

The Collector's Miscellany

New Series, No. 20. Price 3d. October-December, 1937

Specimen—No. 1—and the Gifts ready Thursday, May 17th, 1883.



No. 1.—MAY 17, 1883

EDITED BY GEORGE KENNETT.

PRINTED BY PERRY



"JACK WAS PUZZLED TO KNOW WHAT WAS THE MATTER WITH HIM."

DR. BADGERBOY'S PUPILS,

OR,

THE LITTLE GAMES OF JACK LARKSPUR AND TOM WAGSTAFF.

CHAPTER I.

IN WHICH MR. SOLOMON SPINDLESHANK PUTS HIS FOOT DOWN, AND MASTER JACK LARKSPUR SHOWS HIS PLUCK.

BANG! Marian, I really cannot endure this any longer. The constant

state of tension my nervous system is kept in by that boy Jack will be the death of me. What on earth is he doing now?

"My love—" began Mrs. Spindleshank.

"Hush!"

"A second report! Firearms are dangerous. I must put a stop to this."

Mr. Spindleshank threw aside the newspaper he was perusing and walked to the window.

He looked out and beheld his step-son, Jack Larkspur, with a horse pistol in his hand, with which he was having a pop at the sparrows.

"Oh, crickets, Scissors! I have hit two of 'em. Go and fetch the game," said young Larkspur.

Mr. BARRY ONO, asked "Had he ever heard of this journal?" reproduces No. 1 from his collection. Has anyone else a volume or a number?

Wanted: For Sale: Exchange

Readers' small advertisements are inserted in this page at the prepaid rate of one halfpenny per word per insertion. Minimum sixpence.

Barry Ono's Penny Dreadful Mart & Old Boys Journal Exchange, 36 North Side, Clapham Common, London, S. W. 4. I am still the unchallenged World's Biggest Buyer of all such items as, Boys' Standards, Boys of London and New York, Sons of Albion, and all fierce Boys' Journals, Moonlight Jack, Blueskin, Sweaney Todd, Spring Heeled Jack, Aldine Turpin, & Duvals, and thousands that appeared in penny nos. 1840 to 1900. Big commission paid for introduction to collections. Report single titles for spot cash. Hundreds for sale or exchange. Tinsel Pictures wanted. 12

Nudlife. An interesting, illustrated, clean, wholesome, educational magazine. Its discourses on Free Body Culture, Sunbathing and Nudism are unique, 6d. (20c) single copy, 3 issues 1/9 (50c) post free. Publishers, 30 (c.m.) James Street, Coalville, Leicester, England.

Wanted: Penny Dreadfuls and Old Boys Journals, anything issued from 1840 onwards. String of Pearls, Captain Hawk, Varney and other Lloyd Items. Moonlight Jack, Ivan the Terrible, and all others issued by Newsagent Pub. Co. and similar publishers. Turnpike Dick, Three Fingered Jack, and all Fox Items. Sons of Britannia, Boy's Standard, Ohing-ching's Own, Henderson's Young Folks, Nuggets, Aldine Invention, First Rate and others, complete libraries. Many duplicates for sale or exchange. Medcraft, 64 Woodlands Road, Ilford, Essex.

Exchange: Match-box Labels, Cigarette Cards, Stamps, and British Poster Stamps with collectors at home or abroad. Parks, Printer, Amber Street, Saltburn-by-Sea, Yorks, Eng. 12

Cigarette Cards. An ideal hobby for all. Hundreds of interesting and instructive series. Send at once for free lists. *Spotless* cigarette and trade cards wanted from *all* countries either for cash or in exchange. Alexander S. Gooding, 354 Norwich Road, Ipswich, England. 11

3/- offered for No. 27 Aldine "Claude Duval." **3/-** for No. 5 Aldine "Spring Heeled Jack." **1/-** per number for Aldine "Dick Turpin" Nos. 51-52-77-82-86 183 to 188 inclusive. Barry Ono, 36 North Side, Clapham Common, London, S. W. 4.

Give Commemorative and pictorial stamps, cards, magazines, etc., for match box labels. 100 copies of each kind accepted. Exchange also. Send at least 150 labels to Mr. Kalevi Savolainen, Philatelic Publisher, Helsinki, Turuntie, 31. A. Finland. 12

Cigarette Cards sold and exchanged. List on application. Also require No's 1 to 9 Champion Library. Douglas May, 205 Beresford Street, Hastings, Hawkes Bay, New Zealand. 19

Wanted—By the largest collector of match box labels in the world. New, old or obsolete varieties of safety match box labels. Describe what you have to offer, also state price. Will buy small or large collection I can use. Alfred J. Radgens, 5419 Michigan Ave., Detroit, Michigan, U.S.A.

Printer & Publisher: — J. Parks, Amber Street, Saltburn-by-Sea, Yorks, Eng.
6 issues, as published, 1/6 post free; U.S.A. and Canada 37 cents.

The Collector's Miscellany

Incorporating The Bookworm

*A Journal for Collectors of Old Boys' Books, Books, Stamps, Coins,
Juvenile Drama, Cigar Bands, Postmarks, Xmas Stamps, Curios, etc.*

New Series, No. 20. Price 3d. October–December, 1937.

ODD GEMS—MOSS AGATES FROM NORTHWESTERN UNITED STATES

IN the United States there are many types of gem minerals to be collected, but, in the author's collecting experience, MOSS AGATES have proved to be the most interesting—no two are ever alike!

There are three types of moss agates (sectioned according to the fanciful structures which their interiors present), as follows: 1) Vegetable; 2) Animal; 3) Geometric. Colours range from black, to brownish black, and even green, red, etc; all colourings are imbedded in a background of white chalcedony (a variety of the mineral Quartz; the moss is due to metallic compound impurities, such as manganese, iron, etc.

In the vegetable (1) type, the appearance is that likened to a tree, ferns, flowers, etc. (the tree, flower, etc., is the impurity imprisoned within the chalcedony). The states of Montana, and Wyoming, furnish mostly this type of moss agate, and in very choice examples. For instance, the author has in his collection, a gem, cut in cabochon style, which looks very much like a mass of clear gelatine with bits of moss suspended in it. Another stone, cut as a rectangular slab, and from Montana, reveals a worm's-eye view of a silhouette of a hillside, upon whose brow there stands a tree in outline!

From Montana, also, the writer has an animal (2) moss agate—a perfect whale in an ocean depth! The complete whale is easily discernable, even to its flippers—only the water-spout is missing to make it a perfect text-book illustration! And a dainty stone from Oregon, of a milky-white interior seems to have imprisoned within a mosquito! As one views this latter stone, he is reminded of the famous Baltic Sea amber, which encloses genuine insects so often, caught within the yellow mass when time was young.

The geometric (3) type of moss agate is not as common as the other varieties. A truly rare, geometric moss agate, is in the possession of the writer. It is a faintly banded stone, with a perfect "cross" suspended in its midst. This "cross" is the result of impurities following the lines of banding, and all meeting in a certain section, the shape

of which turned out to be an ecclesiastical figure! This unusual gem stone came from Montana.

Coloured moss agates, though not rare, are really uncommon gems, especially when found in good specimens. From Oregon comes moss agates in green, red, lavender (very rare), etc. All these coloured types have interiors of "moss." The green moss agate from Oregon, is nature's best imitation of its own genuine moss! Even a "snow moss" agate is known, in which the moss is cream-colour, against a white, chalcedony background.

Moss Agates are, it may be plainly seen, fascinating objects to collect and think upon, no matter how fanciful our "thinking" might turn! Whenever the author obtains moss agates from another collector, or from a dealer, and in the rough form, then sends them to his lapidary, he is always sure of receiving shortly a selection of cut and polished articles which will give more hobby thrills be they in the form of miniature mountain scenes, fairy flower bouquets, tiny whales, or what-have-you!

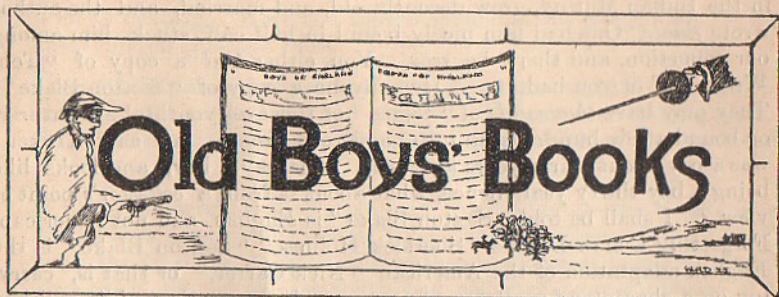
WM. C. MCKINLEY

WHERE ARE THEY ?

Where are those "Penny Dreadfuls," we used to read ourselves?
If you'd like to know the answer gents, *they're on collectors' shelves,*
Where is the old *Boy's Standard*? it really does seem odd,
We never hear of "Spring Heeled Jack" or good old "Sweeny Todd"
And where is "Handsome Harry" with "Ching-Ching's" funny talk?
And what's become of that huge *Boys of London and New York*?
Where is "Cheeky Charlie" with "Three Fingered Jack" as well,
With "Blueskin," "Black Highwayman," "Turnpike Dick" and
"William Tell"?

The big collector's got them, they're cornered now for good,
You'll only get the leavings, "Mary Price" and "Robin Hood"
Ah; well, you thought the "dollar" that was asked some years ago,
Was quite a stiff price for a "blood," that means that you were slow.
You'd like to give a "dollar" for a "Charley Wag" I'll bet,
You may have even let "May Turpin" slip right through your net.
You'll never find *Boy's Leisure Hour*, the weary search it palls,
Gone are the days when "finds" were made, by rummaging book stalls,
You'd better make a rush and get the few "duds" that remain,
For even they, will very shortly ne'er be seen again.
So when you say "Where are they?" you procrastinating elves,
Why Barry Ono's told you, *they're all on collectors' shelves.*

BARRY ONO



WHO KILLED THE ENGLISH "PENNY DREADFUL"?

BY BARRY ONO

DO argument; America; and more's the pity, as our alleged "dreadfuls" were so infinitely superior to the punk issued now a days for the present generation. They are a component part, with films of gangsters and "smash and grab raids" of the Americanisation of the English youngster. To an old fashioned Englishman like myself, steeped in the traditions of Drake, Nelson, Clive, Rhodes, and all our wonderful heroes and pioneers, who planted the Union Jack all over the world, and who made us not ashamed (as we seem to be today) to sing "Rule Britannia," it does not seem so edifying, to hear a six year old cherub say with a nasal twang "O.K. chief;" "Sez you" "You're telling me;" or while playing at bandits with wooden swords and pistols, advise one of his school mates, while referring to a "captive" to "Give him the works" or "Take him for a ride." Admitted the children's matinees at the Cinemas have done most of it, but in close alliance has been the Americanisation of the English boys' literature. Now before I go any further, I am most emphatically *not* anti-American. Some of my dearest book confreres are Americans. Their idioms are a product of their own country, suitable to their own environment, and studied as an outside vernacular, I think it quaint (or as they would say "cute"), clever and vastly entertaining. But grafted on to *this* conservative old country, it is *not* suitable. So "don't get me wrong."

Well, to our old "Dreadfuls." They had one merit, they did *finish*. Even the long drawn out "Black Bess" did come to an *end*, at the 1,136th chapter, and the 254th. penny number.

Now here is the American style. They first create a character. Say "Fred Fortune" in the *Fame and Fortune Library*, or "old King Brady" or "Nick Carter," etc., etc. Once established that character goes on an on and on. He never grows older, neither do those other characters invariably associated with him. Like "Ole Man River" he just goes "Rolling along". Our Tom Wildrake was a boy at school, a soldier

in the Indian Mutiny, grew decently old, and married, and the author wrote *finale*. One had him nicely bound in half calf, stuck him among our collection, and there he *was*. You either *had* a copy of "Tom Wildrake" or you hadn't. Has anyone a copy of "Sexton Blake?" They may have *thousands* of "copies" of this ever youthful adventurer, or bound a few hundreds up into ponderous tomes, but as "Tinker" was a boy about thirty years ago, still remains a boy, and looks like being a boy thirty years hence, what about it from a *collector's* point of view? I shall be told "Sexton Blake" is English, and not American. Forgetting Conan Doyle's "Sherlock Holmes," "Sexton Blake" is the English adaptation of the American "Nick Carter," or that is, carrying on a character for all perpetuity, or as long as the public will buy him.

Generations of boys come and go, they grow into bearded men, their children have children, but "Sexton" or "Nick" or somebody like them, still continue to go through the most perilous and exhausting adventures and don't age a day.

And that is the American style. That is what ousted "Sweeny Todd" and "Turnpike Dick" who *did* have the decency to *finish*, and allow themselves to be put in a nice leather overcoat, stuck on our shelves, and to be *valued* as *entities*. How did it commence, and who started it? Why are "Tom Merry", "Billy Bunter" "Harry Wharton" and others still at school? I should say somewhere in the nineties, and I should say "The Aldine Publishing Co." were the first culprits on a big scale. Their *Aldine Half Holiday* and *Cheerful Libraries*, were in many cases reprints of the American Beadle & Adams *Dime Library* and along came the "non-stop" characters.

In the dim vista of boyhood's remembrance, I should say that "Buffalo Bill" was probably the first of the "non stops". I am of the opinion however that any *new* issue of "Buffalo Bill" that appears to-day are only reprints of the old libraries, and usually in a most inferior form. Same applies to *The Dick Turpin Library* of which very inferior reproductions of the old Aldine beautifully illustrated and coloured penny issue, were recently issued at 3d. each. But to keep to this Americanisation.

Just as the Hanoverian grey rat came over in ships, and exterminated the old English black rat, and as the American grey squirrel bids fair to wipe out our own red squirrel, so did the alleged "Complete Every Week" American idea, wipe out our own English penny number romances. We left off in the middle of a paragraph, bought next week's number, and resumed the tale, which was at least honest, and did eventually finish with a *complete book*. The American racket was, that you could buy one of these non stop libraries *anywhere* in its run, and always be sure of reading a *complete story*. For sheer mendacity this took

a lot of beating. Here is a typical sample of the alleged *End* of one of these alleged *complete* tales.

"A blinding flash, a deafening explosion, and the floor seemed to sink beneath their feet, and they found themselves sinking; sinking; To what fearsome place? To what ghastly and horrible experience?"

THE END

"For what befell Dick Turpin and Tom King in the Vaults beneath the miser's house, don't fail to order our next issue entitled "A Fight with the Dead, or Dick Turpin in the Catacomb of Corpses," and so on and so on, till the hapless youth had collected over a hundred of these *complete* stories.

The only thing that *does* ensure finality, is either if the firm goes broke, or suddenly ceases to go on with the "Library" owing to falling off of the bored subscribers, who slow witted as they be, get sick of being made the victims of the alleged "Complete Novel Every Week" and equally sick of "Mr. Non-Stop."

Well, our English boys' authors adapted themselves to it, but it came from America. Instead of *one* author, you get dozens of different authors writing about the same character, as the authors themselves grow old and finally die, but the character goes on and on, and he is "Complete Every Week."

Shades of E. Harcourt Burrage, Geo. Emmett, Bracebridge Hem- yng, and other talented boys' authors, and shades of Harry Maguire, Robert Prowse, and other brilliant artists, the pity of it.

Look at the Edwin J. Brett historical stories, and their wonderful illustrations, or the old *Sons of Britannia* or *Young Folks*. They were typically *English*. Looked at today, the sheer artistry of them is simply amazing. No wonder they are sought, no wonder they are collected.

They breathe an England that *was* an England, before England became a suburb of New York. Ashes of a dead but very fine past. We old fossils knew them, loved them, and live with them all over over again. The present generation are Americanised, and don't even *know* they are. They even worship a god called *jazz*, 1897-1937. That is the answer I suppose.

"PENNY DREADFUL" REPRINTS

BY J. MEDCRAFT

PERHAPS the most interesting and at the same time perplexing aspect which confronts and confounds the collector of "Penny Dreadfuls" is the varying editions and versions which were issued by the different publishers.

Apart from special and limited editions from famous presses and others illustrated by collected artists, the first edition is pre-eminent in the world of accepted literature.

Not so the "Penny Dreadful": if we except the majority of Hogarth House remainder titles and Brett's reissues, it will be found that the precise edition is of minor importance, all being more or less scarce in varying degrees. Paradoxically, certain later versions are more attractive than the originals, often scarcer and consequently more valuable: the famous "Sweeny Todd" is an outstanding example.

Although this story had a much earlier origin, "Sweeny Todd" first appeared in 1846-7 as a short serial in Lloyd's *People's Periodical and Family Library* under the simple title of "The String of Pearls." Lloyd also published another and much longer version under this title round about the same time.

A quarter of a century later, the enterprising Charles Fox, sensing the possibilities of the story, calmly issued his own version in 48 penny numbers under the alluring title of "Sweeny Todd, the Demon Barber of Fleet Street." In addition to making quite a lot of money, Fox has the chief credit for producing the outstanding "Penny Dreadful" of all time, and the doubtful honour of being the greatest literary pirate of his class.

With the exception of the stories from the pen of E. Harcourt Burrage and possibly a few others, the majority of Fox's items were lifted from earlier publications, furnished with fresh illustrations, and issued as his own.

"Cartouche" and "Poor Boys of London" were abridged versions of the Temple Publishing Co.'s items of the same names while "The Romance of Newgate" was taken from Lloyd's "Newgate" and "Jack Sheppard" from the Purkess and Caton item

These are just a few instances of the piratical exploits of the genial Fox, which, owing to their scarcity, are probably worth more than the originals he plundered so ruthlessly.

Even Brett, the most consistent of the old publishers, provides interesting contrasts. "Roving Jack, the Pirate Hunter" written by Chas. Stevens, "The Boy Soldier" and "The Boy Sailor," the latter under the title of "Harry Halliard," all originally Newsagent Publishing Co. items were reissued by Brett in the original form without abridgement, and five others, "Rupert Dreadnought," "The Gipsy Boy," "Barons of Old," "The Rival Apprentices" and "The Young Apprentice" all bear the unmistakable stamp of the parent company although

none are believed to exist as Newsagent Publishing items, pure and simple. It is not even known whether those five later items were issued by the Newsagent Publishing Co., but it is conceivable that they were in hand when this firm ceased publishing, and that Brett later issued them as his own.

The reissue of "Roving Jack" in 1882 is inconsistent with Brett's alleged anti-highwayman policy, but as this story deals with both pirates and highwaymen, he may have shut his eyes to the land manoeuvres of Dick Turpin, Tom King and company. Still, it is significant that this title does not appear on any known Brett list.

In the *Boy's Weekly Reader*, Vols. 6 and 7, Brett also reissued with original illustrations two of the fiercest Newsagent Publishing Co. items, "Ivan the Terrible" and "The Skeleton Horseman," under the altered titles of "Basil the Sorcerer" and "The Secrets of Glendore Castle" respectively.

As this journal was originally named *Boys' Sunday Reader* and described throughout the entire run as a "Magazine of Pure Literature" with the Angel figuring protectingly on the title headings, one is inclined to be septical of Brett's sincerity in this particular province.

Of the Emmett stories, "Crusoe Jack," "Captain Tom Drake," "Tyburn Dick" and "Black Eyed Susan" were originally issued by the Temple Publishing Co. in the 60's, while the "Outlaws of Epping Forest" first appeared as "Batswing, the Outlaw of the Forest," and "Brigands of the Sea" as "Money Marks." Indeed it would not surprise me if I learned that "Frank Fearless," "Will Dudley," "Adrift on the Spanish Main," and a few others had an earlier origin.

Probably the majority of the outstanding stories were similarly treated by the old publishers, and now that the "Penny Dreadful" has risen to the dignity of a collected subject, this aspect is increasingly interesting.

Fortunate indeed that many items were reprinted otherwise certain rarities which now survive in but one form would have been lost.



A Merry Christmas to
All our Subscribers,
Contributors, Advertisers
and Well Wishers.



SCARCE
 "DREADFULS"
 IN THE
 BARRY ONO
 COLLECTION

17th. LIST.

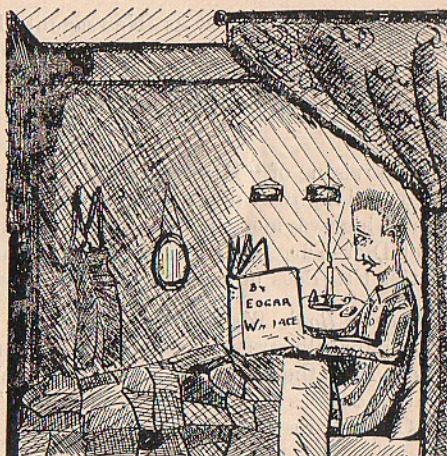
(Continued from No. 19)

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BY REQUEST

THE JOURNALS

2ND. LIST



- YOUNG FOLKS' WEEKLY BUDGET. Vols. 11, 12, 13, 14, changing to
 YOUNG FOLKS. Vols. 15, 16, 20, 21, 26, 27, 28, 29, 30, 31, 32, 33, 34,
 35, 36, 37, 38, changing to.
- OLD AND YOUNG. Vols. 39, 40, 41, 42, 43, 44, 45, 46, 47. All above in
 publisher's cloth.
- THE STORY PAPER. (Henderson). Uniform with *Young Folks*. (Even
 Henderson enthusiasts don't seem to know this scarce journal).
 Vols. 1, 2, 3, 4.
- THE HALFPENNY MISCELLANY. Fierce "blood" journal, published
 by H. Lea. Vols. 1, 2, 3, 4, 5, all published, changing to
- THE PENNY MISCELLANY. Vols. 1, 2, 3, 4, 5, 6.
- THE LONDON MISCELLANY. Vols. 1, 2, all published. Vainly sought
 by the late Robt. L. Stephenson. Contains "Redrape the High-
 wayman," illustrated by "Phiz," etc.
- COMRADES. Chas. Shurey. First issue. Vol. 3, changing to
- PALS. Complete issue.
- COMRADES. Later issue. Vols. 1 & 2, all issued, changing to
- BOYS' MONSTER WEEKLY. Vol. 1.
- NEW BOYS' PAPER. Ralph Rollington. 1886. Vols. 1, 2, all published,
 then incorporated with
- BRITISH BOYS' PAPER. Vols. 1, 2. First published by Aldine Pub-
 lishing Co., then by Guy Rayner.
- NEW BOYS' PAPER. 1907. Vols. 1, 2. A modern style publication.
 Nothing to do with the original as above.

BOY'S CHAMPION PAPER. Guy Rayner. (Dacre Clarke). Vols. 1, 2, 3, in magnificent embossed publisher's cloth. Changed its title at end to *Comrades*, (not Shureys), then to *Boy's Jubilee Journal*. Vols. 1, 2, publisher's cloth. This changed to

YOUNG BRITON'S JOURNAL. Vol. 1.

BOY'S POPULAR WEEKLY. Vol. 1.

BOYS OF THE UNITED KINGDOM. (All published).

BOYS AND GIRLS. Publisher's cloth. Dacre Clarke's. (Guy Rayner). Signature. All published.

BOYS OF THE ISLES. All published.

BOYHOOD. All published.

THE BOY'S GRAPHIC. Vols. 1, 2. Others announced, but believe this was all published.

GUY RAYNER'S BOY'S NOVELETTE. Thick volume.

YOUNG BRITON'S NOVELETTE. Thick volume.

THE BOY'S PEEP-SHOW. Vol. 2.

(All the above, from *Boy's Champion* are Guy Rayner's)

NUGGETS. Henderson. Nos. 127 to 210 in two volumes.

THE GARLAND. Henderson. 16 vols. all published.

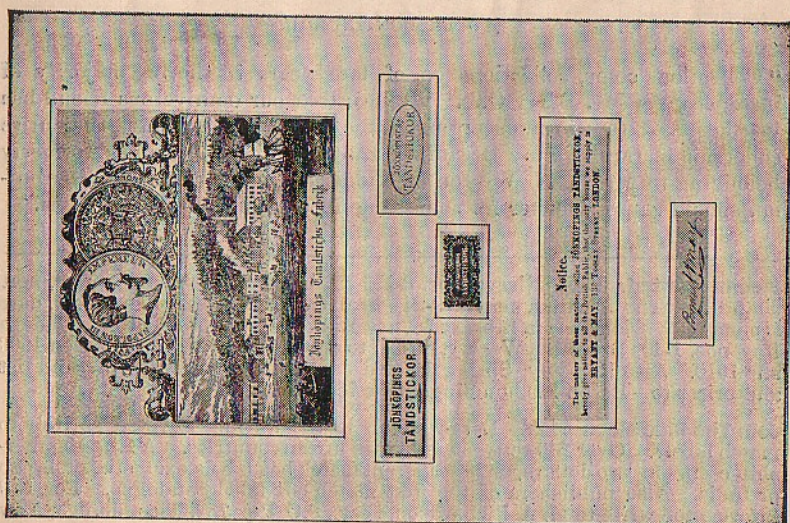
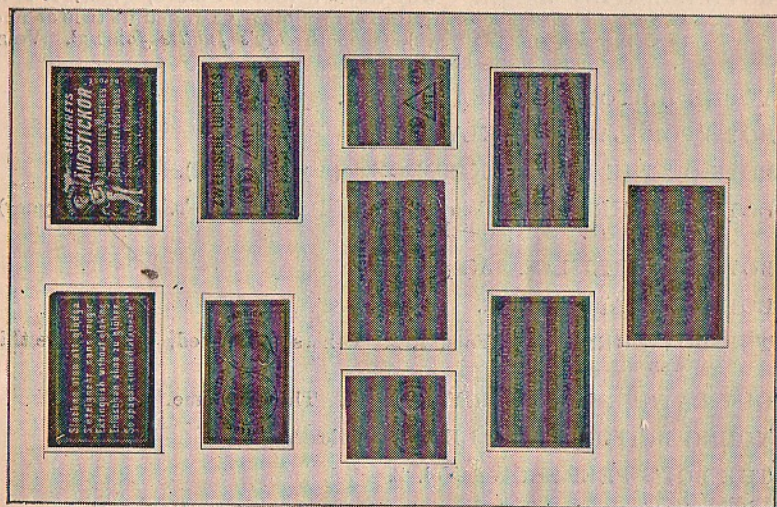
None of the above are for sale, only inserted to interest readers of "The Collector's Miscellany."

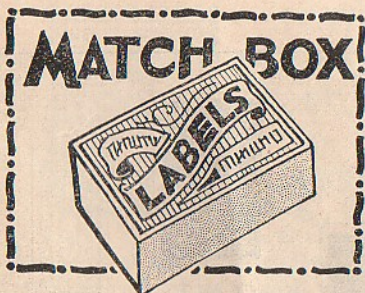
(TO BE CONTINUED).

"Collections come, collections go, of late years in the big majority of instances, via Mr. Barry Ono. We hear that our omniverous friend has just acquired (with the exception of the highwaymen items), the entire collection of rare 'Penny Dreadfuls and Old Boys Journals' formerly belonging to Mr. G. N. Weston of Kidderminster. Their re-distribution should cause a flutter for some time in the collectors' dove cotes."

Bloods wanted. The Bullseye, nos. 8-156-157-159 to date, The Surprise, nos. 90 to date, The Thriller, nos. 179-244 to date, The Nelson Lee, no. 1, date around 1930, Dick Turpin Library 3d, nos. 22-27-33-44-46-47-48-50-118, Modern Boy, nos. 1-40, Detective Weekly, nos. 47 to date, Aldine Bloods between 1900 and 1910. Also Rob Roy, Spring Heeled Jack and others wanted, send list and prices to—Ralph F. Cummings, Box 75, Fisherville, Mass., U.S.A.

Join The Blue Moon Club. Largest club in the world. Devoted entirely to match labels. Over 200 active members in fifteen countries. A Life Membership costs but two dollars, or 200 different match box labels exclusive of Japan or India. Also publishers of the first match box label catalogue. For full information write to M. A. Richardson, Secy., P.O. Box 732, Ticonderoga, New York, U.S.A.





MATCH LABEL CHATTER

VERY often collectors of match-box labels write asking my advice on how to mount and arrange their collections. I am afraid however, that this is too difficult a task to explain, as so much depends upon the systematic arrangement of the collection by the collector himself. Personally, I

always mount my labels according to the factory which issued them, but there are occasions when it is not always possible to locate the issuing factory.

For a commencement I have a sheet giving the name of the factory, followed by further sheets relating the history and all known data of the factory in question. This is done in block letters with indian ink. The history usually averages from two to three sheets. On each page I draw in indian ink a line 10 mm from the edge. For each label a square is drawn, and the labels are mounted as far as possible according to the date of their issue. Where I know labels to exist which I do not possess I leave empty squares.

Illustrated in this issue are three pages of labels from the Jonkopings Tandsticksfabrik, and one from the Jonkopings Wastra Tandsticksfabrik. These are reproduced from my own collection and illustrate its arrangement and scope.

The number of collectors of match-box labels continue to grow rapidly, but I am sorry to see so many collectors give greater prominence to the number of labels in their collection, and not to what should be the pre-eminent factor, their rarity. How many collectors for example possess the top of a Congreves box; do they ever try to secure one; and would they appreciate its rarity assuming they did get one?

I have in my collection, many match-boxes the labels of which are too rare to attempt to soak off, amongst them being an old English box manufactured by Messrs. Bryant & May, of London. Some day I may illustrate this label. It has the inscription on both sides of the wrapper: "Sun Lights on Porcelain Stems," Can any collector tell me the age of this rarity?

LORD KNOWSWHO

The result of the Match Label Rally was that a club has been formed. Collectors interested should write S. H. Toole Esq., 5 Greville Road, Southampton, for full details.



POSTER STAMPS: COVER SEALS AND PROPAGANDA LABELS

BY E. W. RICHARDSON, F.R.G.S.

(CONTINUED FROM No. 19)

RENNES had a fine label for its Exhibition in 1897, on which is depicted a peasant in Breton dress, leaning gracefully on a shield of the arms of the city; whilst Lourdes, of miracle fame, in 1898, had a striking view of its church, against a background of hill.

While on the subject of the appropriateness of suggesting a locality, attention may dwell on the stamp issued on the occasion of the Louisiana Purchase Centenary Exhibition, held at St Louis, Missouri, U.S. A. in 1903. Here, the underlining of locality is carried to the extreme of thoroughness. For the stamp displays a complete, miniature map of the U.S.A. in yellow, with the boundaries of all the states, printed in red, the Atlantic and Pacific Oceans in blue, and Canada and Mexico in white; while the vast central wedge of territory, known in American history as the "Louisiana Purchase of 1803," is printed in red, with white lettering.

A "sticker," as the irreverent term these labels, which is at once rare and notable, is that which announced and commemorated the London Philatelic Exhibition in July, 1897. It is a copy of the Mulready design—the famous envelope in miniature—the first postage stamp ever issued. It is from a line block, printed in blue, very sharp and clear, and the minute detail of the crowded picture is reproduced with such delicacy and boldness, as to constitute a veritable triumph of printing.

The Stockholm Exhibition of 1897, was productive of a fine postal label, also rare. Lithographed in five colours and gold, it depicts a great wealth of flying, national standards in red and blue, above the city, which is all in gold, intersected by the blue of its innumerable waterways, the whole constituting a rich and handsome specimen of philatelic art.

A rare, national propaganda label is that of the Boer War, a cheap lithograph, in five colours, printed at Leipzig. It depicts a white-bearded and hatted Boer, with bandolier, holding a club in his hand, standing on a rock in the sea, as on a pedestal, while in the background are seen an aardwark and a blazing village, in the smoke of which appears a map of the Transvaal and Orange Free States, from which, miniature John Bulls are being kicked into the sea. A scroll above the smoke, bears the motto "Union makes Strength," in Dutch. This

primitive design is badly drawn with German clumsiness, but its historical interest is unquestionable, and the proud possessor of this curio, must regard it with mingled feelings but unfailing interest.

On the other side of the scale to this crude, badly executed label, stands that rare and fine poster stamp issued at the International Exhibition of Milan in 1906, to commemorate the opening of the Simplon Tunnel. This, for taste and beauty of design and finish of execution, is one of the best specimens of stampic art ever printed. Against and in the centre of the dark mouth of a tunnel stands a tall, graceful woman, having a laurel wreath round her head, which is surmounted by a crown in the form of a representation of Milan Cathedral. Her arms are extended, holding a laurel wreath in each hand. On either side of her, but below her in statue, two Mercuries, each with a foot on his winged wheel, and with bannerets in his hand—one about to enter, and the other just emerging from the tunnel, touch hand in front of her. In the excellence of the drawing, modelling and posing of the figures, in the fine sense of dignity, simplicity and beauty of composition, this is everything that a design should be, and the reproduction is worthy of the design.

A very good set of War labels, was that issued by the *Daily Mail* for its "Red Cross Fund". The designs were by well-known artists, including Frank Brangwyn. One has a spirited and fine design by Edmund Dulac, of a classic warrior alone on a mount, resisting, spear in hand, and pending off darts, arrows and spearheads from unseen foes below, with his broad shield; it has the one word "Courage" for motto. They are finely and clearly printed lithographs, in gold and black-and-white or flat colours. Yet another philanthropic War postal label was that issued by and for the Auckland N. Z. "Provincial Wounded Fund"—a wood engraved stamp, showing a wounded New Zealand soldier, rifle in hand, standing at bay, amid smoke and flame.

A good and rare label was issued in 1897 by the International Exhibition, held at Arcachon-les-Bains. It is a two-colour, lithographic view of the sea-front of the town and its bay, in red, with finely designed, decorative border, and is very effective. Very rare and hardly known except to collectors in Italy, are two small black engraved labels of a severe but chaste design, for a local Exhibition in Milan, held in 1894.

(To be continued)

Always exchange match labels with all collectors, label for label. I give Austrian (glazed), Czechoslovakian, South American, Swedish, Russian, etc. An advanced collector of over 20 years I have many duplicates and also rarities. Send me your labels, wrappers (not cut out), and dozen-labels for exchange. H. Bresinsky, Schlisterstr 71, Berlin-Charlottenburg 2, Germany.

OLD TIME CIRCUS PROGRAMMES

BY ARGET HARRIS

EVENINGS are now drawing in ; there is a nip in the air, and we hurry back from our constitutional, conscious that the long winter evenings are approaching. Long neglected armchairs and fire-sides come into their own again, where I spend many a pleasant hour reviewing my small collection of circus, theatre and musical programmes, all the more interesting, as I personally attended each of the performances close on half a century ago.

One of my oldest is one of "Lord" George Sangers. He was a grand old showman, his show and mid-day parade being eagerly looked forward to, and the parade attracted great crowds, which lined the streets hours before it was due to start. I have an illustration of one of his huge three-tier cars, with Britannia seated on a large globe, a living lion at her feet. This massive tableau was drawn by 40 pie-bald horses, and another by 10 elephants. These processions have long ceased to exist, owing to modern traffic, and overhead wires. Another old feature of the circus has also disappeared, the singing and poetical clowns, Cruickshank ; Little Sandy ; James Holloway ; Bob Anderson ; Harry Dale ; Funny Harry, and a host of others. I well remember Cruickshank naming all the hotels and public houses in our town in rhyme. His recitation of the Swansea public houses appeared in the *Collector's Miscellany* for January—February, 1933.

"Lord" John Sangers was another popular circus, and it is still on the road. They had some wonderful performing horses and elephants in their mid-day parade. The lion tamer, Lieut. Joe Taylor, was seated in the lion's cage, the animals moving freely about the den.

A very old circus was that of "Sir" Robert Fossett, which was run mainly by the clever members of his family, their speciality being bare back riders. "Sir" Robert was the originator of leaping on to an horse's back, blindfolded, and with baskets tied to his feet.

Undoubtedly the finest circus that travelled this country was Barnum and Bailey's, who were here in 1899. They had 400 horses, and three herds of elephants, besides numerous other animals, and had artistes performing in three rings, and on two stages simultaneously. Their programmes were well bound, and ran to 20 pages, the covers were glazed and bore photographs of Barnum and his partner Bailey. One of the feats I witnessed was performed by a bareback rider who turned somersaults from one horse to a second, while both were speeding round the ring. I had never seen this trick before, neither have I seen it since. The artiste was Eugene Lecusson, one of a noted family of circus riders.

About 1890 the Moss Empires Ltd. opened the London Hippodrome, giving Hippodrome and stage performances, the circus ring, and by a mechanical device a fence was raised outside the ring when wild animal acts took place. It was here that I first saw lions performing loose, the trainer being Julius Leeth, who had 31 lions in the ring. In a very short time this space could be flooded with water for aquatic performances, the depth being eight feet. Hagenback had 50 polar bears in one great water spectacle. The orchestra was one of the largest in London at that period consisting of forty performers.

John Swallow's Circus was a British circus, but he went under the name of "Broncho Bill." He had all his vans painted with the address "El Pasco, U.S.A." and had two rings going at the same time, and also a Hippodrome track in which cowboys and cowgirls displayed Wild West acts. The British public never took to the American three ring system, preferring the one ring.

There were numbers of circus families who ran shows giving good performances, amongst them being Funny Harry, one of the well known Fossett family.

Biddalls was another old favourite whose touring ground was Devon and Cornwall, and Ada Alexandra who had a fine stud of horses. Bailey's big show was run by another member of the Fossett family.

Most of the above shows only stayed one day in each town giving an afternoon and evening performance, and then packing up and travelling by night to the next pitch, sometimes a distance of 10 or 15 miles away. It was heavy work for men and horses, all the transport was by horse power, the season lasting from Easter until October. "Lord" George Sanger in his last year on the road (1905) travelled 3,300 miles, not bad going for a showman who had been on the road for seventy years.

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MAGAZINES RECEIVED

We acknowledge the receipt of the following collector's publications received since our last number was issued:

Collector; Hobbies; Dime Novel Round-up; Novel Mart; Rare Book Speculator.

CIGARETTE CARD NEWS



new name has been thrust upon the hobby. A few enthusiasts seeking something more dignified than "Cigarette Card Collecting" now refer to it as "Cartophily" and call themselves "Cartophilists." This may sound very superior, particularly to the uninitiated, but it lacks originality, it is unnecessary, and just as applicable to collectors whose interests are far removed from our own, viz., those collecting Playing cards, Christmas cards, Postcards, Showcards, View cards, Visiting cards, or any other cards. Naturally the great majority prefer to remain "Cigarette Card Collectors," a self-contained name for which there is really no alternative. "Cartophilist" is derived from the Greek, but you may search the dictionary in vain, it isn't there, and probably never will be unless all the clerks and assistants responsible for the card indexes used in offices, Public Libraries, etc., go all high-brow and call themselves "Cartophilists," a most unlikely event.

The first magazine devoted entirely to cigarette cards was published in November 1930. A small monthly journal, it lasted 8 months, closing down with No. 8 owing to lack of support. The first number consisted of five pages $7\frac{3}{4}$ ins. x $4\frac{3}{4}$ ins., No. 4 was enlarged to eight pages, and No. 5 to ten, with the title *Cigarette Card Collecting*. In No. 8 was found an Open Letter to subscribers announcing the discontinuation of the magazine. Thus ended a noble effort born about five years too soon. Each issue contained something of interest, new series were reported, outstanding sets reviewed, and various short articles, humorous and otherwise, appeared. Suggestions for a more concise name for the hobby were called for and that most in favour was "Philocardist," which, of course is "Cartophilist" in its original form. *Cigarette Card Collecting* was produced on a small home printing machine by a Mr. J. Baguley of London, E. 9., who was not only a collector of cigarette cards, but also a stamp dealer in a small way. His enterprise deserved better fortune, and the loss of this keen young man to the hobby is to be regretted.

Gooding's Cigarette Card Catalogue, 1938

140 new series of cigarette cards are issued every year.

One firm print 450,000,000 cigarette cards for a series, and issue a fresh series about four times a year.

Ninety-nine per cent of new cigarette cards are wasted according to Col. Bagnall of the London Cigarette Card Co.

Wanted: For Sale: Exchange

2/- Per Number offered for Marvel New Series, Nos. 181, 184, 186, 189, 191, 195, 196, 197, 212, 228, 230. Aldine Invention, Nos. 66, 67, 68, 121, 131, 146, 155, 159, 160, 161, 163, 164, 166. Medcraft, 64, Woodlands Road, Ilford.

Wanted: Vols. 6, 9 and 12 of the Boys Comic Journal, also Vol. 58 Boys of England. R. R. Scales, Myrtle Beach, South Carolina, U.S.A. 20

Wanted: Boy's Friend, Boy's Herald and similar Harmsworth publications. Please write me with full details of what you have to offer. Wm. H. Gander, Transcona Newsagency, P.O. Box 60, Transcona, Man., Canada. 20

German Cigarette Cards for sale. Rudolf Loos, Geschwenda/Thur-Germany. 21

Want Real Photo Cigarette Cards, all countries. Have Gibbon's Stamp Monthly from 1930, or what do you want in exchange? J. Finlayson, 24 St. Catherine's Place, Kirkwall, Orkney, Scotland. 20

Cigarette Cards: Let us know your requirements. Careful attention given your orders and wants lists. Best value obtainable. Stamp enquiries. Bamber's, Odom Street, Wisbech. 20

Match-box Labels. I want to exchange match-box labels with collectors all over the world. Up to 100 of each kind of label accepted. I prefer labels in mint condition. Send first, prompt reply. Paavo Helkama, Johanneksenti 6, Helsinki, Suomi, (Finland). 20

A Collection of Paid Stamps, English and American, for sale or exchange. J. G. Cairns, Clayport Street, Alnwick. 20

For Sale or Exchange: Boys of England, Vols. 1—6; Young Men, Vols. 1—4, 36; Boys of the Empire, Vol. 1, 2, 5, 6; Young Folks, Vols. 14, 26—31, 34; Young Briton, unconsecutive volume; Black Bess; Sixteen-String Jack; Charles Peace; Paul Jones; Crusoe Jack; Tyburn Dick; Midshipman Tom; Ned Nimble Series; Scrapegrace Series; Harkaway; Giantland; Henderson's Wild West; Nugget Library; and many others. Similar wanted. Exchange or purchase. Medcraft, 64 Woodlands Road, Ilford.

Exchange Always: Cigarette Cards, Postage Stamps, Match-box Labels, Poster Stamps, Entires, Necessity Paper Money, Bookplates, Fiscal Stamps, Tram-tickets. Theodor Geh, Berlin-Templehof, (Germany), Moltkestr. 20.

MATCH-LABEL COLLECTORS

Have you duplicate match-box labels for exchange? Send me 100—500 different today and you receive the same. Prompt replies and satisfaction assured. I have 6000 labels from all countries for exchange.

FERDINAND SEMMEL, BERLIN-WEISSENSEE,
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