

816. ORIGINAL OF A CLASS-TICKET DESIGN?—In *Proceedings* v there is an interesting article by Joseph G. Wright on Class and Band Tickets, including a series of illustrations, of which No. 3 is a picture of Christ seated amongst clouds, and surrounded with radiance. The same ticket, on a slightly larger scale, is reproduced in *Wesley's Journal* (Standard Ed.), Vol. vii, p. 61. Mr. Wright says (on p. 35), "The earliest Class-tickets appear to have been printed from either wood blocks or engraved copper plates, and bore emblems of various kinds. It is worthy of note that some of the earlier ones show a marked similarity in design to several of the ornamental devices printed in the title or last pages of some of the publications of the Wesleys or of others of about that period." On p. 36 Mr. Wright ascribes the Class-Ticket No. 3 to the years 1748-49, describing it as "A ticket representing Christ in the clouds, having a crown in the right hand, and a cross in the left. This was a prevalent type for several years. This ticket—without a date—was given to Henry Crussot, a member in London. The name is in John Wesley's writing. A ticket of this type was given to Margaret Somerell under date 27 Dec., 1753, the name being in Chas. Wesley's hand. Another is dated Nov., 1754." He states that such emblem-tickets were in regular use from 1742-1750, when printed ones were introduced, though occasional picture-tickets continued to appear up to 1764.

The writer possesses an engraving from which the design of the above ticket seems to have been borrowed. It is a folding plate, the design measuring about $6\frac{1}{2}$ " by $5\frac{1}{2}$ ", and belongs to the 25th edition of Jeremy Taylor's *Holy Dying*, printed at London in 1739. On the left of the engraving is a clergyman with an open bible; he is standing on a pedestal labelled 'Mercurius Christianus.' From the pedestal to the opening in the clouds at the top right hand corner is a ray of light, at the end of which is the radiance surrounding Christ; along the ray is printed "Ad te quacunqve vocas dulcissime Jesu." The bottom right hand corner shows the mouth of a huge beast, from which protrudes a horned devil; this scene is outlined in flames, and from it diagonally to the ray of

light spreads a label bearing the words 'Who can dwell with the everlasting Burnings. Isa. 33. 14.'" The figure of Christ in the clouds, though re-engraved, is the same in detail as that in the class-ticket; the clouds have been re-engraved with considerable alterations. The section of the plate shown on the class-ticket appears to be on exactly the same scale as in the original. The line-engraving is fairly crude, and, so far as I can discover, there is no hint as to the artist or engraver.

Did Wesley himself authorise this borrowing? We know he was very fond of Taylor's two well-known works, the *Holy Living*, and the *Holy Dying*, abridging them for his *Christian Library*. He first met with the books in 1725, so that it was not this particular edition that impressed him. It seems quite likely, however, that the illustrations to the 25th edition had been included in at least some of the earlier editions, including the one which Wesley used in 1725. Perhaps some further information on this point may be forthcoming, if any student is interested to look into the matter.

Can any other such borrowings be traced? Apart from the reference to printer's emblems, and the use of a reversed copy of the frontispiece to Wesley's edition of Kempis, Mr. Wright apparently does not know of any. The investigation of the history of the early class-tickets is a difficult study, but a very interesting one. Perhaps we shall be favoured at some future date with even fuller illustrations of early class and band tickets? It would certainly be of real interest, if anyone is able to do it.

Rev. Frank Baker, B.A., B.D.

1. May probably be roughly translated, "Thou callest (men) everywhere to Thee, most Gracious Jesus."