

A Word on the Cover

THE PEERLESS PILGRIMAGE TO SAINT NICOTINE OF THE HOLY HERB was prepared in 1878 as a promotional card for the Cope's Tobacco Company of Liverpool. Illustrator "George Pipeshank" (John Wallace, 1841–1903) used as his model a celebrated Thomas Stothard painting (1807) and engraving (1810) entitled *Pilgrimage to Canterbury*, which itself borrowed many compositional elements from William Blake's interpretation of this Chaucerian theme, commissioned at about the same time by the same patron, publisher Robert Hartley Cromek. Pipeshank's latter-day lampoon was brought to the attention of the editors by economist David Levy of George Mason University, who had discovered the poster in the immense John Fraser Collection at the University of Liverpool Library. In 2001 Maureen Watry, head of Special Collections and Archives, assembled an exhibit at the library, "Smokescreen: the Victorian Vogue for Tobacco," for which an extensive description may be found at <http://sca.lib.liv.ac.uk/collections/exhibs/FraserExhibition.html>.

The full image of Pipeshank's poster (see opposite) employs sixty-five individual caricatures in montage. The key to the identities, mostly written in faux-Chaucerian iambic lines, covers twenty-five two-columned pages of an accompanying booklet. The much-cropped cover of CSA 23 includes twenty-five of these eminent Victorians. Many are subjects of articles in the *Oxford Dictionary of National Biography*; otherwise all may be found easily, along with their vital dates and accomplishments, via online investigation.

Their names are here identified from left to right beginning on the back cover, then across the spine and the front cover. The three "Irish Potato Beetles" in the lower corner are John O'Connor Power, Joseph Gillis Biggar, and Charles Stewart

Parnell. Leading the procession with tam, tartan, and bagpipe is John Stuart Blackie, a favorite Pipeshank subject featured in at least three Cope's Tobacco posters. Next, wearing a green jerkin and smoking a dudeen, is "The O'Gorman Mahon." There follows a row of five pilgrims featuring Thomas Carlyle himself in the foreground, with Sir William Gull, Samuel Morley, Lord Chief Justice Cockburn, and Earl Dudley (William Ward) riding in the background to the right. At Carlyle's left is John Ruskin stomping "Cant" on a rearing white horse. In the background immediately above Ruskin's head is Charles Reade. Behind Ruskin is James Anthony Froude in hooded cassock. Behind Froude is another row of five pilgrims: Hugh Stowall Brown, Bishop James Fraser, Cardinal Paul Cullen, Baroness Burdett-Coutts, and Princess Louise Caroline Alberta. On a white horse in the foreground and to the left of the Princess is her husband, J. G. E. H. D. Sutherland, Marquess of Lorne and eighth Duke of Argyll. In the background immediately behind him is a row of three pilgrims: William Henry Smith (the newsagent/politician, not the philosopher of the same name), John Henry Newman, and Alfred Tennyson. Riding side-saddle and wearing a prominent crucifix is the deposed Queen of Spain, Isabella II. Riding an ass in the foreground to her left is George Hammond Whalley. Between the Queen and Whalley and wearing a periwig is Edward Kenealy, a vociferous barrister once prominent in the Tichborne Claimant affair. The impressively mustachioed figure in the background immediately above Whalley's head is Victor Emmanuel II.