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THE EARLY DRAWINGS  
OF DAVID LOW

AN UNRECORDED COPY  
OF CHATTERTON

NED WARD  
"THE BREWING POET"

LINKS WITH THE MAORI  
KING MOVEMENT

ROBERT TRIMBLE OF INGLEWOOD  
AND HIS CIRCLE

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## THE EARLY DRAWINGS OF DAVID LOW

IT IS FITTING that the Turnbull Library should be the repository of what is probably the most comprehensive collection in existence of the very early work of our world famous cartoonist, David Low.

This collection was recently discovered in a small bookshop in Ghuznee Street, Wellington, and purchased by the Librarian for a modest sum. It comprises about thirty drawings representative of all aspects of the artist's early efforts—caricatures, cartoons, joke blocks and even advertising drawings and at least one straight portrait. Many of the drawings are topical and nearly all were drawn while David Low was in his teens and still in this country. Taken in conjunction with biographical facts these pictures completely disprove the reiterated claim made in overseas journals that Low is an Australian. By the best of rights he is a New Zealander: he was born and educated here, his first drawing was published in Christchurch and his first pictures published overseas were drawn in New Zealand. I am convinced from a study of these early drawings that except for the brief and inevitable influence of a local idol, or of an international idol like Phil May, David Low was David Low from his very first drawing. He has remained so ever since. This is unique. You look at these early drawings and see in the elemental stage Low's acute powers of observation of men, moments and influences, his merciless wit and his unerring strength of line.

Although only one drawing in the collection is dated we are able to trace from the signature, style and printer's directions that they were nearly all done while the artist was still in his youth. It was obvious also that David Low did not have to learn to draw. It was simply a case of budding genius. Low stated in later life that the only drawing lessons he had ever received were at the Canterbury School of Art at about the age of eighteen. The instructions he said did him more harm than good. "Art schools," he remarked, "have a tendency to strip you of your original approach and to substitute a reverence for conventional technique." Looking at these early pictures I can see the force of this statement.



## THE EARLY DRAWINGS OF DAVID LOW



An uncompleted work, done in his early teens. The figures around Seddon are said to be (left to right): Bedford, Massey, T. E. Taylor, Fisher, Laurensen. The faint letters on the weapon read "Ability".

I will refer first to the only two pictures I found to be imitative. The first, which is reproduced here, was drawn when Low was fourteen years of age and at a time when the work of Phil May was the be all and the end all of line drawing. The May technique is as you will see rather noticeable in this picture. More interesting still, however, is another drawing, an uncompleted one. It is undated but I should say is one of Low's earliest attempts at a cartoon. It pictures Seddon in kilts, in a war-like attitude, surrounded by political figures of the period.



## THE EARLY DRAWINGS OF DAVID LOW

As Seddon died in 1906 and the drawing is signed "David A. C. Low" this picture was probably attempted very early in the century, and remember, Low was born in 1891. At about this time another N.Z. artist, F. W. Hiscocks, was flourishing, and although Hiscocks was never to reach even the fringe of the fame eventually to come to Low, it was only natural that young David should be influenced by his popularity. Perhaps the independence of Low was even then asserting itself, for the drawing was never completed or published. He must have realised that it was not 100 per cent. David Low.

I have already mentioned two signatures. These early drawings show others. There is "D. Low," a simple "L.," L O W divided between the legs of a caricature, and then the progressive development of the simple Low signature strengthened as the years drew on to the magic symbol of three letters famous to-day as the hallmark of the world's greatest cartoons.

In one drawing in the collection the signature is "Low M.L." signifying, of course, his entry into the pages of the paper that was first to announce his matured genius to London—the *Sydney Bulletin*. This picture is typical of "Bulletinese" of the period and is reproduced with this article.

Low's power as a caricaturist was developing rapidly in his youth. Even at that period he had none of the benevolent frivolity of the London *Punch* school and yet there was nothing cruel (nor has this ever been present) in the terrific truth and humour of his exaggerated portraiture. His sense of observation, even at this stage, was merciless. Also as an enduring example of his thoroughness, we find him experimenting on the reverse side of one picture on W. M. Hughes. Conceivably, in that very pencil drawing, the famous *Billy Book* was in progress of germination.

In one caricature we find him satirising a N.Z. Governor of many years ago. The troops are lined up for inspection and a sorry lot they are, but His Excellency is obviously more interested in making an impression on the crowd that we feel is watching him. Perhaps, the editor handling this drawing feared lese-majeste, for he has reduced the picture, per medium of blue pencil, to a bust, leaving in only two or three of the more presentable soldiers.



THE EARLY DRAWINGS OF DAVID LOW



The Obtrusive Proboscis

Small boy: "Carry yer trunk, Sir?"

Presumably unpublished hitherto. Done during Low's Christchurch years, intended for the Bulletin. He was then in his teens.

There is an unsigned cartoon showing the late Sir Joseph Ward in bed, his sleep being troubled by a variety of political mosquito pests. In this picture Low appears to have been unmoved by the translation to his board of the folds of pillow and bed clothes, the recurring pitfalls of all young artists.



## THE EARLY DRAWINGS OF DAVID LOW

Another picture of Ward is obviously an attempt at a straight portrait.

There are numerous caricatures of well known political figures of the past. There is one of the late Sir Maui Pomare in which I was interested to note that Low has used cut out stipple paper to reproduce the dusky complexion of his subject. There is a characteristic picture of the late Hon. J. W. Hanan, one of "Thompson M.P. Dunedin"—this is signed with an "L." There is a very large picture of a gentleman who looks very like the late Mr. L. M. Isitt. This is drawn in ink and shaded roughly in pencil. On the back of the picture the young artist has extemporised in several interesting "thumb-nails."

A later caricature is entitled "The Hon. Jimmy Allen goes after anti-militarists." A decorative star on the subject's chest is labelled "It."

The several joke blocks all suggest that young Low was in good training for the hundreds of pictorial jokes he was shortly to draw for *The Bulletin*. The topical subjects also show Low's marvellous sense of humour, particularly two pictures depicting The Tango, one a la Continental fashion and the other N.Z. fashion. Even to-day one may find a laugh in these pictures. There is another humorous picture that many editors would accept and pay for to-day. It is entitled "The Judgment of Solomon" and shows a pawnbroker examining a pair of trousers offered for sale and saying grudgingly: "I gif you two bob."

Finally, to complete the varied interest in this collection there are several drawings, advertising, in serious or humorous vein, famous pills, ointments and teas of the period. I should say that these date of the period when Low embarked on a paper on his own. He was then eighteen, and in his own words he "persuaded a printer to stake the cost of production against the advertising revenue of the paper." The advertising pictures in the collection are so good that I can only presume that the insertion rates were so low as to account for the early failure of this enterprise.

One important picture, that is not in the collection is Low's first published drawing. This picture was printed in the



## THE EARLY DRAWINGS OF DAVID LOW

Christchurch *Spectator* when Low was eleven years old. He received 2/6 for it. Perhaps it was his Scot's caution, inherited from his father, that inspired young David to claim the original of this drawing. It is now in his possession and although he has declared that he will not part with it, I am hoping that if he reads this article he may, influenced by the New Zealand spirit inherited from his mother, send it to Mr. Taylor, Turnbull Librarian, so that it might be added to the collection described above.

That David Low has the New Zealand patriotic spirit has been evident on many occasions since he left this country. For one, I can never forget his interest in and practical support of my "N.Z. Artists' Annual" during its seven years' existence. He contributed gratuitously to it and never uttered a word of complaint when I resurrected and published a number of his very early drawings contributed to *London Scraps* in 1911! In this and in other ways David Low has proved that although he is one of the biggest names in the world to-day, although he is immortalised in Madam Tussauds, although his war cartoons have been "Penguin-ised" in millions throughout the world, he is sufficiently great to remember in practical affection the little land where he was born.

PAT LAWLOR

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## AN UNRECORDED COPY OF CHATTERTON

A UNIQUE and hitherto unrecorded volume in the Turnbull Library is a copy of Chatterton's poems considerably augmented with contemporary reviews and articles and with manuscript notes and transcripts from Rowley documents by Chatterton's main supporter in the Rowley controversy, George Catcott. The tenacity with which Chatterton's supporters clung to their belief in the authenticity of his forgeries (well illustrated in the D.N.B. article on William Barrett) finds further evidence in



## AN UNRECORDED COPY OF CHATTERTON

this elaborately documented volume. George Catcott, a Bristol pewterer in partnership with Henry Burgum (for whom Chatterton provided a fake pedigree and coat of arms in 1767) was presented with many of the Rowley manuscripts, including *The Bristowe Tragedie* and the *Songe to Aella*, from 1768 onwards, and lacking the scholarship to detect the forgeries he fell a willing victim to such gratifying attention. Soon he and William Barrett (Bristol surgeon, would-be Bristol historian) were deluged with 'ancient documents,' poetical for Catcott and antiquarian for Barrett, and in spite of the scholarly disclaimers by Thomas Gray and William Mason (to whose opinion Horace Walpole deferred in time to save his own repute) and the rout of the Rowley supporters in the subsequent controversy, Catcott and Barrett clung resolutely to their faith in their documents, many of which Barrett used in his discredited *History of Bristol* (1789).

Catcott was less unlucky perhaps because he printed less, but the volume under discussion shows how completely he was taken in. Chatterton's Rowley poems were first printed in 1777 in a volume edited by the scholarly Thomas Tyrwhitt, *Poems, supposed to have been written at Bristol, by Thomas Rowley and others, in the Fifteenth Century: the greater part now first published from the most authentic copies, with a specimen or one of the MSS.* The second edition was a duplicate of the first, but next year (1778) appeared the third edition to which Tyrwhitt added a new *Appendix containing some observations upon the language of those Poems, tending to prove that they were written, not by any Antient Author, but entirely by Thomas Chatterton.* The indignant Catcott had a copy of this third edition rebound to include copious documentary evidence to substantiate the authenticity of the Rowley poems, and this volume with insertions and manuscript annotations by Catcott is now part of the Chatterton collection in the Library.

The additions to the volume fall into two sections: 1. A preliminary twenty-eight pages which contains a detailed list of "Directions to the Binder," virtually a table of contents of the additions, with a vindication of Chatterton and of Catcott's advocacy, dated and signed "George Catcott, July 18, 1781."



## AN UNRECORDED COPY OF CHATTERTON

2. At the end of the volume there are bound in one hundred and fifty-two pages cut from various publications. These fall into three groups (a) The original reviews of Tyrwhitt's edition of the Rowley poems from the *Critical Review* and the *Monthly Review*. The latter journal ran a series of three articles (all included) on the authenticity of the poems, one of the articles largely contributed by Catcott himself. The *Monthly Review* came to the conclusion "We do not hesitate to pronounce that these Poems are the original productions of Rowley, with many alterations and interpolations by Chatterton." (b) A series of articles cut from the *Gentleman's Magazine* for 1777 and 1778 which give a vivid picture of the Rowley Controversy at its height, Catcott himself on several occasions contributing a letter when some hit had been scored by his opponents. The original review of Thomas Warton's second volume of his *History of English Poetry* with a full discussion of Warton's section on Thomas Rowley is probably the most interesting of the extracts from the *Gentleman's Magazine*. (c) The final printed addition is a copy of a pamphlet by Henry Dampier (with a manuscript dedication to Catcott) *Remarks upon the eighth section of the second volume of Mr. Warton's History of English Poetry*, London, 1780.

Not content with massing such printed evidence, Catcott had bound in a group of transcripts from unprinted Rowley manuscripts in his possession. The following is a brief summary: (1) An account by Rowley of the Templar's Church, Bristol, from the original "now in Mr. Barrett's possession." Later published, Bristol 1888. (2) Two poems, the *Song of St. Werburg* and the *Song of Seyncte Baldwynn*. Later printed by Dean Milles in his edition of 1801. (3) "A Manuscript in Mr. Barrett's possession . . . with the following description of Mr. Cannynge's Person." I can find no record of this having been published. The MS. itself is now in the British Museum. (4) Fragment of a sermon by Rowley. Later published in the *Gentleman's Magazine* in 1782. This final section of transcripts is rounded off by copies of several letters supporting the authenticity of the Rowley poems, which Catcott had received from different sources. Perhaps the most interesting is one from Thomas Cary who had been a schoolfellow of Chatterton



## AN UNRECORDED COPY OF CHATTERTON

and who claims that Chatterton was too young to have produced the Rowley poems "as from my intimacy with him I had it in my power to, and did observe the progress of his Genius from its Infancy to its fated Dissolution. His Abilities for his Age were beyond Conception great, but not equal to the Works of Rowley."

Although the whole volume is a monument of effort in a lost cause, its real importance lies in its preservation of so much Chatterton material. We are not nowadays concerned with the authenticity of Chatterton's forgeries, but with the genius that went to their production. Some very interesting early criticism of Chatterton is included in Catcott's additions to the volume which show that Chatterton's ability as a poet (and not merely as a penman) was appreciated widely in his own day.

IAN A. GORDON

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## NED WARD "THE BREWING POET"

"THE PERT STYLE," remarks Pope in his *Art of Sinking in Poetry* in which he classifies the species of bad poets among his contemporaries, "does in a peculiar manner become the low in wit, as a pert air does the low in stature."

As an example of the "pert style" Pope names Edward Ward, the "brewing poet," to whom the Cambridge Bibliography of English Literature credits over ninety works, more than twenty of which Alexander Turnbull has collected in first editions. Most of Ward's poems were written anonymously and none of the volumes in the Alexander Turnbull Library has the author's name on the title page.

Edward Ward was born in Oxfordshire but went early to London where, from 1699 to his death in 1731, he kept a punch shop and tavern, a rendezvous for many kindred spirits who enjoyed his good humour, his good liquor, and his laudable sentiments, which were their own. Ward spent some years in the West Indies on which he based *A Trip to Jamaica*, and



## NED WARD, "THE BREWING POET"

which provided a very good market for his wares. "Sail with Ward, to ape and monkey climes" (Pope, *Dunciad*, i, 234) though used in no complimentary sense, refers to the great number of his works yearly sold into the plantations.

In 1699 was published *Hudibras Redivivus* which violently attacked the low church party and the Government and was written in the style of Butler's *Hudibras*. For this subversive activity, Ned Ward was indicted and ordered to stand twice in the pillory at the Royal Exchange and Charing Cross, where he received rough handling from the mob. "As thick as eggs at Ward in pillory" Pope remarks in the third book of the *Dunciad*. *Hudibras Redivivus* brought Ward notoriety and created a demand for further verses. These came in a procession, very popular at the time, but dreary reading now.

"Insinuating bawds," "repenting harlots," "the flesh and the devil," and a "chirrupful bottle or two" give a little life to the plodding verses which won fleeting fame in Queen Anne's reign. No whiffle of life remains in the causes, dead as the queen herself, which Ward championed; Tory against Whig, high church against low. The only remaining merriment for the reader of to-day is found on the few title pages which carry the author's own endorsement "A Merry Poem."

Of his works *The London Spy* alone remains vital to-day. This prose work is Ward's best and best known and casts a great light on London life in his day. Ward revelled in being a citizen of London, knew and loved the streets and taverns with the strange company to be found there. His description of this street and tavern life has left a vivid picture of the social life of the early eighteenth century. Ned Ward was a better Cockney than many a native son.

The customer is always right being as good a motto for the poet as the publican, Ward gave his ready made audience, superficially learned as he himself was, what it wanted. "Panegyrick is not my business" he says in *A Trip to Ireland* and indeed it was not. He aimed at popularity and danced to the bookseller's tune. Many of his catchpenny titles mirror their contents.

The earliest of Ned Ward's works in the Library is *The Miracles performed by Money*, 1692. His fairly venomous and



## NED WARD, "THE BREWING POET"

sometimes scurrilous descriptions of foreign capitals which found favour with the honest English reader include *A Trip to Ireland*, 1699, *A Trip to Holland*, 1699, and *Scotland Characteriz'd* 1701, all of which are in the Turnbull collection.

First editions of pamphlets which add something to the picture of eighteenth century life in England are *The Rambling Fuddle-caps; A Frolick to Horn-Fair, with a Walk from Cuckold's-Point thro' Deptford and Greenwich*, 1700; *A Step to the Bath: with a Character of the Place*, 1700; *A Step to Stir-Bitch Fair: with Remarks upon the University of Cambridge*, 1700; *A Walk to Islington with a Description of New Tunbridge-Wells, and Sadler's Musick-House*, 1699. It is a matter for regret that Mr. Turnbull's collecting had not yet secured either *The London Spy* or *Hudibras Redivivus*. The longest of Ward's works in the collection is *Nuptial Dialogues and Debates*, 2 vols., 1710, which the author describes as "an useful prospect of the Felicities and Discomforts of a marry'd Life, incident to all Degrees from the Throne to the Cottage." This contains one of the four known portraits of the author.

Other works of Edward Ward in the Library are: *The World Bewitch'd*, 1699; *A Journey to Hell: Or, a Visit paid to the Devil*, 1700; *The Insinuating Bawds and the Repenting Harlot*, 1700; *Battel without Bloodshed*, 1701; *The Revels of the Gods: Or, a Ramble thro' the Heavens*, 1701; *Three Nights Adventures or Accidental Intrigues*, 1701; *All Men Mad: Or, England a Great Bedlam*, 1704; *The Modern World Disrob'd: Or, Both Sexes Stript of their Pretended Vertue*, 1708; *The Republican Procession: Or, the Tumultuous Cavalcade*, 1714; *The Delights of the Bottle: Or, the Compleat Vintner*, 1720; *The Northern Cuckold: Or, the Garden House Intrigue*, 1721; *The Parish Gutt'lers: Or, the Humours of a Select Vestry*, 1722; *The Wand'ring Spy: Or, the Merry Travellers, Part II*, 1722; *The Merry Travellers: Or, a Trip upon Ten-Toes from Moorfields to Bromley*, 1724; and *The Dancing Devils: Or, the Roaring Dragon*, 1724.

NOLA L. MILLAR



## LINKS WITH THE MAORI KING MOVEMENT

RECENTLY through the kindness of Mrs. Lindsay Mackersey of Hastings, the library received a letter written by the famous Maniapoto Chief, Rewi Manga Maniapoto. It is an insignificant and humble little note, yet it is one of the few that survive, written by such an eminent Maori, one of the last of the older order. From Mamuorihi on June 24, 1878, he writes (translated) "To Charlie Brown, Friend, greeting. My word to you is for one tea kettle and one bucket to cook tea. You give them to me. That is all. From Manga Maniapoto." Tare Paraone, Komihano (Waitara).

Charles Brown (Tare Paraone) was civil Commissioner (Komihano) in this region from 1875. He also derives a certain interest in that he was the son of Charles Armitage Brown, the friend of Keats and his circle.

Rewi Maniapoto received his name at baptism in the Roman Catholic Church, but he reverted to Manga during the King movement. Perhaps the most spectacular event of this remarkable movement was the destruction, at the instigation of Rewi, of the Government press at Te Awamutu. It was here that John (later Sir John) Eldon Gorst produced and published on behalf of the Government, the short-lived little paper *Pihoihoi Mokemoke*, which was designed to counter the propaganda of the Maoris' paper *Te Hokioi*. Sets of these papers are in the Library.

The full story of the many developments of these years are fully and interestingly told in "The Maori King" by Gorst, 1864. In the Library is probably the most interesting copy of this work one can imagine. This was formerly owned by Sir Thomas Gore Browne, Governor of New Zealand 1855-1861. It is well known that Governor Gore Browne's term of office separated the two terms of Sir George Grey. The Taranaki land question was leading apparently to war when Gore Browne was relieved of office and Grey recalled. Not unnaturally, he felt some chagrin at being so displaced, and in the copious notes that cover scores of margins of this book he justifies, explains and discloses many of his actions, such as are nowhere else so clarified. Incidentally, Gorst himself is at times cor-



## LINKS WITH THE MAORI KING MOVEMENT

rected or taken to task for his mis-statements.

The volume is a document that no careful historian of the period can afford to overlook. It has one additional interest, for it was a gift from Bishop W. L. Williams to Alexander Turnbull in 1911.

Gorst was absent from New Zealand for over thirty years after these events, and returned in 1906 to represent the British Government at the Christchurch Exhibition. Subsequently he published *New Zealand Revisited* in 1908, and in its pages he tells how, again living in memory the eventful past, he found copies of Pihoihoi in the library of Mr. Turnbull in Wellington.

C.R.H.T.

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## ROBERT TRIMBLE OF INGLEWOOD AND HIS CIRCLE

THE CAREER of Robert Trimble (1824-99) was a notable one in New Zealand, but it is his part in a great cause in the New World that is the subject of this note. Recently the library received as a gift—and a very splendid one, as will be recorded in another place—his well-developed library, through the goodwill of his daughter, Miss Nora Trimble of Inglewood. While not specialising in the question of American slavery, the collection has a small group of books and pamphlets, which are of more than passing interest.

In the forties young Robert Trimble spent some years in the United States, whence came his later interest in that country. Returning to Manchester he represented the New York firm of William Watson and Co., later becoming a partner.

With the outbreak of the Civil War, he placed himself strongly and actively on the northern side by becoming the vigorous honorary secretary of the Emancipation Society which raised considerable sums, and undertook a great deal of other



## ROBERT TRIMBLE OF INGLEWOOD

work for the cause. Trimble himself wrote a number of pamphlets on aspects of the struggle, which of course was waged with almost equal assiduity on paper and in the field. Others of the movement wrote similarly, and the selected list which follows gives some indication of some of these. It is noticed that a number of these items do not appear in Sabin's *Dictionary of Books relating to America*. The group is of interest, too, for the presence of notices of meetings, handbills, open letters, etc. What is presumably a contemporary printing of the song "Dixie" is noticed among these latter.

Among his papers is a manuscript account of the origin and growth of the movement in Manchester, the personalities who supported it, and the books they wrote. The MS is not long, but it gives a good clear picture, here and there especially so. For example, he describes an incident at the inaugural meeting: "A debate of an interesting character sprang up. Mr James Spence (the N.S. of the Times and author of *The American Union*), was present and in eloquent terms denounced the hypocrisy of the North, and praised the "chivalry" of the South. Slavery was pronounced "scriptural" and "patriarchal" and poor Onesimus was trotted out once more to prove that injustice is the very highest form of justice. He sat down with an air of triumph, which I can never forget. Applause was loud and continuous. Before it was over a man that I then only knew by name, but knew intimately ever after, was upon his feet, waiting for attention. Mr Spence was a dainty looking little man, with a pleasant voice and graceful presence. The man about to reply, John Patterson by name, was a burley Ulster man with loud voice and energetic action. As soon as Mr Patterson got a hearing, he took a little Bible out of his pocket and first addressed himself to the task of answering the Scriptural arguments of Mr Spence. He made the house ring with denunciations of Man-stealers, and of oppressors of the poor. The year of Jubilee was not forgotten, in fact the little pocket Bible had the effect of a gigantic bomb-shell. Neither before nor since have I heard so able an extempore rejoinder. There was no occasion for further discussion. The resolution was put and carried almost unanimously."



## ROBERT TRIMBLE OF INGLEWOOD

It is probable that further research in this new acquisition would reveal other aspects of interest, when a later notice in these pages will appear.

C.R.H.T.

TRIMBLE, Robert. *Slavery in the United States of North America. A lecture delivered in Liverpool, December 1861.* 31p., Young, Liverpool (etc.), 1863.

*The Negro, North and South: The Status of the colonial population in the Northern and Southern States of America compared.* 34p., Young, Liverpool (etc.), 1863.

*Popular Fallacies, relating to the American Question. A lecture, delivered in November, 1863.* 36p. Young, Liverpool, 1863.

*A Review of the American struggle, in its military and political aspects from the inauguration of President Lincoln . . . till his re-election . . .* 48p. Young, Liverpool (etc.), 1864.

*The Present Crisis in America.* 10p. Young, Liverpool (etc.), 1865.

HARCOURT, W. Vernon. *Belligerent rights of maritime capture by Historicus* (pseud.). 22p. Webb & Hunt, Liverpool, 1863.

NARRATIVE of privations and sufferings of United States Officers and Soldiers while prisoners in the hands of the rebel authorities . . . 283p. Printed for the U.S. Sanitary Commission, Philadelphia, 1864.

The MARTYRDOM of John Brown. *The Proceedings of a public meeting held in London . . . to commemorate the fourth anniversary of John Brown's death.* 22 (plus 1) p. Emancipation Society, London, 1864.

CORDNER, John. *Canada and the United States: an address on the American Conflict delivered at Montreal . . . December 22, 1864.* ix, 30p. Ireland & Co., Manchester, 1865.



ROBERT TRIMBLE OF INGLEWOOD

- ELDER, William. *Debt and resources of the United States and the effect of Secession upon the trade and industry of the Loyal States.* 32p. (Philadelphia, 1863.)
- OUR BURDEN *and our strength, or a comprehensive and popular examination of the debt and resources of our country . . .* 39p. Loyal Publication Society (New York, 1864.)
- LOWE, Charles. *The condition and Prospects of the South: a discourse delivered in Somerville, Mass., June 4, 1865.* 8p. Walker, Fuller, Boston, 1865.
- SUMNER, Charles. *Our foreign relations . . . speech before the citizens of New York . . .* Sept. 10, 1863. 80p. Young Men's Republican Union, New York, 1863.
- CAIRNES, J. E. *England's neutrality in the American contest.* 23p. Emancipation Society, London. 1864.
- BARRINGTON, Wm. L. *The True Origin of the American Rebellion . . . a lecture . . .* 33p. Webb, Dublin, 1865.
- SMITH, Goldwin. *England and America: A lecture . . . before the Boston Fraternity . . .* x, 36p. Ireland and Co., Manchester, 1865.
- STURTEVANT, J. M. *English Institutions and the American Rebellion. Extracts from a lecture . . . at Chicago, April 28, 1864 . . .* 32p. Ireland and Co., Manchester, 1864.
- SINCLAIR, Peter. *Freedom or slavery in the United States.* 160p. Union & Emancipation Society, Manchester, 1863.
- The LIFE of *Abraham Lincoln, late President of the American Republic.* (Reprinted from the "Morning Star") . . . 16p. Heywood, Manchester, 1863.
- AMERICAN *Thanksgiving Dinner, at St. James' Hall, London November 26th, 1863.* 94p. Ridgway, London, 1863.
- OUR RESOURCES. *A series of articles on the financial and political condition of the United States.* 32p. Trubner, London. 1864.



ROBERT TRIMBLE OF INGLEWOOD

FORSTER, W. E. *Speech . . . on the slaveholder's Rebellion; and Professor Goldwin Smith's Letter on the Morality of the emancipation proclamation.* 15p. Union & Emancipation Society, Manchester, 1863.

WADDINGTON, John. *The American crisis in relation to slavery.* 32p. Stock, London. 1862.

POTTER, Thomas Bayley. *Report of the proceedings at a Conversazione . . . The report of Dr. Massie respecting his anti-slavery mission to the American clergy and churches.* 33p. Union and Emancipation Society, Manchester, 1863.

NEWMAN, F. W. *Character of the Southern States of America . . .* 14p. Union & Emancipation Society, Manchester, 1863.

SECOND ANNUAL REPORT *of the Freedmen and Soldiers' Relief Association.* 8p. Chronicle Print, Washington, D.C., 1864.

NARRATIVE *of the cruise of the Alabama and list of her officers and men. By one of the crew.* 16p. London, 1864.

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NOVEMBER 25, 1941

ALTHOUGH all members received notice of the Annual Meeting, it will be of interest to know that the motions regarding incorporation and the acceptance of the Sir Hugh Walpole Memorial Fund established by Miss Julie Tomlinson of Nelson, were duly passed. The meeting expressed its great appreciation of the helpful services of Mr A. E. Currie as Honorary Solicitor in connection with these matters.

The election of officers resulted as follows:—Professor I. A. Gordon, President; Messrs J. M. A. Ilott, A. E. Mulgan, C. Q. Pope, P. A. Lawlor, and J. C. Andersen, Committee. Secretary, Mr P. A. Lawlor; Assistant Secretary, Mr A. G. Bagnall.

Mr C. Quentin Pope gave an extremely informative talk on



NOVEMBER 25, 1941

modern fine printing, illustrating from the library's examples and his own choice private collection. Interesting discussion followed for the subject apparently found many devotees. After a short demonstration of microfilm as a means of recording library texts, an enjoyable supper was the opportunity for informal discussion and intercourse.







