

**THE CAMELOT SERIES. THE  
HANDBOOK OF  
SWINDLING, AND OTHER  
PAPERS**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649220083

The Camelot series. The handbook of swindling, and other papers by Douglas Jerrold & Walter Jerrold

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.  
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

[www.triestepublishing.com](http://www.triestepublishing.com)

**DOUGLAS JERROLD & WALTER JERROLD**

**THE CAMELOT SERIES. THE  
HANDBOOK OF  
SWINDLING,  
AND OTHER PAPERS**



# The Camelot Series.

EDITED BY ERNEST RHYS.

DOUGLAS JERROLD.

THE HANDBOOK OF SWIND-  
LING, AND OTHER PAPERS,  
BY DOUGLAS JERROLD. EDITED,  
WITH AN INTRODUCTION, BY  
WALTER JERROLD.

LONDON:

WALTER SCOTT, 24 WARWICK LANE.

NEW YORK:

A. LOVELL & CO., 3 EAST 14TH STREET.

## CONTENTS.

---

	PAGE
THE HANDBOOK OF SWINDLING . . . . .	1
TALE OF A TIGER . . . . .	72
THE MOTH WITH THE GOLDEN WINGS . . . . .	84
FIRESIDE SAINTS . . . . .	100
SHAKESPEARE AT CHARLECOTE PARK . . . . .	106
SHAKESPEARE AT "BANKSIDE" . . . . .	112
SHAKESPEARE IN CHINA . . . . .	118
THE EPITAPH OF SIR HUGH EVANS . . . . .	128
THE GREENWICH PENSIONER . . . . .	136
THE DRILL SERGEANT . . . . .	144
THE TAPESTRY WEAVER OF BEAUVAIS . . . . .	152
THE WINE CELLAR . . . . .	160
THE CASTLE BUILDERS OF PADUA . . . . .	169
THE FOLLY OF THE SWORD . . . . .	173
THE MAN WITH "THE PLUMS" . . . . .	181

## DOUGLAS JERROLD.

---

TOWARDS the close of last century a Mr. Samuel Jerrold, a theatrical manager getting on in years, married, at Wirksworth, in Derbyshire, as his second wife, a lady considerably younger than himself, by name Miss Reid. The issue of this marriage was four children—first two daughters and then two sons—the youngest of whom was the subject of this note.

“From his mother, who was of Scotch descent on the maternal side, undoubtedly he derived that feverish energy which made him dash at every object he sought; as, from his father, a weak, pensive, thoughtful, old man, he borrowed that tender poetic under-current that flowed through every thought he set upon paper for the world’s judgment. But chiefly to my grandmother (Reid), I have always heard, and have always from my own observation thought, he owed the marked elements of his character;—and the strong constitution, and the peculiar cast of countenance that were his.”<sup>1</sup>

Douglas William Jerrold was born in London on January 3rd, 1803. His name, Douglas, was given him after his

<sup>1</sup> *The Life and Remains of Douglas Jerrold*, by his son, Blanchard Jerrold. 1858.



grandmother, whose maiden name it had been. While yet an infant in arms he was taken to Wilsby, near Cranbrook, in Kent, where Samuel Jerrold's theatrical company was at the time engaged. It was, however, only Douglas's very early years that were spent in the health-giving climate and quietude of rural Kent, for when he was four years old his father became lessee of the Sheerness Theatre, and, shortly afterwards, of the Southend Theatre also. To Sheerness, then, the family removed, and the quiet pastoral surroundings of Cranbrook were exchanged for the life and turmoil of a busy seaport, Sheerness being at that time a centre of great naval activity. It was here, amid much that was probably deciding the bent of his genius, that Douglas Jerrold passed the impressionable period of his childhood. The family theatre (on the boards of which, while yet a young child, he was carried by Edmund Kean in the character of *Rolla*) was mainly supported by the officers and men from the various men-of-war repairing, or waiting orders, at the port. Jerrold early evinced a dislike to the theatre from "behind the scenes," and, being of a keenly imaginative temperament, was as early fired, by the stories of naval glory that reached his ears, with an ambition to become a sailor, that he might bear his part in the struggle which was then going on against the dominating influence of the great Napoleon. It was doubtless the air of Jingoism (if the term be permissible in referring to the early part of the century) that surrounded his boyhood which made Jerrold, in after years, give expression to such sentiment as

that in his retort to a friend who was expatiating on the new Treaty between England and France. "Tut, tut!" said Jerrold, "the best thing that I know between England and France is—the sea."

It was at Sheerness that Douglas Jerrold received such scant schooling as he was destined to have. An actor, by name Wilkinson, who in after years was to do his young friend a good service of no insignificant kind, was engaged to teach him reading and writing. After a few months Wilkinson left to join another company, and Douglas was sent to school, where he remained about four years. Gessner's *Death of Abel* and *Roderick Random* are named as among his early readings. His ambition seemed in a fair way toward being realised when, on December 22, 1813 (he was not quite eleven years of age), he joined the navy, being entered a first-class volunteer on board the *Namur*,<sup>1</sup> the guardship at the Nore. Captain (afterwards Admiral) Austen (brother of the well-known novelist) was a good, kindly-natured man, who allowed the youthful officer many privileges; he was permitted to keep pigeons on board, and, still more valuable privilege, was given the run of such a library as the captain's cabin contained. Here he came across and eagerly read *Buffon's Natural History*, the subject being one which always had a peculiar attraction for him, and which, as will be seen at once in his writings, furnished him with many happy or humorous similes and

<sup>1</sup> It may be of interest to mention that the *Namur* had been earlier in the command of Captain Boscawen, "Old Dreadnought," as he was affectionately nicknamed by the sailors.

allusions. Pet pigeons, *Buffon*, and a kind captain notwithstanding, Jerrold chafed at the monotony of life on the guardship, and thirsted for a more active rôle. About a year after joining the *Namur* he was, at his own request, transferred to the brig *Ernest*, which vessel was engaged in conveying transports laden with soldiers destined to take part in the Battle of Waterloo, that

“First and last of fields! king-making victory!”

The *Ernest* was also employed in bringing home maimed and wounded soldiers from the Continent. None of the wild excitement and exhilaration of action, such as he had dreamed of, fell to Jerrold's lot, while the disgusting sight of torn and gashed humanity in the cockpit of the *Ernest* burned itself indelibly into his mind, and was vividly recalled in after years whenever war was discussed, and made him always one of the most uncompromising opponents of war. Of war, that is, prosecuted for the sake of glory or aggrandisement; for he fully recognised, of course, that there are cases in which war is not only defensible but righteous. The following, from one of his “leaders,” sums up his position on this matter:—“War is a folly so profound—even now—that an appeal to the sword, unless it be in defence of life or something dearer still than life—honour, liberty, civilisation—is little less than an act of insanity.”<sup>1</sup>

<sup>1</sup> “Other Times,” being Liberal leaders from *Lloyd's*. Note also in this volume, “The Folly of the Sword,” p. 173, and passages scattered throughout Jerrold's writings.