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TRABAJO DE FIN DE GRADO

*The Tricks of London Laid Open: A Rare Instance of  
an English Book in Spain*

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## ABSTRACT

There are books that tell us more than it seems in the beginning, due to the circumstances surrounding them or their particular characteristics. This is the case of the only copy in Spain of the work *The tricks of London Laid Open* (1785), a guidebook intended to help visitor to survive in the eighteenth-century London. The aim of this dissertation is to examine this copy of the work and put it in the context of the reception of English books in Spain. In order to achieve this purpose, I will start by studying the historical and social context of eighteenth-century London and the genre of the guidebooks that developed as a consequence of the growth of the city. Then I will focus on the bibliographical description of the copy found at the historic library of Santa Cruz, and will study it from the perspective of the cultural relationship between England and Spain in eighteenth century.

**Key words:** Eighteenth Century, London Guidebook, Book dissemination, Reception, Anglo-Spanish relations

## RESUMEN

Hay libros que nos dicen más de lo que parece al principio, bien por las circunstancias que lo rodean o bien por sus propias características. Es el caso de la única copia en España de la obra *The tricks of London Laid Open* (1785), una guía destinada a ayudar al visitante a sobrevivir en el Londres del siglo XVIII. El objetivo de esta trabajo fin de grado es analizar esta copia de la obra y situarla en el contexto de la recepción de libros en inglés en España. Con este propósito, comenzaré estudiando el contexto histórico y social de la Londres del siglo XVIII y el género de las guías que se desarrollaron como consecuencia del crecimiento de la ciudad. A continuación me centraré en la descripción bibliográfica de la copia encontrada en la biblioteca histórica de Santa Cruz, y la estudiaré desde la perspectiva de la relación cultural entre Inglaterra y España en el siglo XVIII.

**Palabars clave:** Siglo XVIII, Guía sobre Londres, Difusión de libros, Recepción, Relaciones anglo-españolas



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## Introduction

Historically, international relationships between England and Spain have been very convulsed. Whether of a political, territorial or religious nature, conflicts among the two countries have been frequent and intense throughout history.<sup>1</sup> Therefore, it is not uncommon for there being a popular that the contact between the two countries was too little or not at all. However, both Spain and England have maintained a continuous contact, through politicians, merchants, or clandestinely, English ideas and works managed to reach the Peninsula. In addition, until the second half of the eighteenth-century, a large part of the foreign works came to Spain thanks to translations into French, Italian or Latin. Many of the English works published before the eighteenth century were hardly available within the Spanish borders, since the political and religious conflicts between both, Spain and England, provoked, according to Sofía Martín-Gamero, that English language had a lower presence than Romance languages as French or Italian, and the number of speakers within the Spanish-speaking territories was quite small.<sup>2</sup>

Though from the eighteenth century onwards, some Spanish institutions started to promote the cultural exchange with England, the interest of Spanish people in the culture and language of Albion continued to be low. Consequently, the number of English works in their original language in Spain was negligible. It is in this context that we can look at the volume that is the subject of this dissertation, *The Tricks of London Laid Open*. It is very striking that a book about tips and recommendations for visiting London could be reached in a Spain which could barely speak English nor was interested in learning it.<sup>3</sup>

The aim of this dissertation is to analyze this copy of the work and to put it in the context of the reception of English books in Spain in eighteenth century. So, accordingly to that purpose, this dissertation seeks to illustrate the different contexts that

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<sup>1</sup> Howard L Malchow. *History and International Relations*. (London: Bloomsbury Academic, an imprint of Bloomsbury Publishing Plc, 2016), 200-230.

<sup>2</sup> Sofía Martín-Gamero. *Enseñanza del inglés en España desde la Edad Media hasta el siglo XIX*. (Madrid: Grados, 1961) 145.

<sup>3</sup> Martín-Gamero. *Enseñanza del inglés en España*, 175.

will help to understand the existence of this volume in a Spanish library. It means that it will provide the background in which this work emerges, as well as why and how this genre appeared in eighteenth century London. Next, it closely examines the information in relation to the book, concerning the genre and the bibliographical description of this book, with special attention to those characteristic elements of the book itself, such as the appearance of wear marks, the bookbinding, or the materials used in it. In addition, I will also pay attention to those elements that provide us with a general view and information about how the guidebooks genre was received in Spain. Finally, my dissertation focuses on the relationship between England and Spain, through diverse perspectives such as the political sphere and the cultural one. On the one hand, in the case of the political sphere, there will be examined the wars, treatments and conflicts between both countries, before and during the eighteenth century. On the other hand, the cultural sphere there will be seeking the situation of English in Spain, as well as the cultural exchange.

### **1. London in the Eighteenth Century and the need for a guide**

In order to understand the context for the book of the work analyzed in this dissertation, it is necessary to know more about the social and historical context in which it was created. The eighteenth century was a time of constant change for England. The economic, military and technological rises caused by the Industrial Revolution were, not only visible at the international level but also, had an immediate impact on its capital, London. During the last half of this century and the early nineteenth century, this city underwent a great population growth, becoming the largest city in Europe. This was a consequence of the Industrial Revolution, which provoked several migration movements whereas the huge amount of people who left the countryside looking for a better life in the city. Life conditions in London changed, becoming noticeable in all spheres of daily life, such as economical, industrial, political, and, especially, social.<sup>4</sup> According to Alison O'Byrne, the population of London grew in barely a century from 900,000 to approximately 1,500,000.<sup>5</sup> Some contemporary authors such as the

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<sup>4</sup> R. B. Jones. *Economic and Social History of England, 1770-1977*. (Harlow: Longman, 1981) 133.

<sup>5</sup> Alison O'Byrne. "The Art of Walking in London: Representing Urban Pedestrianism in the Early Nineteenth Century." *Romanticism* 14.2 (2008): 94-107. Accessed 9 Feb. 2018.

economist Thomas Robert Malthus showed their concern about the possible problems that this phenomenon could cause to the society. In his work *An Essay on the Principles of Population as it affects the Future of Society* (1798), Malthus argued that this disproportionate increase of population only could cause troubles such as famine, diseases, or even war due to the lack of enough natural resources.

Assuming then my postulata as granted, I say, that the power of population is indefinitely greater than the power in the earth to produce subsistence for man. Population, when unchecked, increases in a geometrical ratio. Subsistence increases only in an arithmetical ratio. A slight acquaintance with numbers will shew the immensity of the first power in comparison of the second.<sup>6</sup>

The daily life of Londoners was clearly affected by these migration movements that characterized the eighteenth century, whilst new ways of life, jobs, and, also riots were appearing. In his article, “The London Mob”, Robert B. Shoemaker shows how riots became a recurrent event in the street life of London<sup>7</sup>. Chaos and multiple crowds were frequent, so the locals and visitors or tourists began to use the term “mob” to refer to rioters. These riots were not only big squabbles that could happen in a tavern or in the street but also petty thefts, robberies or gambling scams, that is, any kind of criminal activity. Shoemaker has collected several letters written by foreign tourists describing mobs, crowded streets and how easily riots of all kinds arose among the crowd<sup>8</sup>. It was the wide range of crime what provoked that many authors began to reflect them in their works during this period, whether in engravings, fan decorations or literary works with the purpose of warning those who visited the city about the possible dangers that they could find and how to avoid them. This situation and the need for warnings were the origin of guidebooks. It is important to emphasize the relevance that these guidebooks have for the investigation carried out through this dissertation since they belong to the same genre of the work which is being analyzed.

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<sup>6</sup> Thomas Malthus. *An Essay on the Principle of Population*. (London: J. Johnson, 1998).

<sup>7</sup> Robert B. Shoemaker. “The London “Mob” in the Early Eighteenth Century”, *The Journal of British Studies* vol. 26 no.03, (1987), 273-304.

<sup>8</sup> Shoemaker. *The London Mob*. (London: Hambleton and London, 2007), 1-51.



From a literary perspective and despite not belonging to this genre, one of the first examples in England was the poem “Trivia: Or, the Art of Walking the Streets of London”, written in 1716. His author, John Gay, wrote this topographic poem divided into three books in which he describes the landscape of London, during both day and night. He also gave the reader some guidelines on how to behave in the city, above all, in order to avoid the possible crimes of which the reader could be a victim. For instance, in the following lines, he advised pedestrian tourists:

Thus far the Muse has trac'd, in useful lays,  
The proper implements for wintry ways;  
Has taught the walker with judicious eyes  
To read the various warnings of the skies:  
Now venture, Muse! From home to range the town,  
And for the public safety risk thy own.<sup>9</sup>

London guidebook existed before this poem, although there is a bit of controversy with regards to asserting when the first one was written. As O’Byrne states, some experts consider that the earliest London guidebooks was *Le Guide de Londres Pour Les Estrangers* (1693), written by François Colsoni, but, on the other hand, David Webb claims that *Historical Remarques and Observations on the Ancient and Present State of London and Westminster*, written by Nathaniel Crouch, under the name of Richard Burton (1681) and *The Present State of London: or, Memorials Comprehending an Full and Succinct Account of the Ancient and Modern State Thereof*, by Thomas de Laune and published in the same year, were the first British guidebooks about London.<sup>10</sup> Nevertheless, as Webb points out, these last two guidebooks have a style similar to modern guidebooks, focused on describing the city, talking about its history, its more representative places, monuments and the best tours to see them<sup>11</sup>:

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<sup>9</sup> John Gay. *John Gay, Poems*. (London: The World's Poetry Archive, 2012) 283-289

<sup>10</sup> O’Byrne. "Walking, Rambling, and Promenading in Eighteenth Century London: A Literary and Cultural History." (PhD thesis, University of York, 2003) 21

<sup>11</sup> David Webb. “Guidebooks to London before 1800: A Survey.” *London Topographical Record*, vol. 26, no.141, (1990), 138.

But, as he notes, Crouch's work lacks an order of presentation and draws heavily on Stow and Howell, while the Laune's text, also drawing on Stow, reads like an almanac. Neither of the texts even advertises itself as useful to visitors to the metropolis. (qtd. in O'Byrne 21)

This new kind of guidebooks was written with the purpose of warning readers of the dangers of the metropolis. The ideal readers of this type of works were mainly countrymen or male tourists, who were believed to be the victims of the scams or robberies that thronged the streets. However, authors used to dedicate a few chapters for women as readers as well, and the possible scams that they could suffer, but, compared to the extracts devoted entirely to men, it is almost trivial. For example, works such as *The Frauds of London Detected; or, a New Warning-Piece Against the Iniquitous Practices of That Metropolis* (Richard King, 1780), or the one that will be the focus of this dissertation, *The Tricks of London Laid Open: Being a True Caution to Both Sexes in Town and Country* (1785) turned into something common among the countrymen of that time.<sup>12</sup> These guidebooks, according to O'Byrne, did not only mention the possible scams and troubles that readers could suffer but also authors gave tips and recommendations in case they could not avoid an encounter with a fraudster, becoming a kind of survival guide.

## ***2. The Tricks of London Laid Open***

### ***2.1 The Tricks of London as warning for visitors***

As it was stated above, the focus of this dissertation is to examine a copy of *The Tricks of London Laid Open*, available in the Historic Library of Santa Cruz, of the University of Valladolid. This guidebook, unlike other ones quite similar such as *The Frauds of London Detected* (1780) or *The New Cheats of London Exposed* (Richard King, 1800), has no known author and lacks a preface introducing the reader to the content of the work. The table of contents of the guidebook is in the title-page. In this way, the possible buyers could see the content of the book even before acquiring it. It is presented in columns, which is a layout characteristic in other guidebooks as well, as it

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<sup>12</sup> O'Byrne. "The Art of Walking in London." 98.

can be observed in *The Tricks of London*, whose table of contents was divided into two columns. Also, they include an illustration, or a frontispiece, preceding the rest of the content, just like *The Frauds of London Detected*. In this frontispiece, there can be seen several gentlemen with swords, drinking, gambling and wrangling in a kind of pub or a playhouse. It is a kind of drunkenness scene, in which this group of six men and three women appear around a table full of drinks, bottles, and glasses. Two of these men seem to be arguing, while a third is in the middle as mediator. The rest of the men simply are contemplating the scene except one, who seems to be talking to the women.

Regarding the content of *The Tricks of London Laid Open*, is divided into nine different chapters, that include from “a general reflection of the town, with a description of the present state” (1), where the author introduces London from his point of view, to “particular observations and reflections upon several distinct occurrences of the town”, that consist in a reflection of the author addressing to the reader with the description of several organized crimes. The length of these chapters is very unbalanced, such as it occurs in the third one, named “the character of a beau and a gamester” which is a description of just two characters. Also, in other cases, as in the fourth, “the humors, customs, and tricks of the play house are discovered and exposed”, consist of long descriptions of common activities in the city, the possible scams that could happen and the characters that the reader could find. In some cases, the chapters are divided into subchapters, which should focus on the descriptions of characters and the methods that they employed to defraud pedestrian tourists. In some chapters, as in the case of the ninth one, the title does not reflect its actual content, since the author just denotes that he will deal with reflections about London, even though he describes frauds such as those carried by the intelligence offices, the fortune tellers, the dangers of mock auctions, or gossips. Besides, the division of chapters is not clear, since the signs of chapter change are a line, double lines or ornaments next to the title of the new section, something that makes difficult the reading of the work.

On the other hand, the descriptions of characters that can be found are clearly stereotyped, in order to give general ideas to the readers. The author uses a very direct style, constantly appealing to the reader, describing anecdotes he or she has allegedly lived through or been told: “This is a folly I cannot suspect a gentleman of your sense

would be guilty of; [...] I could quote you a considerable number that have been undone by it..." (30)

The characters that the author describes can be divided into different types. Firstly, it can be found that specific individuals, that act without any purpose and on their own, such as the sot, the beau, or the gamester. They are not organized, so the riots and conflicts that they can cause lie on the circumstances, as in the case of the character of the sot, who depends on the effect of the alcohol that they or their victims have drunk, describing them as animals or beasts:

A sot is a kind of sluggish, filthy animal, that by a continued course of lewdness and debauchery, has entirely erase out the goodly impression nature at the first made upon him, and it degenerate in the strictest sense from a man to a best. (5)

As examples of the first type of characters, the author mentions the pickpockets, the sharpers, bullies or the quack doctors. Also, he gives a kind of timeline about the habits of these characters and, where and when they usually appear. This pattern is repeated along the work, every time that character is described. Besides, he shows his aversion to this kind of characters claiming that their idleness is similar to a contagious disease. For this reason, the reader is constantly cautioned to avoid this type of company as much as possible, either to protect his reputation, his property or his own well-being:

London so swarms with this sort of insect, that a country gentleman can scarcely set his foot into it, but there are several instantly humming and buzzing about him. I have already given you my opinion of idleness; and I tell you again, in the words of a great man, that it is so scandalous and reproachful, that neither Heaven, earth, nor Hell itself, will patronize it. (30)

Apart from that, the author describes other type of characters that, unlike the eventful style of the previous ones, work in an organized way, acting alone or being part of a group. These groups were composed by several different type of defrauds, that participate in the same scam. One example of this is the case of the kidlayers, in which "there are always two or three sharpers concerned" (68). In some of these frauds, women, as well as men, are implicated. For example, the defrauds in which both sexes work together are the trick of baws and jilts, or the scams that happen in the playhouses, where, the main role of these women is, apart from working as prostitutes, to engage customers, as it is described in the following quotation: "In short, she has them or at

least pretends she has them of all sorts and prices” (27). Children also participate in riots, as kidlayers, whose usual method is, as in the case of prostitutes, “(to) accost a countryman in the common manners of salutation, and if possible inveigle him into a house to drink” (57).

In addition, apart from the description of characters and their methods, there are descriptions of the different scams and tricks that take place during social events such as the horse races, cock-pits or even, foot-matches. These scams involve the rigging of matches, the bribes to jockeys. In these competitions, it was frequent to find several of the characters described in the last work. Therefore, the author dissuades the reader to participate in the gambling:

And the sharpers, rocks, and scoundrels together with some few fools, have taken it up, or else the cruel sport (for that’s the best title I can give it, and I think the best it deserves) had been happily worn out and lost, [...] in my judgment, are both (the cock pit and the bear garden) inhuman and unnatural, neither gives but little satisfaction (20).

With respect to social events, the author, besides warning about the most common frauds, gives descriptions of other common practices between nobility in England. Features such as the places in which they play, and the issues that they debate during the matches, by giving tips to help the reader to be able to get involved among the players. Among these frequent social events, the author describes tennis matches, that, according to the own author, even King Charles I plays and assists in matches (41). There are descriptions of a tennis court rules, its evolution, the protocol to follow between the assistants, and the possible tricks that can take place during the match (43). Gambling between participants or assistances was a common practice in these events. Another sport that it is mentioned, is the bowling green, like tennis, but, as the author mentions, there is a little controversial because people from the lower classes are starting to learn to play and want to practice, something that disgusts the nobility. As it was already mentioned, it is important to note that none of these sports were exempted from fraudulent practices, such as distracting players to make them fail their moves (49). Thus, the player did not only lose the match, but also his wager.

With regards to gambling, the author complains against this kind of practices. According with him, gaming houses are places that harbor the worst of the kingdom and

the author tries to dissuade the reader from visiting them. He illustrates this with example of the Groom Porter's, a gaming house that shows all the ways in which the player can lose his money. Carts, tricks, darts, among "ordinaries" are the plays that can be found in these houses (45). During these three different sections, I must remark the existence of blinding in the parts in which the author tries to name a particular place or person, as it happens in the following fragment:

The managers tell him 'tis all equal now, too that Squire A--- is a good Striker-out, but Squire B--- is a better Back hand; that Mr. C---judges that ball finely, but Mt. D--- gives a chance much better than he... (42)

This blinding is not something exclusively of these chapters but appears any time the author tries to narrate and his own experience in order to illustrate any trick or event that appear, as for example, when he talks about the beaus (8), the playhouses (31), or fortune tellers (67), among others. It seems to be an attempt of the writer to give a sense of veracity to the reader as well as a compromise of confidentiality with the protagonists of these stories.

Regarding the organized crimes, there are tricks much more elaborated and resembling a common business, such as mock auctions, described as something "delusive and seldom answer the end of the purchaser as he frequently obtains his commodity at a very exorbitant rate" (63). Another example were the intelligence offices, which offer services for high amounts of money pay in advance, causing the ruin of many unwary young people (65), and the fortune tellers, mentioned above. The latter one is one of the most elaborated. The fortune teller moves among the gentry, taking advantage of the curiosity of "ignorant men and silly women" (67). His customers should be young women asking about their future husband, health, love, among others. During the visit, a beggar performs a kind of a ritual in which he supposedly uses his black arts and the techniques of Sanctum Santorum<sup>13</sup> as if it were a science. In this chapter, the author adds an anecdote of a friend in order to illustrate the

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<sup>13</sup> According to L. Waterman, Sanctum Santorum or "holy of holies has long been accepted as a later descriptive term applied to the *debir*. The Hebrew word *debir*, rendered "oracle" in the versions, is a mistranslation based on a false etymology. The term itself signifies only the back or part behind, for example" (Waterman, 284).

cheats of the defrauder. Finally, in the last chapter, although this practice and the character were neither any kind of cheaters nor scammers, the writer warns the reader about the possible damage that gossip can cause to his reputation, “evil communicators corrupt good manners.” (74) Gossips and rumors were a very important factor in a society in which having a good or bad reputation was a key factor in their daily lives, or even into their religious communities.<sup>14</sup>

All the descriptions that appear in this work are presented using a mixture of formal, and informal style, with slang language, idioms and popular sayings at the same time that the writer treats the reader as a gentleman, for example, in sentences such as “But, Sir” (18), “And yet, I hope I may give you a little advice as a friend,” (45), or “according to the old proverb, give the devil his due” (70). Although the author seems to be polite and friendly with the reader, the tone employed for the descriptions is very different, showing a very dirty London, full of crime, poverty and riots:

The first thing that you would be encountered with, would be the dismal prospect of universal poverty, and crowds of a miserable people, either racked with their own guilt or folly, or groaning under the intolerable want bread, or mad, or infatuated by oppression or desperate by too quick sense of a continued infelicity... (3)

To conclude with this point, it is also striking that, despite starting in the title-page that the work is addressed to "both sexes" only the last two chapters partially concerned with women, which are the ones that deal with “fortune tellers” and “gossips”. However, in these chapters, the author insists on the danger posed by the naivety of upper-class women to their husbands and/or to their neighbors in the case of gossip. The woman seems to be described from the point of view of a man of that time, so it could mean that the expression "both sexes" is simply a mere formality. In the first chapter, “fortune tellers”, women are portrayed as clients and victims of the scam because of their naivety. In the following one, “Gossips”, on the contrary, they are portrayed as a potential problem for countrymen. In the last chapter, the author describes gossips as someone “referring to the female sex” (82). Here, the author considered women as malicious beings who do not hesitate to create and spread rumors that could damage the

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<sup>14</sup> Edward Palmer Thompson. *The Making of the English Working Class*. (New York: IICA, 1982) 379.

reputation of any gentleman or pedestrian tourist causing an irreparable damage to his honor.

However, these are not the only cases in which women appear, since they have their own sections as characters such as prostitutes or the governess of playhouses. (11) Although, as seen above, women also appear as part of the frauds. In most of the scams reported, their role is to locate victims and attract them to the focus of the fraud or to be scammers themselves, resulting in both cases in dangers to the tourist. Therefore, despite what the title indicates, women are not the target readers, but that their audience is purely male.

If we compare the descriptions of the work with the reality of eighteenth-century London, we can see that, indeed, crime, swindles, and riots were common situations among the population. The sudden population growth, the poverty of the lower classes and their appalling living conditions caused instability in the streets. Although there were charity campaigns, such as private charities and workhouses provided by parishes throughout the city, many people avoided them due to a large part of these workhouses was a kind of prison and a focus of deadly disease. Many people, in order to escape this situation of poverty and avoid workhouses, chose to commit fraud, theft or vagrancy. In the case of women, especially the most venerable, many of them were forced into prostitution, either because they were unable to find decent job or because they had been deceived and dragged to work in a brothel or playhouse.<sup>15</sup>

## ***2. 2. The Tricks of London as a guidebook***

This new type of guidebooks emerges from the need of a new tourist and the social changes in the society of that time. Social events such as the Grand Tour, describes as “an educational and cultural circuit of Europe which developed in the mid-sixteenth century and continued until the early nineteenth century”<sup>16</sup>, the new job

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<sup>15</sup> Matthew White. "Poverty in Georgian Britain". *The British Library*, 2009, <https://www.bl.uk/georgian-britain/articles/poverty-in-georgian-britain>. (Accessed 7 June 2018).

<sup>16</sup> J. Towner “The grand tour. A key phase in the history of tourism”. *Annals of Tourism Research* vol.12, (1985) 215.



opportunities which emerged from the Industrial Revolution, or the migration movements, provoke the appearance of new type of tourist, people from different countries of Europe or the English nobility from the countryside come to London. The constant affluence of foreign people in the city boosts the creation of a greater number of guidebooks in which authors try to incentive tourism with descriptions of the strong points of London, highlighting its attractive and avoiding some issues such as frauds or poverty and providing maps of the city, in similar way that modern guidebooks do nowadays. Among them, Colsoni's *Guide de Londres Pour Les Estrangers* (1693) translated into several languages, recommend topographical tours in London, but European foreign tourists were the target. At the beginning of the eighteenth century, what emerged were guidebooks that, though unlike Colsoni, began to include references to crowds and frauds, but they still advised to a purely European public. For example, works such as the anonymous *A New Guide to London: Or, Directions to Strangers; Shewing the Chief Things of Curiosity and Note in the City and Suburbs* (1726), or *The Foreigner's Guide: or, a Necessary and Instructive Companion* (1729) written by Joseph Pote.

On his part, Gay, strongly influenced by the situation of London, writes "Trivia", a poem in which he describes situations and some advices to those pedestrian tourists who venture to visit the city without knowing the day to day life. It is one of the first examples of literary works that deal with this type of subject and in which frauds and mobs are described in detail, and how they were part of everyday life of London. While the poem treated these events in a satirical and humorous manner, it also warned people from the upper-classes to the dangers they might encounter:

But lo! his bolder thefts some tradesman spies,  
Swift from his prey the scudding lurcher flies;  
Dextrous he 'scapes the coach with nimble bounds,  
Whilst every honest tongue 'stop thief' resounds.  
So, speeds the wily fox, alarm'd by fear,  
Who lately filch'd the turkey's callow care;  
Hounds following hounds, grow louder as he flies,  
And injur'd tenants join the hunter's cries. (69-76).

But it was not until the second half of the eighteenth century that works in prose dealt with the real London daily life were published. According to O’Byrne, “various catalogues of London cheats and frauds [...] were especially popular from the 1760”<sup>17</sup>. Works as Richard King’s *New Cheats of London Exposed* (1780), *London Adviser and Guide*, written by John Trusler (1786) or the one that is the focus of this dissertation, *The Tricks of London Laid Open*, are examples of this new genre of guidebooks. Nevertheless, these new guidebooks, as it was mentioned above, are quite different from the concept of “guidebooks” that we have today. Many authors began to write works more focused on warning the reader than showing the city and its principal touristic attractions. In consequence, these guidebooks are closer to be a survival manual rather than a touristic guide, with the aim of ensuring that pedestrian tourists would suffer as little damage as possible, during their stay in the metropolis. However, according to O’Byrne, later authors, as John Badcock (1828), take a step back from the first guidebooks, considering them useless, because of being focused in “manners and correctness” rather than in the well-being of the reader:

Yet in his advice on how to adopt a London posture and manners, he provides his readers with something much more detailed and specific than that available in pseudo-guidebooks. [...] Badcock’s narratives simultaneously suggest to the reader the range of criminal activities and unsavoury types that fill London streets and offer advice on how to avoid becoming a victim, thus providing a fantasy of control in which the city’s people and spaces are – with the right knowledge – entirely ordered and legible.<sup>18</sup>

These late-eighteenth century guidebooks present some characteristic clearly defined. For example, the usage of narrative style for telling, stories of the author himself or his acquaintances. In these narrations, the writer uses a tone of speech with which he tries to act as a wise man, taking the role of the mentor or the reader. Besides, “the irony inherent in a book claiming to instruct how to avoid cheats by in effect instructing how they were to be performed was not lost.”<sup>19</sup> Some of these works include a frontispiece that illustrates the thematic of the work with a common scene of London. Facing it, the title-page with the full title, and the different sections distribute in

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<sup>17</sup> O’Byrne. “The Art of Walking in London” 97.

<sup>18</sup> O’Byrne. “The Art of Walking in London” 99.

<sup>19</sup> O’Byrne. “Walking, Rambling, and Promenading” 37.

multiple columns, allowing to the ones interested in knowing the content of the book before they buy it, as in the case of *The Tricks of London Laid Open*.

Though the use of stereotypes is a common practice in tourist texts even nowadays,<sup>20</sup> in eighteenth-century works, different types of people, or “characters”, are described through their habits, behavior or even their physical characteristics. These descriptions have a direct and moralist tone, showing the different characters as if they were animals and inhuman beings, as, for example in the case of “quacks”, who is described as “arrogant miscreants, that rob thousands, not only of their money but of their health.”<sup>21</sup> In addition, there are several cases of blinding, as in cases as “telling the old usurer, that money is wanted at B—'s”,<sup>22</sup> using just the first letter and a dash to avoid revealing any identity or real place creating a sense of confidentiality with the reader.

On the other hand, it is important to note the importance of this genre. As O’Byrne states, apart from the format, pocket size, and its accessible price, the new style of writing, as well as the faithful view of London life reflected in these guidebooks, attracted not only foreign audiences but also national ones:

Tourists were by no means the only audience for presentations of London and London scenes: the popularity of representations of the metropolis from new perspectives by pseudo-travelers suggests that Londoners themselves formed a large part of the audience for many of the works discussed...<sup>23</sup>

### **3 The copy in the Historic Library of Santa Cruz, Valladolid**

#### **3.1 Bibliographic Description.**

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<sup>20</sup> Jenifer Bender, Bob Gidlow, and David Fisher. "National Stereotypes in Tourist Guidebooks." *Annals of Tourism Research*, 40.1, (2013) 331-351.

<sup>21</sup> Richard King. *The New Cheats of London Exposed; or The Frauds and Tricks of the Town Laid Open to Both Sexes, Etc...* (Manchester: Printed by A. Swindells, 1800). 14.

<sup>22</sup> Richard King. *The Frauds of London Detected; or, a New Warning-Piece Against the Iniquitous Practices of That Metropolis*. (London: A. Hogg, 1780) 26.

<sup>23</sup> O’Byrne. "Walking, Rambling, and Promenading" 37.

According to the data provided by the document repository of the University of Valladolid, as well as in the “English Short-Title Catalog” (ESTC), from the British library, this book is described as it can be seen in table 1:

ESTC Citation No.	T125463
Author	Anonymous
Full Title	<i>The tricks of London laid open: being a true caution to both sexes in town and country. I. A General Reflection on the Town, with a Description of the present State of it. II. A Dissuasive against Idleness, with the Character of a Sot. III. The Character of a Beau and a Gamester. IV. The Humours, Customs, and Tricks of the Playhouse, are discovered and exposed. V. The Tricks of Cockers, Cock Matches, and the Cheats of Horse-Races and Foot Matches are discovered. VI. The Villainy of Money droppers is exposed, and the roguish Methods they take to impose on Countrymen. Vii. The Tricks of Bawds and Whores are detected, with a Description of a Bawdy House, and the Art of Trapping. Viii. The Character of a Bully, Setter, and Spunger. IX. Particular Observations and Reflections upon several distinct Occurrences of the Town, &amp;c. &amp;c.</i>
Publisher/Year	London: printed by T. Sabine, No. 81, Shoe Lane, [1785?]
Previous ownership	Not ex-libris
Physical Description	[2],74p.: ill B-G6
Size	18.3 x 10.8, [12°/8°] <sup>24</sup>
Edition	The seventh edition, with considerable improvements.
Bookbinding	Hardcover

Table 1: Bibliographic Description of *The Tricks of London Laid Open*<sup>25</sup>

Depending on the country, or author, there is already a great deal of ambiguity regarding book sizes. In the case of England, 23cm, while in the case of Spain, 16 cm: Pepe Grau. "Bibliofilia. La web de los libros antiguos. El formato de los libros," n.d. <http://www.bibliofilia.com/Html/cursos/elformato.htm> (Accessed 8 June 2018).

<sup>25</sup> Description based on the English Short Title Catalogue. <http://estc.bl.uk> (Accessed 16 June 2018).

Apart from this information, there must be remarked several facts concerning the material features of the book. Firstly, this volume, in contrary of other editions, begins with the “B” quire, something strange, especially when comparing this volume with other editions, since no quire seems to be missing, and even though these editions start with quire “A”. On the other hand, the first elements that we can see at the beginning of the copy are the frontispiece and the title-page. Regarding the frontispiece described above, it appears facing the title-page and it shows a scene related to the topic of the work. (See Appendix).

In the case of the title-page, two different types of inks, red and black, were used. That is something to consider since most of the materials of the book, as the paper or the ink used, have a considerable low quality to result in a fairly affordable and cheap book. Because of the use of these cheap materials, some words were missing, there were slicks of ink, or some pages slightly bent at the time it was bound. On the other hand, in this page the original price (six pence), the editor, the city of edition in which the work was printed (in London by T. Sabine) and the number of the edition, (in this case, the seventh edition with considerable improvements) appear. However, it is necessary to emphasize the use of both inks and the low price, since it is contradictory that a technique that increases the cost of the result is in a cheap copy. (See Appendix)

Regarding the bookbinding, this copy seems to be bound some time after it was printed. The corners of the page, especially in the case of those closest to the covers present a more wear than the rest (see Appendix). Besides, the book presents two different types of paper the blank pages are made of a more refined and soft material, while the paper on the printed sheets is much cruder and of lower quality. In the case of the binding, the book counts with a spotted brown hardcover with golden floral patterns in the spine and fly leaves from marbled paper, with yellow, green and blue tones. This style of binding, as well as the wear marks presented along the book, leads me to believe that it is possible that the book was bound in Spain. The floral patterns began to be used from the eighteenth century onwards, so even if they were bound after their printing, there was not much difference in time between the two processes.<sup>26</sup>

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<sup>26</sup> Antonio Carpallo Bautista. *Las encuadernaciones artísticas del siglo XVII*, (Universidad Complutense, 2005).

These characteristics are present in several copies of works of the same genre written and published in Spain, the *Calendario manual y Guía de Forasteros en Madrid, para el año 1769*<sup>27</sup>, or *Calendario manual y Guía de Forasteros de México, para el año 1802*<sup>28</sup>, both available in Real Biblioteca. According with the information in Real Biblioteca, this bookbinding was made for the Spanish king Ferdinand VII, which places this genre in Spain at the end of the eighteenth and beginning of the nineteenth centuries. Furthermore, it is noteworthy how books in this genre were bound in a similar way, as if they were another characteristic of the genre itself, regardless of the language in which they were written. On the other hand, concerning the current state of the book, it is in very good conditions. Aside from the aforementioned features, the book only has a few marks of use in the binding; slight wear-marks can be observed in the superior part of the spine, caused to take the book from the bookshelves.

Apart from that, it must be remarked a peculiarity regarding the editions of this work. As already mentioned, the title-page indicates that the copy at Santa Cruz is the seventh edition. According to the ESTC, however, the first edition available of this work is the sixth one, also printed by T. Sabine, and presenting copies in the Bodleian Library of Oxford University and in the Senate House Library, of the University of London.<sup>29</sup> Before this one, there are not copies nor editions with exactly this same title, but in the information in the ESTC catalog indicates that this guidebook was published for the first time as *The Tricks of the Town Laid Open*, in 1728. Nevertheless, there is not any record about this first edition, nor any known copy, the closest information to this edition is the related to the second edition, written by a “gentleman at London”, and printed for H. Slater in 1747.

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<sup>27</sup> "Calendario manual y guía de forasteros en Madrid, para el año 1769 | Real Biblioteca". *Encuadernacion.Realbiblioteca.Es*, <http://encuadernacion.realbiblioteca.es/node/12968>. (Accessed 9 May 2018).

<sup>28</sup> "Calendario manual y guía de forasteros de México, para el año 1802 | Real Biblioteca". *Encuadernacion.Realbiblioteca.Es*, <http://encuadernacion.realbiblioteca.es/node/13075>. (Accessed 2 June 2018).

<sup>29</sup> *The tricks of London laid open: being, a true caution to both sexes in town and country...* The sixth edition with considerable improvements. (London: printed by T. Sabine, [between 1774 and 1779?]. Physical description: 56p. : ill. ; 8°. ESTC Citation No. T181956. <http://estc.bl.uk> (Accessed 16 June 2018.)

The main differences between this edition and the copy of the *Tricks of London Laid Open* in Santa Cruz are both its full title and contents:

*The tricks of the town laid open: or, a companion for country gentlemen. Being the substance of seventeen letters from a gentleman at London to his friend in the country, to dissuade him from coming to town. I. The Country Gentleman is caution'd against coming to London, and his Mistake shew'd with regard to his City Conversation. II. The Pleasures of a Country Life are vindicated, and asserted to be preferable to that of a Town one. III. The Country has the same Opportunities of improving our Knowledge as the Town. IV. A General Reflection on the Manners and Humours of the Town, with a Description of the present State of it V. A Disswasive against Idleness, with the Character of a Sot. VI. The Characters of a Beau and a Gamester. Vii. The Humours, Customs and Tricks of the Playhouse, are discover'd and expos'd. Viii. A Continuation of the Humours of the Playhouse, with Observations on their Constitution, and Manner of Government. IX. The Humours, Tricks and Cheats of the Tennis-Courts are expos'd and detected. X. The Tricks and Cheats of Bowling-Greens are discover'd, with an Account of their Methods of Betting, &c. XI. The Humours of the Groom-Porters, and the Cheats of Ordinaries, and other Gaming-Houses are expos'd. XII. The Tricks of Cockers and Cock-Matches, and the Cheat of Horse-Races, and Foot-Matches, are discover'd. XIII. The Villany of Money-Droppers is expos'd, and the Reguish Methods they take to impose on Countrymen. XIV. The Tricks of Bawds and Whores are detected, with a Description of a Bawdy-House and the Art of Trapping. XV. The Characters of a Bully, Setter and Spunger. XVI. Particular Observations and Reflections upon several distinct Occurrences of the Town. XVII. The Country Gentleman is directed in the Disposal of his Estate in his Absence, and in the Management of himself in London.*<sup>30</sup>

As it can be seen, the book contains seventeen letters with different themes that will be condensed into nine chapters throughout the different editions. Although some sections

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<sup>30</sup> London : printed for H. Slater, [1747]. Physical description: viii,95, [1]p. ; 8°. ESTC Citation no. T106618. <http://estc.bl.uk> Accessed 16 June 2018.

remain practically identical, others either disappear or appear in a single chapter. For example, sections such as “A Disswasive against Idleness, with the Character of a Sot.” or “The Characters of a Beau and a Gamester” are still present in the seventh edition, while other sections, such as “The Humours, Customs and Tricks of the Playhouse, are discover’d and expos’d. and “A Continuation of the Humours of the Playhouse, with Observations on their Constitution, and Manner of Government.” both appear in a single chapter, “The Humours, Customs, and Tricks of the Playhouse, are discovered and exposed.”

To conclude with this point, it is necessary to deal with certain aspects such as authorship and the number of editions. On the one hand, although both the second and seventh editions are anonymous, the first is signed by "a gentleman at London", while the second one is unsigned by any author. This could be provoked due to the change of editor between the two copies, from H. Slaterin to T. Sabine. On the other hand, this work has twelve editions. This huge number of editions during this time could reflect the success and demand of works of this genre in England and, as we have seen, also in Spain.

#### **4. *The Tricks of London Laid Open* in the context of the reception of English books in Spain**

To understand the importance of the copy of *The Tricks of London Laid Open*, that is the focus of this dissertation, it is necessary to establish the context in which it arrived to Spain, and thus, be able to discern how the reception of English works in Spain was, and also if it could be one of the first examples of Anglophilia in Valladolid. To achieve that purpose, this final section provides a general historical overview of the relationship between England and Spain, in order to set a possible frame about when, and under which conditions, the copy could have arrived to the Peninsula, as well as to try to determine which kind of person could be the owner and his interests. Nonetheless, before talking about the possible cultural context in which this copy could have arrived to Spain, it is necessary to set a brief historical context about the relations between Spain and England during this century, dealing with two different sides: the political



and the cultural ones. Although both contexts are inherently related, it is necessary to differentiate certain points about them:

Concerning to the political context, the eighteenth century, in particular the first part of it, was marked by wars and treaties in which Spain and England were faced. In addition, after the War of the Spanish Succession (1701-1714), Spain was extremely dependent on France, as a consequence of the establishment of the Bourbon monarchy on the country, a fact that caused many English people to consider Spain as another French province.<sup>31</sup> Besides, "Spain was in full decadence. An intolerant religious policy had eradicated and banished the most prosperous elements in the population of Spain".<sup>32</sup> The constant colonial conflicts happened both within the Spanish territories, with the revolts for independence, and beyond its borders, against England and Portugal, increased the fall Spain. Meanwhile, apart from the technological improvement and the social growth, England was experiencing a process of industrialization in which it achieved the military and economy superiorities. In addition, there was the question of Gibraltar, which after the Treaty of Utrecht (1713) provoked the increasement of the political tension between both countries. British colonizers began to establish themselves at the Rock, which allows us to find native British people in the Peninsula, something that even attracts the attention of the English travelers. For them (in their words), "it seemed strange to hear our native language spoken in the Streets, to read it under the signs, and to meet so many English faces."<sup>33</sup> On the other hand, regarding to the cultural context, English was not widely spoken. The most widespread languages at that time in Europe were French, Italian and Latin, and as a consequence, many of the articles and works written in English arrived with some difficulty, and in the case of Spain, most of them were translated into French. Nonetheless, England got involved in cultural events such as Grand Tour, which since the seventieth century, allowed the wealthy young English men to increase their

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<sup>31</sup> Pérez Berenguel, José Francisco. "Un espía inglés en la Corte de Carlos III: El ejército y las relaciones hispano-británicas (1776-1779)." *Studia historica. Historia contemporánea* vol.22 (2000): 214

<sup>32</sup> Mead, William Edward. *The Grand Tour in the Eighteenth Century*. Boston and New York: Houghton Mifflin Company, 1914. p. 27

<sup>33</sup> Swinburne, Henry. *Travels Through Spain, in the Years 1775 and 1776*. London: J. Davis, 1787. p. 368-369. Accessed 19 May 2018

academic training, exchanging ideas and cultural and scientific tendencies. This event consisted, “at least in intention, not merely a pleasurable round of travel, but an indispensable form of education for young men in the higher ranks of society.” They travelled around Europe to first-hand know the movements and thoughts of other countries, but an indispensable form of education for young men in the higher ranks of society.”<sup>34</sup> They could travel around Europe, in order to know from first hand, the movements and thoughts of other countries, highlighting cities such as Rome or Paris.

However, the situation of Spain concerning the exchange of knowledge with other countries was much different than the rest of the European countries. Apart from merchants and politicians, the Spanish population was far from accessing to foreign ideas and tendencies. This fact caused a significant backwardness in both, cultural and scientific development in comparison with the rest of European countries. It was not until the beginning of the eighteenth century with Ferdinand VI (1746-1759), and mainly during the reign of Charles III (1759-1788), that Spain showed an increase in its interest for foreign ideas beyond the French or the Italian ones. Charles III tried to promote the culture in the country, with open foreign policies to Europeanize Spain from the second half of this century. Many institutions began to incorporate the English language in their education programs, but only as an auxiliary language. In other words, although “the English works were known in Spain, it was often through French translations.”<sup>35</sup> In addition, Spanish authors and intellectuals such as Jovellanos, promoted this change of mind, claiming the advantages and the necessity of a good learning of the English language.<sup>36</sup> But, a large portion of the Spanish population still considered English as a very complex language, and academically speaking, there was a preference for the French language and culture. Because of this, only a small part of the population could speak English fluently, mostly merchants and few intellectuals.<sup>37</sup>

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<sup>34</sup> Mead. *The Grand Tour in the Eighteenth Century*. 3.

<sup>35</sup> Nigel Glendinning. *Influencia de la literatura inglesa en España en el siglo XVIII*. (San Francisco, Oviedo: Facultad de Filosofía y Letras, Universidad de Oviedo, 1968) 8.

<sup>36</sup> Martín-Gamero. *Enseñanza del inglés en España* 145-164.

<sup>37</sup> Philip Deacon. “La recepción de la cultura inglesa en la literatura española de finales del Antiguo Régimen” *Liberty, liberté, libertad: el mundo hispánico en la era de las revoluciones*, ed. Alberto Ramos Santana, Alberto Romero Ferrer (Universidad de Cádiz: Servicio de Publicaciones, 2010) 625.

Nevertheless, contrary to the common thought, and according to Nigel Glendenning, the relation between Spain and England was not as hostile as it may seem at first sight. He claims that, thanks to the letters written by Sir Benjamin Keene, the English ambassador in Spain in 1737,<sup>38</sup> we could know how the character of relationships among English travelers and diplomats with Spanish Court in the middle of the century was, and the great way they were treated. The amount of English travelers, as well as Irish ones, who visited or began to live in Spain, contributed to extending the interest about English culture and language. Moreover, in this century we can see that the number of Spaniards that cross the border and visit or even move to England grew exponentially since this change in policy. For example, intellectuals, as the explores Antonio Ullola or Jorge Juan, were members of the Royal Society, among other scientists and politicians.

Because of this, it was possible to find a higher number of works in English in the civil libraries of the urban areas, in universities such as the University of Salamanca or the University of Santiago, or in some libraries located in Seville, Madrid or Barcelona. In addition, there were many copies of English works in private collections, which, with the pass of time, were expropriated to be opened to the public, such as the Jesuit collections acquired by Count of Floridablanca and the Count of Campomanes, in 1772.<sup>39</sup> Besides the cities that benefit most from this expropriation were Salamanca and Valladolid. Both cities bought many of these works, as well as, they received many of them through different donations of books. Along with this dissemination of books around the country during the eighteenth century, there was a general increasement in the interest about scientific and cultural subjects. After their journeys to England, many Spanish intellectuals tried, without success, to create institutions such as the Royal Academy. According to Ofelia Rey Castelao, the book exchange between the Spanish libraries was something frequent during this century and is non-exclusive of the English works:

Spain experienced an enthusiasm for the creation of academies in the eighteenth century, especially during the reign of Ferdinand VI, although there was no centralized academy in the

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<sup>38</sup> Glendenning *Influencia de la literatura inglesa en España*. 19.

<sup>39</sup> Rey Castelao, Ofelia. "La influencia inglesa en la España de fines del siglo XVIII." 207.

style of the Royal Society. Some had an ephemeral life or merged with others, with the result that their libraries were not large and that there were book transfers.<sup>40</sup>

Concerning to the copy of *The Tricks of London Laid Open*, the focus of this dissertation, it is interesting how a guidebook with tips to be safe in the eighteenth-century London could arrive at Spain. As it is mentioned above, the interest in the English culture and the number of people that travelled to England grew during this period. It is probable that one of these intellectuals acquired the copy in one of his trips to England, in order to get a guide with which to orientate himself or just as a souvenir. In addition, has been mentioned that it almost lacks wear marks, which could mean that, even though the owner acquired the copy, he barely made use of it, with the possibility that he never read it. Apart from that, with regards to the question the binding of this copy, as it was said above, this copy presents several characteristics that made to consider the possibility that it was bound once it was in Spain. Features as the few wear marks of the ends pages, the different types of paper used, or the style of book binding that this copy has, could mean that this copy was bounded once in Spain: it has a kind of binding quite similar to several works in the Royal Library such as *Calendario manual y guía de forasteros en Madrid, para el año 1769* that belongs to the same genre and period. This fact allows saying that the copy was probably in Spain around the turn of century.

Another factor that must be taken into account is the fact that this is the only copy of this work in Spain. This could mean that we are dealing with a rare instance of reception. According to Deacon, during this period, the censorship in Spain was increased due to the revolutionary events in France. Censors and many religious began to censor foreign works and their translations. This particularly affected works written in Romance languages and their translations, since in the case of English, the Spanish censorship could not count with anyone who could speak English until 1784.<sup>41</sup> Hence, there are three possible types of owners. On the one hand, the owner of this copy could be one of the few who could speak English in the eighteenth-century Spain. In this case,

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<sup>40</sup> Ofelia Rey Castelao, "La influencia inglesa en la España de fines del siglo XVIII a través de las bibliotecas", *El historiador y la sociedad: Homenaje al profesor José M<sup>a</sup> Mínguez* / coord. por Pablo de la Cruz Díaz Martínez, Fernando Luis Corral, Iñaki Martín Viso, Ediciones Universidad de Salamanca. (2013) My translation. 212

<sup>41</sup> Deacon. "La recepción de la cultura inglesa en la literatura española." 628

it is possible to say that this copy belongs to a private collection, since the beginning until it came to the Biblioteca Histórica. On the other hand, the owner could be a Spanish intellectual with a high education, who was interested in the English culture and who could travel to England at least once. However, the owner also could be an English man that was visiting Spain at that time.

Finally, it is necessary to highlight the importance of having this copy in Spain, and specifically, in Valladolid, at that time. As it could be seen, the eighteenth century, and in particular, the last half of the century, was marked by the greater openness to the English culture. Therefore, the fact that this copy came to Spain shortly after it was printed in England (1785), as well as the context in which it probably arrived at Spain, around the end of the eighteenth century or the early nineteenth century, could mean that it was one of the first instances of the Anglophilia in the country. Because of the many book exchanges between the Spanish libraries, it is not possible to say if the copy arrived directly to Valladolid or whether it came thanks to a donation or an exchange, but it could be confirmed that it was one of the first examples of Anglophilia in Spain in the city.

## **5. Conclusion**

As we have already seen, the features surrounding the copy of *The Tricks of London Laid Open*, that is the focus of this dissertation, *The Tricks of London Laid Open*, and the way it finished ending up in Valladolid, implies several conclusions that might make the reader reflect consider about the importance of both, the arrival of the copy to Spain, as and the influence of the English culture during the eighteenth century.

Firstly, this work is a coetaneous reflection of the eighteenth-century English society. The huge growth of population, the poverty and the problems that they implied (such as mobs, frauds, prostitution or poverty), were part of the daily life in the street. Besides, due to London was the first metropolis, it was a tourist spot, that constantly receiving received tourists and visitors from the Continent. This phenomenon caused

that many authors began to develop a new genre with which they made suggestions about what things the foreign tourist should see or what tours and places they should visit. From the second half of the eighteenth-century, and influenced by authors as John Gay, many authors began to reflect this reality in their works, rather than just recommend places to visit. Also, they focused their works in a national domestic market, targeting their works for English pedestrian tourists.

In this sense, a new genre of guidebooks appeared. They were characterized by descriptions of the most common fraud and scammers with their *modus operandi*. The author illustrated these characters through physical and behavioral descriptions, based around stereotypes and the prejudices of the author. As we can see in the descriptions in of *The Tricks of London Laid Open*, there were displayed a single or groups of characters, their methods or the locations in which the tourist could find them. Even though descriptions were influenced by the author point of view, the descriptions they reflected faithfully about the daily life of London of that the time.

Likewise, the bibliographic description of the copy that is the focus of this dissertation shows several features that characterized it. The low wear and tear are striking in contrast to the low quality of the paper and ink that were used in its printing, even though two inks were used in the title page, which makes the final printing more expensive. Besides, the fact that this copy is a seventh edition give us an idea of the success of this genre. In respect of the binding, it could be confirmed that the book was bound once it was in Spain. The style and materials that were used are quite similar to other Spanish works from the same genre, as it could see above. This last fact, together with the political situation between Spain and England, suggest which type of person could be the owner, the possible importance of a work of this genre and the uniqueness of this copy. The owner could be one of the few people that could speak English in eighteenth-century Spain. This means that he was from the upper classes as the could receive a high education. the owner could also be an English traveler visiting Spain in the late eighteenth or early nineteenth century.

Summarizing, thanks to the copy of *The Tricks of London Laid Open*, the circumstances of books exported to Spain from England can be studied adding more proofs, of how books were dealt with in the past, to current trends of study. Finally, this

copy could be considered a rare instance of reception since it is, probably, one of the first examples of Anglophilia in Spain during this century, and in particular, in Valladolid. The fact that this is a guidebook could be seen as a sign of the growing interest in both, English culture and country by Spaniards. However, further research is needed to confirm this last hypothesis. Finally, this dissertation might be used to establish bibliographical relations between both countries, Spain and England, as well as to analyze other books with similar characteristics.

## **6. Appendix**

The following images come from the digitization of copy of *The Tricks of London Laid Open* currently at the Historic Library of Santa Cruz, Valladolid. This copy is in the Public Domain.

FRONTISPIECE



UVA. BHSC

Figure 1. Frontispiece from *The Tricks of London Laid Open*.



THE  
**T R I C K S**  
OF  
**L O N D O N**  
LAID OPEN:  
Being a true **CAUTION**  
TO BOTH SEXES  
IN **TOWN AND COUNTRY.**

- |  |   |
|--|---|
| I. A General Reflection on the Town, with a Description of the present State of it.                    | VI. The Villainy of Money droppers is exposed, and the roguish Methods they take to impose on Countrymen.       |
| II. A Dissuasive against Idleness, with the Character of a Sot.  | VII. The Tricks of Bawds and Whores are detected, with a Description of a Bawdy House, and the Art of Trapping. |
| III. The Character of a Beau and a Gamester.   | VIII. The Character of a Bully, Setter, and Spunger.  |
| IV. The Humours, Customs, and Tricks of the Playhouse, are discovered and exposed.                     | IX. Particular Observations and Reflections upon several distinct Occurrences of the Town, &c. &c.              |
| V. The Tricks of Cockers, Cock Matches, and the Cheats of Horse-races and Foot Matches are discovered. |   |

The Seventh Edition, with considerable Improvements.

**L O N D O N:**  
Printed by T. SABINE, No. 81, SHOE LANE.

(Price SIX-PENCE.)

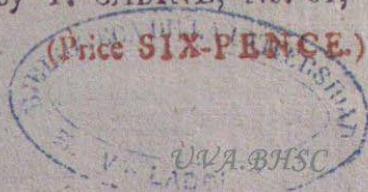


Figure 2. Title-page of *The Tricks of London Laid Open*.

THE  
 C H A R A C T E R  
 OF  
 G O S S I P S.

**T**HIS is the last of the pernicious characters we proposed to display to the view of our readers, as of injurious tendency to all who are influenced by them.

Though at first view these may appear harmless and inoffensive, yet their disposition must divert them from those pursuits on which depends their most important interest.

Gossips I consider as referring to the female sex, and would understand by the term, persons who through habit or inclination, are addicted to perpetual chit-chat, and therefore always know more of their neighbour's concerns than their own.

Converse with Gossips always encourages a spirit of detraction, cherishes envy, and foment's animosities.

They are led by their practice to lye, neglect their duty, and squander their time. Which consequence will inevitably render the rich despicable, and the poor destitute; and every considerate person knows, to what trying temptation penury reduces, when characters are stained, or reputation lost.

Shun therefore all converse with Gossips, because—  
 “ Evil communications corrupt good manners.”

F I N I S.

*DVA.BHSC*

Figure 3: Example of wear and tears marks in the last page of the book.

## 7. Bibliography

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