their aunts.' After Simpson's management Cremorne became notorious for drunkenness and disorder and after protests from the Chelsea vestry was closed down in 1877.

### **173. The Colosseum, Regent's Park**

The Colosseum was an immense, domed, circular building 126 feet in diameter. Containing many attractions including a Hall of Mirrors, a Gothic Aviary, and Stalactite Caves, its chief point of interest was the vast panorama of London as viewed from the top of St. Paul's. The grounds were filled with artificial ruins, and the scenery of Mont Blanc could be viewed from the windows of a Swiss chalet. One contemporary enthusiast was moved to describe it as 'finer than anything among the remains of architectural art in Italy'. The pencil date of '1845 or 6' on this programme would appear to be more or less correct.

### **174. The 'Ancient Music Rooms' in Tottenham Street**

The Scala Theatre in Charlotte Street, demolished in 1969, had been built on the site of a much earlier place of entertainment, which had fronted on the adjacent Tottenham Street, under various names, from the eighteenth century. In 1786 the building had been leased to a body known as 'The Directors of Concerts of Ancient Music', which was established by the Earl of Sandwich and much patronized by George III. By 1802 the building was being referred to as Hyde's Rooms. Unfortunately the programme for the benefit concert to which this ticket relates does not appear in the fine run of programmes for concerts in these rooms to be found in the Bodleian (Per. 17405 e. 508 and 17405 d. 6–12).

### **175. Wombwell's Mammoth Menagerie**

Probably the most famous and certainly the largest of the travelling menageries of the last century, George Wombwell's show grew to such a size that it was ultimately divided into three distinct groups. The second of these was bought by the Bostock family in 1884. Mrs. Bostock, a niece of George Wombwell, was sole proprietress from that date until 1899, when the control passed to her son E. H. Bostock.

### **176. Ball in Honour of the Prince of Wales**

This engagement card is for the Ball after a Banquet given by the Corporation of London on 19 May 1876 to commemorate the return of the Prince of Wales from India. There were 506 guests at the dinner and over four and a half thousand attended the ball. *The Times* reported special traffic instructions and the streets around Guildhall were closed from before five o'clock to all except those attending the celebration. The day appears to have been generally regarded as a holiday, and vast crowds gathered from an early hour to see the women in their dresses 'blazing with diamonds'.

### **177. Pygopagi Twins at the Egyptian Hall**

At the time of their exhibition at the Egyptian Hall in December 1880, Rosalie and Josepha Blazek were not yet three years of age. They had been born in Bohemia on 20 January 1878 and in the same year were exhibited to the Empress of Austria and Crown Prince Rudolf, who both issued certificates enabling the children to be advertised as under their patronage. The original Siamese twins, Eng and Chang (1814–74), had also appeared at the Egyptian Hall back in the 1830s. Such unfortunate physical malformations were a very popular form of entertainment in Victorian times.

### **178. 'Baron Nicholson' at the Cider Cellars**

Renton Nicholson had a varied career as a journalist, writer, and proprietor of such notorious establishments as the one advertised on this handbill. He is probably best remembered not for his plagiarisms of Dickens, which circulated in vast numbers each week, but for the 'Judge and Jury Society' which he founded at the Garrick's Head and Town Hotel in Bow Street on 8 March 1841. This society, which was patronized by all classes, was notorious for the often scandalous mock trials which were conducted, with Nicholson himself presiding under the title of 'Lord Chief Baron'. In 1844 the society

moved to the infamous Coal Hole in Fountain Court off the Strand, and the move to the Cider Cellars took place on 16 January 1858.

### **179. 'E-O', or, the Fashionable Vowels**

Whatever other diversions this card might promise, E-O (presumably Even-Odd) was the fashionable form of roulette during the eighteenth century. Apparently introduced to Bath by Beau Nash in the 1740s, by the 1780s it was universally played and the subject of much concern. Rowlandson's famous print '*E-O', or, the Fashionable Vowels*' depicts a group of habitués gathered around the table. Though public gaming was illegal, the game was played in many hundred establishments in the West End. In 1782 Mr. Byng, the M.P. for Middlesex, introduced legislation for its 'better suppression'. During the debates which followed it was complained that 'cards of direction to places where these tables are kept, are often thrown down the areas of houses, mentioning, that small sums are to be played for, by which means, servants and the lower sort of people, are drawn in to frequent them: That many persons complained of their servants being induced to go to the said tables in consequence of reading those cards.'

### **180. Picasso at the Leicester Galleries**

From an artistic viewpoint, perhaps the most interesting section of Johnson's Collection is that devoted to invitations to private viewings of exhibitions of paintings. This one is for paintings, drawings, and etchings by Picasso, arranged by Ernest Brown and Phillips at the Leicester Galleries on 6 January 1921.

### **181. Third Programme Concerts**

This programme of 10 May 1954 was for the last in a series of B.B.C. Third Programme Concerts featuring modern works. The main item on this occasion was Stravinsky's *Le Sacre du Printemps*, played by the Philharmonia Orchestra under the direction of Igor Markevitch. Commenting on Markevitch's ability to maintain 'unruffled command' even without the benefit of a score, *The Times* reported, however, that his ability lay in 'reproduction rather than recreation'. Michael Ayrton's cover design for the programme is superimposed upon the score of Messiaen's *Turangalila Symphony*.

## **XX Sport**

### **182. Coursing in Wensleydale**

Greyhound coursing in the modern sense may be dated from 1776, when Horace Walpole, then Lord Orford, established the first public coursing club at Swaffham in Norfolk. Such clubs proliferated, and by 1834, when Thomas Thaker produced his enlarged edition of the *Courser's Companion*, there were well over fifty. So great was the interest that Thaker began to publish *The Courser's Annual Remembrancer*, though it did not last for many years. Thomas Goodlake in the *Courser's Manual or Stud Book of 1828* gives the rules of a dozen clubs and their members. Each club seems to have had its own set of rules, and those of the Wensleydale club, founded in 1821, are set out on this handbill.

### **183. Knutsford Races in 1820**

This list of runners for the Knutsford races of 1820 dates from a period of revival in horse-racing. Horse-racing, as an organized sport, is known to have taken place at York in 1607, and during the reign of James I race meetings were established in a number of places. The first half of the eighteenth century saw the greatest rise in the popularity of the sport. In 1727 John Cheney began to publish the *Racing Calendar*, and about 1750 the Jockey Club was formed. During the second half of the century classic races such as the St. Leger and the Oaks were established, but towards the end of the century there was a decline in interest. With the conclusion of the French wars, however, there was a rapid revival and several new

races were established. The race course at Knutsford was a little way out of the town, and like all courses before about 1875 was unenclosed. The meeting was held annually on the last Tuesday in July.

#### **184. Glaciarium in Baker Street**

The first full-scale successful skating rink was opened in Manchester in 1876. Many years before this, in 1842, Henry Kirk invented a surface made of a mixture of crystallized alum, hog's lard, salts of soda, and melted sulphur. He used this mixture to form a 'miniature Alpine lake', seventy feet long by fifty feet wide, in a cellar in the Baker Street Bazaar. For a time it was very popular, but the smell was not very pleasant and the surface was quickly cut up by the skates. The Baker Street Bazaar had originally been established for the sale of horses. In 1855 there is a contemporary account of carriages, harness, furniture, stoves, and glass being sold there, and in December of that year it housed the Smithfield-Club Cattle Show. At the time of Kirk's Glaciarium Madame Tussaud's Waxworks were adjacent.

#### **185. *The Angler's Assistant***

Izaak Walton's *Compleat Angler* had first appeared in 1653, and the fifth edition containing Charles Cotton's Continuation in 1676. From that time onwards advice to anglers was a subject of increasing attention. The eighteenth century saw a great many publications, from long treatises to epitomes like this *Angler's Assistant*, under which title several similar guides were published. They would appear to have been issued often by tackle-makers whose names sometimes occur on them. Marshall Sheepey moved from under the Southwest Piazza of the Royal Exchange into Threadneedle Street in 1753 or thereabouts, so this particular sheet probably can be dated c. 1750.

#### **186. Regatta on 'Winandermere'**

On 25 July 1810 Miss Davis of Ambleside recorded in her diary, 'Went to Bowness and joined the Morlands at the Regatta. . .', but unfortunately she did not trouble to give any further details concerning the events listed on this poster, nor did she apparently attend the ball at the Salutation Inn. Besides the sailing the usual lakeland pastimes of fell-running and wrestling took place. John Wilson of Elleray, the Steward, was the first editor of *Blackwood's Magazine*.

#### **187. The Art of Self-defence**

The sparring match of this advertisement belongs to the pre-Queensberry rules era, and probably pre-dates the London Prize Rules of 1838. James Figg was proclaimed 'champion of England' in 1719, and it was with him that boxing as a sport may be said to have begun. Figg was followed as champion by Jack Broughton, who was responsible for laying down the rules which governed the sport from 1743 until 1838. Ned Crafer does not appear to figure in the annals of boxing, nor do any of his 'battles' with the other worthies named. Possibly these exponents of the noble art had only a local reputation.

#### **188. Eighteenth-century Fox Hunting**

Hunting in England until the eighteenth century invariably meant stag hunting or hare hunting. According to Lord Wilton the change to fox hunting on a large scale occurred about 1750, but it was not until the nineteenth century that its great popularity was established, largely owing to the enthusiasm of Hugo Meynell and his fellow members of the Quorn Hunt. Indeed, eighteenth-century fox hunting was somewhat different from its present form in that there was less emphasis on the chase. In the case of this card for a Yorkshire hunt in 1799 it appears that the huntsmen were to chase a fox released from a bag at a prearranged time and place.

### **189. Game Killed by Earl de Grey, 1867–95**

This record of the game killed by Earl de Grey from 1867 to 1895 is given on the reverse of a card from the business of Holland & Holland, 98 New Bond Street, in order to attest to the efficiency of Schultze's Gunpowder.

### **190. Ladies' Cricket in the Eighteenth Century**

Ladies' cricket has perhaps never been so popular as it was during the eighteenth century. The earliest match on record is that between eleven maids from Bramley (119 notches) against eleven maids from Hambleton (127 notches) held on Gosden Common near Guildford on 26 May 1745. In the years that followed there are many accounts of such village matches, and the game was also enjoyed among the female aristocracy. This print for 'The Ladies Cricket Club' in 1785 has much more in common with the superior lady of John Collett's famous painting of 'Miss Wicket & Miss Trigger' than with the maids of Hampshire and Surrey depicted by Rowlandson in 'The Cricket Match Extraordinary'.

### **191. Bookies' Tickets**

This selection of bookmakers' tickets formerly belonged to the novelist Edgar Wallace. Wallace's liking for the turf and the use he made in his novels of the characters he got to know there, are well known. As his friend and biographer Robert Curtis wrote, 'Among the bookmaking fraternity Wallace was one of the most popular figures on the turf'. Perhaps one of the bookies shown here provided the background that went into the creation of Educated Evans, the Cockney Tipster.

### **192. Spurs Versus Pompey, 1928**

On Monday, 19 March 1928, Tottenham were at home to Portsmouth. In the event, Fred Perry's cartoon on the front of this *Official Programme* proved a little unfortunate, for Portsmouth, in danger of relegation, beat Tottenham by three goals to nil.

### **193. Society of Archers Meet on Finsbury Fields**

Finsbury Fields had been used for archery practice since the late Middle Ages, and a statute of 1538 directed that they should be kept open for such a purpose. The New Artillery Ground, mentioned on this announcement of a shoot in 1673, was the uppermost field, which had been leased to the Artillery Company earlier in the century. Archery naturally declined with the invention of the gun and the Society of Finsbury Archers were anxious to keep it alive. William Wood was the captain of the archers. He was knighted by 1682, when he wrote *The Bow-mans Glory; or Archery Revived*. In this survey of archery in London since Henry VIII's time he gives descriptions of the 'several Appearances of Archers since His Majesties Restauration'. This competition of 1673 was doubtless like those described, though presumably less grand as it is not mentioned specifically.

### **194. Slazenger's Tennis Equipment**

The dominance of Slazenger's tennis rackets and balls was established in the 1890s. The All England Championship was won with an E.G.M. Racket in 1893, 1894, 1896, 1897, and 1898; and with a Doherty in 1899, 1900, and 1901. All the other national championships had been won by their equipment also by 1900. E. G. Meers and R. F. Doherty were both members of Queen's Club. Meers had won the Covered Court Championship of England in 1892, whilst R. F. Doherty was the Champion of All England for the four years 1897–1900. The window card for Slazenger's equipment is presumably of about 1900.

## **XXI Ephemera of Death**

### **195. Bills of Mortality**

The fullest account of the weekly and yearly bills of mortality for the sixteenth and seventeenth centuries is given in the appendix to F. P. Wilson's *The Plague in Shakespeare's London*. The earliest date for a London bill recorded by Wilson is 30 August 1519, and all the early bills appear to have been associated with plague years. The weekly bills were perhaps first printed in 1593. The compilation of the bills was the responsibility of the Company of Parish Clerks, and many of the early ones must have been lost with the fire at the Parish Clerks' Hall in 1666. This particular bill from the Johnson Collection is for the year 18 December 1705–10 December 1706.

### **196. Invitation to Support the Pall**

The Collection contains a fair selection of early pro-forma funeral invitations, as well as invitations printed for specific funerals. This invitation to Peter Bromfield to support the pall at the funeral of Randel Bayley is for 19 June 1723.

### **197. Burial in a Woollen Shroud**

This piece, which emblematically resembles the early funeral invitations, is reputedly a label from a bale of wool intended for the shrouds in which for a long time it was statutory to be buried. In 1660 the exportation of wool was prohibited and subsequently several extraordinary measures were resorted to in order to stimulate the home demand for wool. One of these was the Act passed in the reign of Charles II decreeing that all dead bodies should be buried in woollen shrouds, an enactment which remained on the Statute Book, if not in force, for a period of 120 years.

### **198. Print from an Engraved Memorial Plaque**

This reversed print was probably taken from an engraved memorial plaque or a coffin plate. There are a number of such prints in the Collection. Sir John Anstruther of Anstruther was born on 27 December 1718 and died 4 July 1799.

### **199. Ticket for Pitt the Younger's Funeral**

The Collection contains tickets for the funerals of many of the important personages of the nineteenth century. This one is for the service in Westminster Abbey on 22 February 1806 for the funeral of William Pitt the Younger.

### **200. Memorial Cards and Silks**

The changing design of memorial cards and silks throughout the nineteenth and early twentieth centuries makes a fascinating study. A selection of those in the Collection are here displayed.

- (a) Louisa Agnes Passmore. Died 3 December 1865.
- (b) Sarah Chesterton. Died 9 December 1874.
- (c) Charles George James. Died 14 January 1868.
- (d) Ellen Threlfall. Died 27 August 1915.
- (e) William Norris. Died 15 March 1927.
- (f) James Gatland Gilberd. Died 28 June 1912.
- (g) James Braidwood. Died 22 June 1861.
- (h) Mary Ellen Boardman. Died 1 February 1900.
- (i) Earl Kitchener. Died 5 June 1916.



- (j) Henry Stevens. Died 28 February 1886.  
(k) William Dowley. Died 17 October 1876.

## **XXII Official Notices**

### **201. Indulgence Printed by Pynson**

This indulgence printed by Richard Pynson in 1508 may be the oldest piece of ephemera in the Collection. There are two fragments from distinct settings of the same indulgence, and as three other settings were already recorded, albeit partly on the evidence of fragments, it is clear that several settings were printed on the same sheet. The indulgence grants the right to contributors to the building of St. Peter's to choose confessors.

### **202. James II Recalls his Men from the United Provinces**

This is the Dutch version of a proclamation made at Westminster by James II on 14 March 1687/8. As the threat of an intervention in British affairs by William became more likely, James was intent on recalling all English subjects in the service of the States-General back home. This proclamation orders all soldiers to quit and return within two months, whilst mariners are to do so as soon after as is possible.

### **203. Sale of Property in Venice, 1734**

This splendid broadside announces that, by a decree of the Senate on 6 May 1734, there will be a sale by public auction of various properties. The sale is to commence on 7 July, and will take place in the Loggia of St. Mark's under the direction of Signor Procurator Cassier. The broadside is one of a fine run of such official announcements and regulations in the Collection, for the most part issued by the Papal legates in Bologna.

### **204. Traffic Problems at the Great Exhibition**

In his report to the Commissioners for the Great Exhibition, Richard Mayne, the Chief Commissioner of Police, said:

Arrangements were required for the convenient access and egress of all, not only in the immediate approaches to the Exhibition, but likewise to keep the thoroughfares and streets from distant parts free from obstruction. The difficulties in making such arrangements were greatly aggravated by the nature of the locality. The streets leading to the Park, as well as the roads in the Park at that season, in ordinary years, are so thronged, that considerable numbers of Police are regularly employed merely to keep open the passage for carriages and persons on horseback, interruption at any points immediately causing a block for a long way into the town. This notice, issued by Mayne, explains some of the traffic arrangements made to deal with this problem.

### **205. Signing of the Treaty of Paris**

After the fall of Sebastopol it became clear that Napoleon III was unwilling to carry on the war on the same terms, and in what he regarded as the interests of Great Britain. Palmerston had therefore to go to the conference table, and the Congress of Paris opened on 25 February 1856. This poster announces the signing on 30 March of the Treaty of Paris, which obtained for the Allies Russian agreement to the four points laid down in Vienna in August 1854.

## XXIII Miscellaneous Broadsides

### 206. The Royal Navy in 1694

The British Museum Catalogue shows that broadside lists of the Royal Navy's ships were common throughout the seventeenth century. Though this particular list does not appear to have been noted by Mr. Donald Wing in his *Short-Title Catalogue*, other similar lists 'for Richard Baldwin' are listed. There are two for the French fleet: 1692 (Wing T2724), 1693 (Wing T2725); and two for the Dutch fleet: 1692 (Wing E3660), and 1693 (Wing E3661).

### 207. 'The Mine Adventurers of England'

Sir Humphry Mackworth was one of those who in 1699 received permission to set up 'The Corporation of the Governor and Company of the Mine Adventurers of England'. The enterprise had many of the signs of being a 'bubble' company, and by 1709 the members of the corporation were quarrelling among themselves. Mackworth and others were accused of speculation and on 31 March 1710 the House of Commons voted him guilty of many frauds in violation of the Company's Charter, and a bill of restraint was passed but never became law. Mackworth subsequently published several pamphlets to prove his innocence.

### 208. Celebrating the Passing of the Reform Bill in Banbury

*Jackson's Oxford Journal* for 21 July 1832 carries the following report from Banbury:

The passing of the Reform Bill was celebrated here on Friday last, in the most spirited manner. Arrangements had been previously made for a public procession of the various trades, with their appropriate banners, and bands of music. . . . The whole was an imposing spectacle; the procession and lookers on did not amount to less than ten thousand persons. There was a dinner provided at the White Lion Inn, at which upwards of a hundred respectable persons attended. The money collected by subscription was distributed equally to the poor—1s. each to married persons, and 6d. to each of their family. The diversions in the afternoon were numerous, when competitors for various articles of clothing, joints of meat, &c. exerted their skill and ingenuity to the amusement of the bystanders. Numerous union flags were displayed at the habitations of the inhabitants, and in the evening the illuminations were excellent; stars, variegated lamps, and transparencies, were in abundance.

This attractive silk description of the procession was, no doubt, printed on the press which was mounted on a cart drawn by oxen as part of the procession.

### 209. Army Camp on Cox-Heath, 1778

An extremely fine broadside of the 'Disposition of the Army Encamped upon Cox-Heath' in 1778 printed by J. Blake of Maidstone. A trade-card for Blake is to be found in the Heal Collection, and in the Johnson Collection there is a receipt made out to the Stationers' Company for advertising almanacs in the *Maidstone Journal*, which was published by Blake. The perspective view of the encampment, and the plan, make this a particularly attractive piece of work.

### 210. Narrow Victory for the Reformers

The vote was taken on the second reading of the first Reform Bill at 3 a.m. on the morning of 22 March 1831, by the largest House in living memory. The majority of one vote gave a temporary victory to the reformers. The balance of members for England and Scotland voted with the Tories and it was the Irish

members who gave the reformers their majority. In April the Government was defeated in committee by the Tories, and after at first refusing, the King finally agreed to dissolve Parliament. The subsequent election gave the reformers a large majority and they introduced their second Reform Bill in June. This broadside records the historic vote on the second reading of the first bill.

## **XXIV Trade Broadside**

### **211. *Magnolia Grandiflora* introduced into Britain**

This broadside *Catalogue of American Trees and Shrubs that will Endure the Climate of England*, issued by Christopher Grey, or Gray, about 1740, is of some importance to the botanical historian. Christopher Grey was a nursery man at Fulham, who was also a correspondent of many of the eminent botanists of his time. It was he who first received the most beautiful of the North American magnolias, *M. Grandiflora*, into this country about 1734 and propagated it extensively.

### **212. Lambert's Address**

The practice of tradesmen advertising by means of verse such as this seems to have become a not uncommon habit in the eighteenth century (cf. 215). There are several examples both in the Johnson Collection and in the British Museum. Lambert, on the Quay at Yarmouth, mentions commodities which appear on other eighteenth-century trade lists in the exhibition (126, 213). He must have been primarily a jeweller and silversmith, but in keeping with his times he stocked a variety of other goods such as drugs, cosmetics, and perfumes.

### **213. John Watkinson's Trade List**

It is interesting to compare this list of Watkinson's with that of John Lyde and Lambert (126, 212). Scarborough was a fashionable spa, and this list presumably represents the scope of an eighteenth-century grocer's shop in such a provincial town. Before 1617 the Apothecaries had been part of the Grocers' Company, and until as late as 1868 anyone might trade in drugs.

### **214. Bellfounding in Whitechapel**

There have been bellfounders on the same site in Whitechapel Road from 1570 up to the present time. The original sixteenth-century founder, Robert Mot, not only cast two bells for Westminster Abbey, one in 1583 and the other in 1598, which still exist, but also cannon for the navy at the time of the Spanish Armada. In the nineteenth century the firm, then known as Mears & Stainbank, cast the second Big Ben after the first one had cracked; when that too cracked the firm was described by Sir Edmund Beckett as 'the oldest and worst of the foundries in England'. This naturally led to an action for libel, which was decided in favour of the founders. The style of the firm on this broadside, Thomas Mears, Late Lester, Pack & Chapman, would appear to date it between 1791 and 1805, although the Mears had been partners in the firm as early as 1782.

### **215. I. Crane's Trade Advertisement**

This advertisement for the Bromsgrove watchmaker Isaac Crane links up not only with the tradesmen's verses illustrated by Lambert's address (212), but also with the Heron-Allen Collection of Watch Papers (3). It will be seen that at the top of the advertisement is an impression of Crane's watch paper in the form of a punning reference to his name. The date is about 1800.

### **216. The Manor of Penhallym**

An interesting aspect of this poster for the sale of the Manor of Penhallym in Cornwall, is the account given of the inhabitants and their ages. The only reference to the printer of this poster, J. Liddell of Bodmin, by the historian of Cornish printing, J. I. Dredge, is that his name occurs in the imprint of a Bodleian book, John Bidlake's *Poems*, Plymouth, 1794.

## **XXV Advertisements**

### **217. Turner's Real Japan Blacking**

In the eighteenth century boots were generally cleaned to a dull finish by a dressing composed of white of egg and lamp soot; but with the popularity of a more military style of boot in the 1790s it became fashionable to polish them to a high gloss. Turner's advertisement would appear, by the cut of the man's clothes, to belong to the first ten or fifteen years of the nineteenth century. Beau Brummell set the fashion for coats of restrained and immaculate cut and boots of such a high gloss that they were reputed to have been polished with champagne. Wax polish makes leather both glossy and supple, and Japan blacking is a vegetable wax from the fruit berries of the *Rhus* tree which grows in Japan, and from which the Japanese lacquering fluid is also obtained. When mixed with beeswax it is a valuable leather-polishing material and is still in current use.

### **218. Crawcour's Superfine Chemical Pencils**

Crawcour's advertisement must date from the early part of the nineteenth century. What constituted a chemical pencil is not clear; there does not appear to be a patent registered under Crawcour's name. The Borrowdale graphite mine was discovered in the sixteenth century, and subsequent experiments in England and on the Continent were concerned with mixtures of graphite and clay or other substances to produce a satisfactory pencil, independent of the Cumberland source.

### **219. Leer Butter**

It is not clear if this nineteenth-century butter label comes from butter imported from Germany, or merely from a type of butter taking its name from a German make.

### **220. Iron Bedsteads**

Metal was generally used much more in the construction of furniture after the Industrial Revolution, when rolled sheet brass and cast iron became available. The night air was no longer considered dangerous, and the curtained fourposter bed gradually disappeared. By 1875 some 6,000 brass and iron bedsteads were made each week in Birmingham, and metal was advocated for beds on the grounds of hygiene. To make the metal bedsteads more attractive manufacturers tried to incorporate ornament in the design, and by the mid eighties some of the beds were very ornate indeed.

### **221. Ewen's Otto of Rose Soap**

Ewen's advertisement dates from the early part of the nineteenth century. The otto, or attar, of rose is the fragrant essential oil derived from rose petals by means of distillation. It probably originated in Persia. One of the Grand Moguls is said to have filled the canals in his garden with rose water, and when one of the princesses ordered the scum to be taken off the top it was found to have a strong perfume. By 1750 Bulgaria had become the chief source of supply, and attar of roses was among the most esteemed of all perfumes. The modern perfume is reputedly not as fine as it would have been at the time of this advertisement because of modern attempts to bring down the cost by adulteration with synthetics and

inferior grades of oil. Windsor Soap would have been variously perfumed with bergamot, cedarwood, and lavender.

### **222. Brighton Steam Biscuit Company**

The Brighton Aquarium was not opened until 1872, which places this advertisement after that date. It contained tanks of fish, sea-lions, an octopus, a concert-room for entertainments, and a restaurant. The picture is of the Aquarium, with a glimpse of the Chain Pier in the background. 'Steam Biscuit Company' reflects the pride in the introduction of steam as a source of power in the nineteenth century, and similar statements can be seen in other trades and professions.

### **223. Coats Sewing Cotton**

The firm of J. & P. Coats was begun by James Coats in the early part of the nineteenth century. His sons Thomas and Peter made the Ferguslie Thread Works one of the largest in the world. Paisley thread is named from the town in which the factory is situated. This poster, from about the turn of the century, advertising the strength of the thread, uses the episode in *Gulliver's Travels* where Gulliver awakes to find himself tied to the ground by the Lilliputians.

## **XXVI Miscellaneous Broadside**

### **224. Unnafred Shones**

Skits and satires on the Welsh were not uncommon in the seventeenth and eighteenth centuries. In the eighteenth century the printer and bookseller John Torbuck produced a number of these in his *Collection of Welsh Travels, and Memoirs of Wales*, 1738. The perpetrator of this particular account of Unnafred Shones, wife to Shon-ap-Morgan, is not known, nor is the exact date of this broadside. The woodcut, however, must surely rank as one of the finest popular cuts ever produced, and it would be interesting to see the other items in the series indicated by the number in the top right-hand corner of the broadside.

### **225. Newry Masonic Broadside**

It has not proved possible to identify this Masonic broadside, nor to locate other copies of it. *The Character of a True Free-Mason* was printed by R. Moffet of Sugar Island, Newry, and it presumably must be dated at the very end of the eighteenth century, as Crossle mentions that Moffet was at this address in 1798.

### **226. The Stages of Life**

This broadsheet is based on the very old concept of life proceeding in stages. The medieval dramatists used it as a basic idea of dramatic construction, for example in the *Castle of Perseverance*, and Jacques meditates on it in *As You Like It*. Here the emphasis is on the visual presentation, not unlike a play. The bottom half of the sheet reprints undistinguished early nineteenth-century religious verses. The printer Catnach was the most prolific printer of this kind of popular broadside (cf.230).

### **227. Shipwreck of the *Frances Mary***

The rescue of the survivors of the *Frances Mary* from their terrible ordeal was reported by *The Times* on 18 March 1826. The fortuitous rescue had been made by George Anson Byron in H.M.S. *Blond*, the ship in which he had made his famous and controversial journey to the Sandwich Islands in 1824-5. It is interesting to note the use of the old initials in the heading of this broadside, particularly the initial 'S' as used on the eighteenth-century bills of lading (cf. 149).

### **228. 'Frightful Murder at Putney'**

This is the broadside account which makes the gruesome comparison with the Paas murder spoken of under 32. As this present event took place some ten years after the murder of Paas in Leicester, it certainly bears witness to the notoriety of the latter. As surmised in this account, this murder was committed by Daniel Good and the victim was Jane Jones, alias Clark, with whom he had been living for some time. The body had been discovered on Wednesday, 6 April 1842, but in spite of an immediate and intensive search for Good, and many reports of his having been seen, he was not caught until ten days later at Tonbridge. The delay led to a great deal of public criticism of the police and their methods.

### **229. Schoolboys' Pieces**

Laurie & Whittle were among the chief publishers of these engraved writing blanks or 'schoolboys' pieces'. They were sold during the eighteenth and nineteenth centuries, and used by children to present to their relations with a sample of their hand-writing in the central blank area. Decorated with engraved borders depicting amusing, historical, religious, or moral subjects, this example, numbered 'No. 92', is based on Robert Bloomfield's *The Broken Crutch, a Pastoral Tale* and was first published 9 November 1808. It was completed two years later by one of the younger members of the Meade family.

### **230. Covent Garden Syren**

James Catnach was a famous printer of popular ephemeral literature. His father, John, had come down to London from Northumberland, where from 1807 to 1809 he had been in partnership with William Davison of Alnwick (26, 42). James succeeded him at the press in Seven Dials in 1813, and from then until 1838 he issued very large numbers of ballads, chapbooks, cheap books for children, and sensational broadsides (cf. 226). The Covent Garden Syren is typical of the slip ballads and songs which he printed.

### **231. *The Deserted Village***

This broadside by the Birmingham printer Theophilus Bloomer illustrates how popular literature treated the works of the better-known authors. This version of *The Deserted Village* can only be described as a paraphrase in verse of Oliver Goldsmith's famous poem. Bloomer was at work in Birmingham between 1817 and 1827, though this particular address appears not to be recorded.

### **232. Leigh Hunt Writes for the Bellmen**

The Collection contains a number of broadside sheets of verses handed out by the parish bellmen each year before Christmas in the hope of receiving a small gratuity. Among these broadsides are forty-eight printed between 1791 and 1869 by successive members of the Reynell family. Of these, several are the printer's own file copies of preliminary samples, or their proofs, with corrections and annotations in his own hand. From this broadside for 1815 we learn from Reynell's note that 'the verses marked L. H. were written by Leigh Hunt when in prison.—C. H. R.' The broadsides for the years 1814 and 1818 also contain attributions to Leigh Hunt. All the verses attributed to Hunt were collected into a small pamphlet entitled *A Copy of Verses Written for the Bellmen by Leigh Hunt*, which was printed by a few students in the Bibliography Room at the Bodleian in 1970.

### **233. Hannah More and the Cheap Repository Tracts**

It is well known that Hannah More wrote several of the early Cheap Repository Tracts under the signature 'Z'. These famous tracts, first published between 1795 and 1798, are best known in their chapbook format, but several of the early ones also appeared in this broadside form. *The Carpenter: or, The Danger of Evil Company* by Hannah More usually carries the manuscript annotation 'No.9' on the verso, as does this copy. Miss More's tracts were entered at Stationers' Hall on 20 February 1795, and the form of the imprint confirms that this particular version was published between 3 March and May 1795.

### **234. Elkin Mathews's Broadsheets**

Mathews began business as a bookseller in Cathedral Yard, Exeter. In 1887 he removed to Vigo Street, London, where he commenced publishing in partnership with John Lane. After a number of years the partnership was dissolved and each continued independently to publish literature. Mathews specialized in poetry and *belles lettres*. This series of broadsheets containing verses by contemporary poets and illustrated by Jack Yeats and others began in January 1902 and continued monthly.

## **XXVII Posters**

### **235. Sanger's Circus Visits Oxford**

The Sangers were a famous circus family, whose shows were very popular with Queen Victoria. John Sanger was the brother of 'Lord' George Sanger, who bought Astley's Amphitheatre (236) in 1883. Because of their great popularity, and their expanding families, the brothers ended their partnership amicably in 1884 by casting lots for each animal and then setting up two independent circuses. Skirmishing in Tunisia between the French and the Arabs began with the French invasion in 1881, and re-creations of such military events were a popular part of the Victorian circus. Another of the attractions on this poster, 'Life on the great prairies of the West', would presumably have been a Wild West spectacle on the lines of William Cody's show, which was seen for the first time in England in 1887 (253). It seems that this visit of Sanger's Circus to Botley Road, Oxford, took place in the same year.

### **236 Astley's Amphitheatre**

Astley's was in Westminster Bridge Road, Lambeth, where there were amphitheatres on the same site from 1775 until 1893, called variously Astley's, Davis's, Batty's, and Sanger's, all names associating it with the families of famous circus and equestrian performers. For a brief unsuccessful period in 1863 Dion Boucicault tried to turn it into a theatre in order to stage spectacular melodramas. This poster is for the week beginning 12 December 1843.

### **237. The Royal Albert Saloon**

The Albert Saloon in Shepherdess Walk, Hoxton, was one of those establishments which, before the Act of 1843 abolished the monopoly of the patent theatres, had to combine plays with other amusements, such as balloon ascents, in order to avoid the licensing restrictions. This poster for 11 August 1845 shows that they did not rely entirely on plays even after having obtained a licence in 1843. An unusual feature of the theatre was its two stages built at right angles, the proscenium of one opening into a garden, and that of the other into the saloon. Charles Green was one of the best-known aeronauts of the day. His balloon took its name from an ascent on 7 November 1836, which took place at Vauxhall Gardens and ended eighteen hours later in Nassau.

### **238. The Royal Gardens at Vauxhall**

Vauxhall Gardens were by the river at Lambeth. Opened during the seventeenth century as an aristocratic pleasure garden, they were described by Evelyn as 'a pretty contrived plantation'; and Pepys reported that 'to hear the nightingale and other birds, and here fiddles, and there a harp, and here a Jew's trump, and here laughing, and there fine people walking, is mighty diverting'. One could arrive by water to hear a concert or perhaps to attend a *ridotto* or masquerade. By the time of this poster, possibly for 1858, the 'bal masque' had become rather disreputable. The gardens had gradually declined during the nineteenth century as tightrope walkers, sword swallowers, and comic singers became the popular form of entertainment. With the introduction of balloon ascents there was little to distinguish it from its more vulgar imitators such as Cremorne. The growing rowdiness created difficulties in renewing licences and on 25 July 1859 the Gardens were closed (see also 259).

### 239. Will Bradley's Magazine Posters

The best poster work in the United States during the 1890s was possibly that done by Will Bradley. Though his early work clearly shows the influence of Beardsley (240), Bradley was original and powerful enough to produce a style of his own. An eminent typographer, as Art Director for the Hearst Company his influence was felt throughout the field of American magazine design.

- (a) Poster for *The Chapbook*. One of the many designs executed by Bradley for this periodical in the nineties.
- (b) Poster for *The Echo* of Chicago in 1895. This copy is from the collection of Gleeson White.

### 240. Beardsley's 'Girl and a Bookshop'

This item represents an early stage in the production of the famous 1894 poster for Fisher Unwin's 'Pseudonym and Autonym Libraries'. In the Philip H. & A. S. W. Rosenbach Foundation in Philadelphia there is an Indian-ink drawing of this design, which Beardsley had exhibited in the 1893 Winter Exhibition of the New English Art Club.

### 241. Maxfield Parrish's Magazine Posters

Another American poster artist to emerge in the nineties with a marked Beardsley influence was Maxfield Parrish. Shown here are two variations on the same theme done in 1897.

- (a) Poster for *Scribner's*, Fiction Number for August 1897.
- (b) Poster for *The Century*, Midsummer Number, August 1897. This poster was awarded second prize in the Century Poster Contest.

### 242. Bernhardt as Lorenzaccio

One of the finest and best-known exponents of *art nouveau* was the Czech artist and designer, Alphonse Mucha. This is one of a series of famous posters which he made for the actress Sarah Bernhardt, and with which he first achieved general recognition. The stage adaptation of Alfred de Musset's *Lorenzaccio* was first performed by Bernhardt in December 1896, and provided her with one of the male roles of which she was so fond. After Phèdre, her performance in the part of Lorenzaccio was considered by many to be her finest achievement.

### 243. The Abbey Theatre Visits Manchester

Through her generous financial backing of W. B. Yeats and Lady Gregory, Miss A. E. F. Horniman had made possible the creation of the Abbey Theatre as Ireland's first national theatre. Later she chose Manchester as the city in which to found her own repertory theatre group, and bought the Gaiety Theatre in 1907. She said 'the decision depended on which city had bought the most bound books when the Irish Players visited it'. The poster is for one of three weekly seasons during 1909 and 1910, when the Abbey Theatre company visited Manchester, before a disagreement with the Directors of the Abbey Theatre led to Miss Horniman withdrawing her support. The familiar figure with a wolfhound which appeared on many Abbey Theatre publications and posters was originally cut on wood by Elinor Mary Monsell, and was adopted as the Company's crest.

### 244. Ricketts's Poster for *The Dynasts*

Harley Granville-Barker's adaptation of Thomas Hardy's *The Dynasts* was presented at the Kingsway Theatre, 25 November 1914–7 January 1915. Barker's version, which he produced in collaboration with Hardy, was about one-tenth the length of the original. Charles Ricketts had designed sets and costumes for Barker on previous occasions, notably during the famous seasons at the Royal Court 1904–7.



#### **245. *Madame Sans-Gêne* at the Lyceum**

Bernard Partridge's poster depicts Irving and Terry in the production which opened at the Lyceum on 10 April 1897. Originally written by Victorien Sardou and Emile Moreau for Gabrielle Réjane, the play was translated and adapted for the English stage by Laurence Irving and John Comyns Carr. In order to make himself look shorter in the part of Napoleon, Irving had to cast the rest of the men from the tallest members of the company. Ellen Terry played Catherine, a laundress who in the play captivated Napoleon, became the Duchess of Danzig, and achieved the nickname of Madame Sans-Gêne.

#### **246. *Razzle Dazzle* at Drury Lane**

Albert de Courville's spectacular revue of 1916 was the first to be staged at Drury Lane, and the most lavish yet seen by London audiences. Though it sometimes grossed over £1,000 a night, the colossal overheads involved at Drury Lane proved too much and it was transferred to the Empire. There were 300 girls in the chorus, and de Courville described his favourite scene as 'Scotland for ever'. In this scene the girls, dressed in specially woven tartans, appeared on a mountain side, carrying shields and swords; they proceeded to perform national dances to the accompaniment of the pipes.

#### **247. *Dear Brutus* at Wyndham's**

J. M. Barrie's *Dear Brutus* was first produced at Wyndham's Theatre in 1917. The dream child, Margaret, was played by Faith Celli, and Sir Gerald du Maurier scored a great hit in the part of Dearth. The poster for this production is by Claude Alin Shepperson.

#### **248. Opening of the Simplon Tunnel**

Swiss and Italian engineers worked from 1898 until 1906 driving a tunnel between Brig in Switzerland and Iselle in the Val di Vedro in Italy. Twelve and a half miles long, it opened up a direct rail link between the two countries. This fine imaginative poster by L. Metlicovitz to commemorate the inauguration of the Simplon Tunnel was designed for the International Exhibition in Milan in 1906.

#### **249. Shell Advertising in the Thirties**

Many commercial firms have become famous for the maintenance of a high standard of artistic advertising. Between the wars Shell was one of these. The present two posters belong to a series done about 1933 in which various professions were stated to 'prefer Shell'.

- (a) 'Artists prefer Shell' by John Armstrong.
- (b) 'Actors prefer Shell' by E. McKnight Kauffer.

#### **250. The Last Lottery**

Under the Lottery Act of 1823 provision was made for the discontinuance of public lotteries after the drawing of the one sanctioned by that Act. However, there was to be one more in 1826. In the spring and early summer 'the lottery-office keepers incessantly plied every man, woman, and child, in the United Kingdom and its dependencies, with petitions to make a fortune in "the last lottery that can be drawn". Men paraded the streets with large printed placards on poles, or pasted on their backs, announcing "All lotteries End for Ever! 18th of July". The walls were plastered all over with posters, and handbills thrust into the hands of street-passengers, besides being left at every house, containing the same heart-rending announcement, and with the solemn assurance that the demand for tickets and shares was immense.' This was not the case and the Government allowed the lottery to drag on until 18 October 1826 before it was finally drawn.

### 251. Tumblers and Trick Riders

A spectacular poster of the 1830s or 1840s for a troupe of circus artists, produced by the same printer as the large poster for the Vauxhall Gardens (259).

### 252. Captain Hans Amsterdammer

This poster has not been definitely identified. It may have been for the Standard Theatre, which is now a cinema called the Shoreditch Olympia, or it could have been for the Standard Music Hall in Pimlico, or even the Battersea Palace. However, the appearance of the poster suggests a fairly early date, and this would favour the Shoreditch theatre. Similarly Captain Hans Amsterdammer remains something of a mystery. It may be the name of an entertainer, or a pantomime, possibly one of the many based on the Flying Dutchman legend.

### 253. Attack on the Deadwood Stage

'Buffalo Bill', William Frederick Cody, became the manager of his own Wild West Show in 1883. The show first came to England as part of the American Exhibition at Olympia in 1887. A combination of circus and theatre, it was mainly built around glamorized incidents in Cody's life as a frontier scout. Included in the show were the famous Annie Oakley and the original Deadwood Stage Coach. Cody gave a number of Royal Command performances, and at one of them several of the crowned heads of Europe were given a frightening ride in the Deadwood Stage, the Prince of Wales riding on the box.

### 254. Pantomime at the Crystal Palace

Such was the success of Paxton's Crystal Palace that when the Great Exhibition ended it was moved to Sydenham Hill and placed in a setting elaborately landscaped for it by Paxton. For the rest of the century it was used for great musical festivals, evangelical meetings, and entertainments of all sorts. In the grounds spectacular firework displays were held and balloon ascents took place. A theatre was built within the structure and licensed in 1890, but before that date Christmas pantomimes were well established, probably performed on the great stage that had been erected in the central transept for the music recitals.

- (a) Edward Blanchard & Thomas Greenwood: *Sinbad the Sailor*. First performed 21 December 1876.
- (b) —: *Aladdin*. First performed 22 December 1880.

### 255. Newspaper Bills

- (a) *The Globe*. 2nd edn. 12 April 1898.
- (b) *Daily Dispatch*. 1 June 1900. Roberts had crossed and annexed the Orange Free State during May and entered Johannesburg on the last day of the month. Five days later he was to occupy Pretoria and liberate 3,000 British war prisoners.
- (c) *Financial News*. 23 January 1901. Victoria died on 22 January 1901.
- (d) *Irisleabhar na Gaedhilge*. September 1903. In 1893 the Gaelic League was founded by a group of Gaelic scholars who elected Douglas Hyde as President. Hyde undertook a propaganda campaign to arouse interest in the language. *The Gaelic Journal* was first published by the Council of Gaelic Union for the Preservation and Cultivation of the Irish Language, but was taken over by the League in 1893.
- (e) *Bell's Weekly Messenger*. 6 January 1844. An early bill advertising the single issue of a newspaper. From the eighteenth century it had been common to circulate small handbills listing the contents of individual papers and periodicals, but few early bills of this type seem to have survived.

- (f) *Daily Mirror*. 26 July 1909. The Rheims air meeting of 1909 and Bleriot's crossing of the Channel demonstrated the successful development by the French of the Wright brothers' invention.

### **256. *Le Journal***

Théophile Alexandre Steinlen was one of the true *maîtres de l'affiche*, who, though influenced by Lautrec and Cheret, was to make a major contribution of his own to the art. This state of the poster for *Le Journal* is not the earliest, in which the lady standing on the right was somewhat more *déshabillé*.

### **257. *La Revue Blanche***

Pierre Bonnard was not a regular poster artist, but like other great artists in France at the end of the last century he did not despise the medium, and he produced some extremely fine posters. This one for *La revue blanche* in 1894, a subject for which Lautrec also produced a poster, is a fine example.

### **258. Sherlock Holmes in *The Strand Magazine***

Sherlock Holmes made his first appearance in *A Study in Scarlet* in 1887, but it was through the *Adventures of Sherlock Holmes*, a series of short stories appearing in *The Strand Magazine*, that he achieved great popularity. The first of these stories appeared in July 1891 and was entitled 'A Scandal in Bohemia'. This bill presumably relates to this series of stories.

### **259. Fireworks at Vauxhall Gardens**

This poster for Vauxhall Gardens (see 238), c. 1850, is the largest item of ephemera in Johnson's Collection. Lithographed on four separate sheets by G. Webb, the colouring is by hand (cf. 251).

## Notes

### I. Introduction

1. Revd. John Henry Johnson (1841–1938). See J. A. Venn, *Alumni Cantabrigienses*, pt. 2, vol. iii, p. 581. Obituary in *The Times*, 16 Nov. 1938.
2. Revd. Paul Johnson (d. 1835, aged 76). See Venn, pt. 2, vol. iii, p. 582.
3. James Woodforde, *The Diary of a Country Parson*. . . , ed. by J. Beresford, Lond., O.U.P., 1924–31, vol. iv (1929), p. 192 (1 May 1795): ‘It being a fine Morning I drove to Reepham to the ArchDeacon Yonge's Visitation, . . . Mr. Johnson gave us a very excellent Sermon indeed, very apropos of the times.’
4. Revd. Paul Johnson (d. 1883, aged 93). See Venn, pt. 2, vol. iii, p. 582. Obituary in *The Guardian*, 7 Nov. 1883.
5. Sir George Job Elvey (1816–93), organist and composer. See *Dictionary of National Biography*.
6. Revd. William Edward Sherwood (1851–1927), schoolmaster. See *Who was Who (1916–28)*.
7. Bernard Pyne Grenfell (1869–1926), papyrologist. See *D.N.B. (1922–30)*.
8. Arthur Surridge Hunt (1871–1934), papyrologist. See *D.N.B. (1931–40)*.
9. J. de M. Johnson, V. Martin, and A. S. Hunt, eds., *Catalogue of the Greek Papyri in the John Rylands Library Manchester*, vol. ii, Manch., The Univ. Press, 1915. The discovery of the Theocritus papyrus was reported in *The Times*, 16 May 1914, and was published in 1930: A. S. Hunt and J. de M. Johnson, eds., *Two Theocritus Papyri*, Lond., Egypt Exploration Society, 1930.
10. Strickland Gibson (1877–1958), sub-librarian in the Bodleian and Keeper of the University Archives. See *Bodleian Library Record*, vi, 3 (Jan. 1959), 449–50. Obituary in *The Times*, 20 Feb. 1958; tribute, 1 Mar. 1958.
11. Charles Cannan (1858–1919), scholar, Secretary to the Delegates of the University Press 1898–1919. See *D.N.B. (1912–21)*.
12. Sir Humphrey Sumner Milford (1877–1952), scholar, Publisher to the University 1913–45. See *Who was Who (1951–60)*.
13. Charles Batey (b. 1893), Printer to the University 1946–58.
14. Sir Francis Meredith Meynell, *English Printed Books (Britain in Pictures)*, Lond., Collins, 1946, p. 36.
15. John Bagford (1650–1716), shoe-maker and collector. See *D.N.B.*
16. Professor David Nichol Smith (1875–1962), Merton Professor of English Literature 1928–46. Obituary in *The Times*, 19 Jan. 1962.
17. Robert Burton (1577–1640), author. See *D.N.B.*, and W. D. Macray, *Annals of the Bodleian Library*, 2nd edn., Clarendon Press, 1890, under the year 1640.
18. Francis Douce (1757–1834), antiquary and collector. See *D.N.B.*, and Macray under 1834.
19. Richard Rawlinson (1690–1755), non-juring bishop and topographer. See *D.N.B.*, and Macray under 1755.
20. Anthony Wood (1632–95), antiquary. See *D.N.B.*, and Macray under 1858.
21. Thomas Hearne (1678–1735), antiquary. See *D.N.B.*, and Sir Edmund Craster, *History of the Bodleian Library, 1845–1945*, Clarendon Press, 1952, p. 279. Sir Edmund was Bodley's Librarian 1931–45.
22. Sir Charles Harding Firth (1857–1936), historian. See *D.N.B. (1931–40)*, and Craster, p. 279.

23. Vivian Ridler (b. 1913), Printer to the University, 1958–.

## II. The Catalogue

1. Portrait commissioned by A. B. Emden, M.A., Hon. D.Litt. Previously exhibited at the One Hundred and Eighty–Ninth Exhibition of the Royal Academy of Arts, 1957, no. 790. *Catalogue*, p. 52.
2. Photographs by J. W. Thomas, M.A., A.R.P.S., 1968. E. R. Gill, *The Inscriptional Work of Eric Gill: an Inventory*, Lond., Cassell & Co., Ltd., 1964, no. 571, p. 88.
3. Edward Heron–Allen (1861–1943). See *Who was Who (1941–50)*. Obituary in *The Times*, 30 Mar. 1943. E. Heron–Allen, *The Ruba'iyat of Omar Khayyam, being a Facsimile of the Manuscript in the Bodleian Library at Oxford, with a Transcript into Modern Persian Characters, Translated, with an Introduction and Notes, and a Bibliography*, Lond., H. S. Nichols Ltd., 1898.—2nd edn. carefully revised and considerably enlarged, Lond., H. S. Nichols Ltd., 1898.
4. *An Exhibition of Valentines from the Collection of Dr. John Johnson Held in the Medici Galleries, 7, Grafton Street, W. 1, 1935.*
5. Marmaduke Langdale Horn (1889–1953).
6. Sir John Evans (1823–1908). See *D.N.B. (1901–11)*. J. Evans, *The Endless Web. John Dickinson ' & Co. Ltd., 1804–1954*, Lond., Jonathan Cape, 1955.
7. F. A. Bellamy, *Statement and Comments upon the Result of a Proffered Gift to the University of Oxford*, Oxf., Private Circulation, 1926.
8. Robert George Collier Proctor (1868–1903). See *D.N.B. (1901–11)*.
9. Charles Jacobi (1853–1933). See Obituary in *The Times*, 6 Apr. 1933.
10. Ambrose George Potter, *A Bibliography of the Rubáiyát of Omar Khayyám, Together with Kindred Matter in Prose and Verse Pertaining Thereto*, Lond., Ingpen & Grant, 1929.
11. Edward Williams Byron Nicholson (1849–1912). See *D.N.B. (1912–21)*. H. R. Tedder, *E. W. B. Nicholson (Bodley's Librarian 1882–1912) In Memoriam*, Aberdeen, Univ. Press, 1914.
12. William Dunn Macray (1826–1916). See Obituary in *The Times*, 6 Dec. 1916.
13. Harry Peach (d. 1936). See Obituary in *The Times*, 28 Jan. 1936.
14. *Oxford University Gazette*, lix (13 Mar. 1929), 400, records the carrying without division of a decree to exclude certain ephemeral publications from the Library.
- 15–19. E. Wolf, 2nd, and J. F. Fleming, *Rosenbach, a Biography*, Lond., Weidenfeld & Nicholson, 1960, pp. 293–4.
15. K. C. Balderston, *The History and Sources of Percy's Memoir of Goldsmith*, Camb., Univ. Press, 1926. Previously exhibited: *The Bodleian Library and its Friends*, 1969, no. 100.
17. A. J. Warden, *The Linen Trade, Ancient and Modern*, Lond., Longman, 1864, pt. ii, chap. 2.
18. H. Joyce, *The History of the Post Office from its Establishment down to 1836*, Lond., Richard Bentley & Son, 1893, pp.371–4.
19. Illustrated in M. Twyman, *Printing 1770–1970*, Lond., Eyre & Spottiswoode, 1970, no. 436.
20. Certain items illustrated by Twyman, nos. 801–3.
26. We are grateful to the Printer to the University for the loan of the dyeline proofs exhibited under this item.
27. R. H. Clapperton, *The Paper–making Machine; its Invention, Evolution and Development*, Oxf., Pergamon Press, 1967.

28. A. F. Shorter, *Paper Mills and Paper Makers in England, 1495–1800*, Hilversum, Paper Publications Society, 1957. Cf. figs. 1–3.
29. T. Balston, *James Whatman, Father & Son*, Lond., Methuen & Co. Ltd., 1957. Cf. illus. of another Whatman ream label on p. 145. Shorter, pp. 187–8.
30. A. Haemmerle, *Buntpapier*, München, George D. W. Callwey, 1961, example no. 254.
31. We should like to thank Mr. Julian Roberts of the British Museum for help on this item.
32. W. T. Berry, 'A Case of odd sorts', *Printing Review*, Spring 1932, pp. 262–3. C. and A. Paas, *A Specimen of Brass Card Borders, ed. with a Brief Historical Note by James Mosley*, Lond., Printing Historical Society, 1965.
33. G. G. Barber, 'Rossetti, Ricketts, and some English publishers' bindings of the nineties', *The Library*, 5th ser., xxv, 4 (Dec. 1970), 314–30, pl. xi.
34. F. Madan, *Oxford Books. . . Vol. 2, Oxford Literature 1450–1640, and 1641–1650*, Clarendon Press, 1912, p. 60, no. 328. F. B. Williams, 'Scholarly publication in Shakespeare's day', *Joseph Quincy Adams Memorial Studies*, Washington, Folger Shakespeare Library, 1948, pp. 755–73. G. Pollard and A. Ehrman, *The Distribution of Books by Catalogue from the Invention of Printing to A.D. 1800*, Camb., Roxburghe Club, 1965, pp. 180 and 319, no. 187.
35. C. Blagden, 'Booksellers' trade sales, 1718–1768', *The Library*, 5th ser., v (1950/1), 243–57. This article describes the Longman file, which was generously made available by the firm for filming. Xerox copies can be seen in the British Museum and the Johnson Collection.
36. T. B. Howell, ed., *State Trials*, vol. xvii (1726–43), Lond., 1813, p. 159. D. F. Foxon, 'Libertine literature in England, 1660–1745', *The Book Collector*, xii, I (Spring 1963), 32–3.
37. C. Blagden, *The Stationers' Company, a History, 1403–1959*, Lond., George Allen & Unwin Ltd., 1960, p. 249.
38. W. M. Sale, *Samuel Richardson, Master Printer*, Ithaca, Cornell Univ. Press, 1950, pp. 30–1. Previously exhibited: *The Bodleian Library and its Friends*, 1969, no. 87, illus. p. 56.
39. G. Pollard and A. Ehrman, op. cit. Sir Ambrose Heal, 'Booksellers and stationers' trade-cards of the eighteenth-century', *Penrose Annual*, xlv (1951), 29–32.
40. H. R. Plomer and others, *A Dictionary of the Printers and Booksellers who were at Work in England, Scotland and Ireland from 1726–1775*, Oxford, Bibliographical Society, 1932, p. 192.
41. Richard Burn (1709–85), legal writer. See *D.N.B.* Illustrated by Twyman, no. 1.
42. P. C. G. Isaac, *William Davison of Alnwick, Pharmacist and Printer, 1781–1858*, Clarendon Press, 1968. Illus. before p. 23.
43. P. Kaufman, *The Community Library: a Chapter in English Social History* (Trans. Amer. Phil. Soc., N.S. 57, pt. 7), Philadelphia, Amer. Phil. Soc., 1967.
44. J. Johnson, *Typographia*, Lond., Longman, etc., 1824, vol. ii, p. 547 n.
45. M. Twyman, 'The lithographic hand press 1796–1850', *Journal of the Printing Historical Society*, iii (1967), 3–50. Illus. 42 and p. 35.
46. E. M. Harris, 'Experimental graphic processes in England 1800–1859', *Journal of the Printing Historical Society*, iv (1968), 33–86. Cf. illus. 15.
48. John Baptist Jackson (1701–80?), wood-engraver. See *D.N.B.*
49. E. M. Harris, illus. 30 and 31.
50. E. M. Harris, pp. 63–4 and cf. illus. 9. Illustrated by Twyman, no. 397.
51. C. T. C. Lewis, *George Baxter, the Picture Printer*, Lond., Sampson Low, etc., 1924, no. 290 (Baxter's no. 161). H. G. Clarke, *Baxter Colour Prints, Pictorially Presented*, Lond., Maggs Bros., 1920–1, p. 33. Illustrated by Twyman, nos. 89–90.

52. R. McLean, ed., *The Reminiscences of Edmund Evans*, Clarendon Press, 1967. Illus. p. xix.
54. Sybille Pantazzi, 'John Leighton, 1822–1912', *Connoisseur*, clii (1963), 263–73.
55. Thomas James Cobden–Sanderson (1840–1922), bookbinder and printer. See *D.N.B. (1922–30)*. Sir Emery Walker (1851–1933), process–engraver and typographer. See *D.N.B. (1931–40)*. Edward Johnston (1872–1944), calligrapher. See *D.N.B. (1941–50)*.
56. William Morris (1834–96) poet, artist, and founder of the Kelmscott Press. See *D.N.B.*
58. S. Morison, *Notes Towards a Specimen of the Ancient Typographical Materials Principally Collected and Bequeathed to the University of Oxford by Dr. John Fell, d. 1686. III. Flowers*, 1953.—and H. Carter, *John Fell, the University Press and the 'Fell' Types*, Clarendon Press, 1967. For Morison see J. Moran, *Stanley Morison, 1889–1967* (Monotype Recorder, vol. xliii, no. 3), Lond., Monotype Corporation Ltd., 1968.
59. B. Rogers, *An Account of the Making of the Oxford Lectern Bible*, Oxford, Monotype Corporation, 1936.—, *An unHoly BRible Story unAuthorized per Version of the Making of the New Oxford Lectern Bible*, New York, Maverick Press, 1936. B. Warde, 'The Oxford Lectern Bible', *Penrose Annual*, xxxix (1937), 69–72.
60. R. M. Wiles, *Serial Publication in England before 1750*, Camb., Univ. Press, 1957. Review of Wiles in *T.L.S.*, 9 Oct. 1959. G. A. Cranfield, *The Development of the Provincial Newspaper, 1700–1760*, Clarendon Press, 1962. *C.B.E.L.*, ii, 714.
62. R. M. Wiles, *Freshest Advices: Early Provincial Newspapers in England*, Ohio State Univ. Press, 1965, nos. 42 and 43.
64. Wiener, nos. 407 and 350.
- 65–71. Main sources for notes on the election material: C. Dod, *Parliamentary Companion*, 1832–, and *Return of the Names of Every Member Returned. . . to the Present Time. . .*, 1878.
69. R. Speaight, *The Life of Eric Gill*, Lond., Methuen, 1966.
70. *Representation of the People Act*, 1969, chap. 15.
71. W. W. Bean, *The Parliamentary Representation of the Six Northern Counties of England*, Hull, for the author, 1890.
- 72–7. Main source for notes on taxation: S. Dowell, *A History of Taxation and Taxes in England from the Earliest Times to the Year 1885*, 4 vols., 2nd rev. edn., Lond., Longmans, etc., 1888.
72. H. Atton and H. H. Holland, *The King's Customs*, 2 vols., Lond., John Murray, 1908–10.
74. 38 George III, cap. 16. D. G. Vaisey, 'The pledge of patriotism; Staffordshire and the voluntary contribution 1798', *Essays in Staffordshire History Presented to S. A. H. Burne* (Staffs. Record Soc., 4th ser., vol. vi), 1970, pp. 209–23.
76. 36 George III, cap. 52 and 44 George III, cap. 98.
77. F. G. C. Lundy, *Hand–book of the Revenue Stamps of Great Britain and Ireland*, Lond., W. Morley, 1894. A. Forbin, *Catalogue de timbres fiscaux*, 3 édn., Amiens, Yvert & Tellier, 1915.
78. N. Sykes, *From Selden to Secker*, Camb., Univ. Press, 1959.—, *William Wake*, 2 vols. Camb., Univ. Press, 1957.
79. W. Wroth, *The London Pleasure Gardens of the Eighteenth Century*, Lond., Macmillan & Co. Ltd., 1896, pp. 271–7. G. Pollard, ed., *The Earliest Directory of the Book Trade by John Pendred (1785)*, Lond., Bibl. Soc., 1955, pp. xiii–xvi.
80. J. Telford, ed., *The Letters of John Wesley*, 8 vols., Lond., Epworth Press, 1931, vol. iii, p. 195. F. Barker, 'The people called Methodists—3. Polity', in R. Davies and G. Rupp, *A History of the Methodist Church in Great Britain*, Lond., Epworth Press, 1965, vol. i.
81. C. Bramwell–Booth, *Bramwell Booth*, Lond., Rich & Cowan, 1933.

82. A. M. Hind, *An Introduction to a History of Woodcut*, repr., 2 vols., New York, Dover Publications, Inc., 1963, vol. i, p. 93.
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