

A

PEEP

INTO

“PUNCH”

BY

J. HOLT SCHOOLING

S. P. Kennell

Jan 2 - 1911 -

A PEEP INTO "PUNCH"



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Head
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I Will be out shortly
~~with cuts & caricatures~~ Punch

a new work of wit & humour, ^{embellished} ~~illustrated~~ to be called

Punch
or
The London Charivari

This ~~new~~ graph is intended to form a refuge for destitute wit - an asylum for the thousands of original jokes - the superannuated & obsolete - the millions of perishing puns which are now wandering about without so much as a shelf to rest upon! It will also be devoted to the emasculation of ^{the} Law despise all over the world and the naturalization of those alien Donathans whose adherence to the truth has forced them to emigrate from their native land.

The proprietors feel that the "eyes of Europe will be upon them - that every aristocratic animal, like our political patriots - ~~look out for~~ ^{will} look out for ~~themselves~~

No!
Block

Punch will have the honor of making his first appearance in this character on Sunday June 14 1841 - and will continue ^{from week to week} to offer to the world all the fun to be found.

A PEEP . . . INTO "PUNCH"

BY

J. HOLT SCHOOLING



BY MR. HARRY FURNISS.

With nearly Five Hundred Pictures from "Punch"

LONDON
GEORGE NEWNES, LIMITED
SOUTHAMPTON STREET, STRAND

1900

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PRINTED BY
WILLIAM CLOWES AND SONS, LIMITED,
LONDON AND BECCLES.

*This Peep at the Treasures
in Mr. Punch's Sixty Years' Collection is*

DEDICATED

with Sincere Admiration and Respect

to

CHARLES SAMUEL KEENE

BORN 1823

WORKED FOR "PUNCH," 1851-1890

DIED 1891

*He was the Greatest Master of
Black and White Art
that England has produced*

J. H. S.

P R E F A C E.

THEY say it is a difficult and invidious task to pick out eleven cricketers for an England *versus* Australia match, but half a dozen experts, at the least, share that difficult task.

Here one man, and he merely an ordinary lover of the "Englishman's Bible"—*Punch*—has had to pick out fewer than ten pictures from every thousand pictures in the vast collection through which he has been privileged to wander. For this privilege he is most grateful to Messrs. Bradbury, Agnew, and Company, Limited, the proprietors of *Punch*.

How can one hope to do justice to such a subject? It is too rich. It made my eyes blink. All the best men of the last sixty years are represented in *Punch* by their work, and one puts up one's hand to shield one's incompetent eyes.

I have done my best, but I am conscious of many sins of omission. One sin in particular is the too scanty representation of Mr. Linley Sambourne's work—clean, fine, true work, and full of fresh vigour, as week by week it comes hot from the deft fingers of a brilliant artist, who is also the most thorough of workmen.

Let me say most explicitly that this too scanty representation of the work of one of Mr. Punch's most famous artists, who is in the very front rank of the many fine artists who have worked for Mr. Punch during the whole sixty years of his reign, is largely due to technical reasons connected with the necessarily great reduction in the size of the drawings. This great reduction in size did not suit Mr. Linley Sambourne's cartoons so well as it suited the cartoons by Sir John Tenniel. Moreover, circumstances connected with the serial publication of this book in the *Strand*

Magazine (whence it is now reproduced with alterations and some important additions) necessitated the selection of only those cartoons which, during the sixty years, illustrated the leading points of political history; and it has chanced that Sir John Tenniel, being senior cartoonist, has had the handling of these leading political points much more often than they have been treated by Mr. Sambourne. Again, the preponderance of joke-pictures is another reason why the political cartoons include only a relatively small selection from Mr. Sambourne's most admirable drawings.

I am specially concerned to be very clear indeed upon this matter, for the importance of Mr. Sambourne's work, and the great admiration I have for it, cause me to take no risk whatever of being thought to under-value Mr. Sambourne's most admirable and virile drawings for *Punch*.

Another point. This book is not a history of *Punch*; it is a desultory, delightful, "demd delicious" peep, as Mr. Mantalini would say. For a history of *Punch*, my friends who are wise will, when they have enjoyed these pictures, go out and buy Mr. M. H. Spielmann's "History of *Punch*"—a book most entertaining and satisfying, to whose author I am indebted for information upon points which the lapse of time or other reason had made obscure to me.

J. HOLT SCHOOLING.

APRIL, 1900.

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A

PEEP

INTO "PUNCH."

PART I.

1841 TO 1849.

MR. PUNCH has, perhaps, never given a better proof of his ability to gauge the public mind of this country than that contained in the following lines, quoted from the issue dated November 5, 1898 :—

A WARNING WORD.

(From Mr. Punch's "Vagrant.")

Dear Punch,—I am not one to bellow,
Nor am I much on bloodshed bent ;
I'm not a tearing Jingo fellow,
All fuss, and froth, and discontent.

[Here follow some verses relating to political affairs, and then come the lines printed below.—J.H.S.]

We have another, sterner matter—
The Frenchman posted on the Nile.

Not his to reason ? True ! I like him,
His skill to act, his pluck to dare.
I'd sooner cheer him, far, than strike him—
But why did others send him there ?
In truth, they did not mean to please us ;
They must have realized with joy
That MARCHAND on the Nile must tease us,
And sent him merely to annoy.

So be it, then : we know what's what now,
And what the Frenchmen would be at.
Though Major MARCHAND'S on the spot now,
He's got to pack and go—that's flat.

A Peep into "Punch."

We're tired of gracefully conceding,
Tired, too, of jibe and jeer and flout ;
Our answer may show lack of breeding,
But there it is—a plain "Get out."

If one should, thinking I am weak, Sir,
Smite me on one cheek black and blue,
I'm told to turn the other cheek, Sir,
But not *both* cheeks and forehead too.
Year in, year out, they've tried to spite us,
We've borne it with a sorry grin ;
And now—well, if they *want* to fight us,
Coats off, and let the fun begin !

Punch published these lines just before Lord Salisbury announced at the Mansion House dinner, given in honour of Lord Kitchener on November 4, 1898, that France had come round to our view of the Fashoda question, and *Punch's* neat verses just quoted gave an excellently succinct and pithy expression to the feeling of the average peace-loving Briton, who had become quite weary of being diplomatically played with by France in our colonial affairs, and who was, and is, quite ready to "take off his coat."

The preceding illustration of Mr. Punch's terse and true expression



"THINGS MAY TAKE ANOTHER TURN."

THE FIRST PICTURE IN "PUNCH." I.—BY W.
NEWMAN. 1841.

of public opinion is fitly matched by many others which are seen as one looks through the pages of the 117 volumes of *Punch*, which bring this famous periodical to the end of the year 1899, and one notices many examples of Mr. Punch's acute discernment and pithy expression of the public mind, which have been stepping-stones of fame to him during his long life of nearly sixty years, quite apart from the weekly dish of good things

offered by Mr. Punch to his public.

Thanks to the kindness of Messrs. Bradbury and Agnew, the proprietors of *Punch*, I am able to give to the general public some of the pleasure that comes from the possession of a complete set of *Punch*. In reading one's *Punch* the pleasure is much enhanced by Mr. M. H. Spielmann's most admirable book, "The History of Punch" (*Cassell and Company, Limited*, 1895), for Mr. Spielmann is probably the best living authority on this subject, and his researches, which extended over four years, enable the ordinary *Punch*-lover to find many points of

great interest (specially in the early volumes) which, without Mr. Spielmann's book, might be passed over without notice. Some of the *Punch* engravings now shown, have been found by the aid of Mr. Spielmann's book, which is a thoroughly reliable and quite indispen-



THE FIRST OF MR. PUNCH'S CARTOONS. 2.—BY A. S. HENNING. 1841.

sable text-book on *Punch*, while, on other points, I have been privileged to consult Mr. W. Lawrence Bradbury, Mr. Philip L. Agnew, Sir John Tenniel, and Mr. E. T. Reed, as well as Mr. Spielmann himself.

When the Queen came to the throne there was no *Punch*. He

was conceived in circumstances of much mystery, for many have claimed the honour of his paternity. The historian of *Punch* has devoted a long chapter to this matter of *Punch's* paternity, and has

PUNCH'S PENCILLINGS.—N^o. IV.



3.—THE FIRST PICTURE BY JOHN LEECH. 1841.

judicially weighed the evidence for or against each claimant. Mr. Spielmann writes—

Yet although it was not . . . Henry Mayhew who was the actual initiator of *Punch*, it was unquestionably he to whom the whole credit belongs of having developed Landells' specific idea of a "Charivari," and of its conception in the form it took. Though not the absolute author of its existence, he was certainly the author of its literary and artistic being, and to that degree, as he was wont to claim, he was its *founder*.

Thus, the opinion of the best authority is that Henry Mayhew and Ebenezer Landells were the real founders of *Punch*.

Early in 1841, after several discussions between the members of the first staff of *Punch*, the original prospectus was drawn up by Mark Lemon. The first page of this three-page foolscap document is shown in reduced facsimile in the frontispiece of this book. An excellent facsimile, on the original blue foolscap paper, is bound up in a little anonymous pamphlet published in the year 1870, "Mr. Punch: His Origin and Career;" but Mr. Bradbury told me that many of the statements about *Punch* in this pamphlet are erroneous, although the document is an exact copy of the original in Mr. Bradbury's possession, which happens just now to be packed away in a warehouse, and so cannot be photographed.

HEAD OF MORPETH.

[*Lord Morpeth was secretary for Ireland in the Whig ministry of 1841.*—J.H.S.]

HEAD OF MELBOURNE.

[*Lord Melbourne was Prime Minister in 1841.*—J.H.S.]

HEAD OF RUSSELL.

[*Lord John Russell was Colonial Secretary in 1841.*—J.H.S.]

Will be out shortly

Price Two pence

A new work of wit and whim, embellished with cuts and caricatures, to be called

PUNCH

OR

THE LONDON CHARIVARI.

This Guffawgraph is intended to form a refuge for destitute wit—an asylum for the thousands of orphan jokes—the superannuated Joe Millers—the millions of perishing puns which are now wandering about without so much as a shelf to rest upon! It will also be devoted to the emancipation of the *Jew d'esprits* (*jeu d'esprits*—J.H.S.) all over the world and the naturalization of those alien *Jonathans* whose adherence to the truth has forced them to emigrate from their native land.

The proprietors feel that the eyes of Europe will be upon them—that every risible animal, like our political patriots, will look out for No. 1.

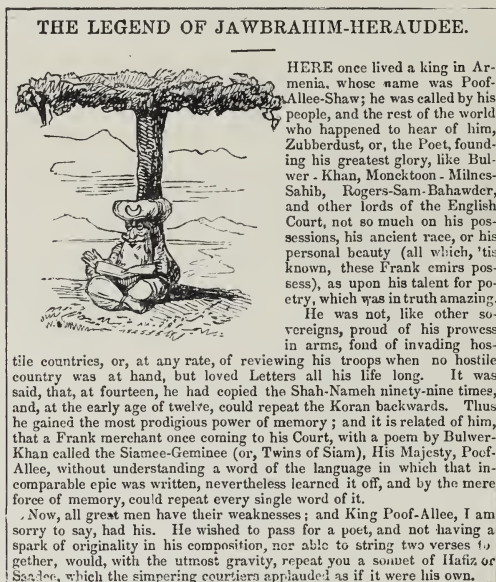
PUNCH will have the honor of making his first appearance in this character on Saturday, June 10, 1841—and will continue from week to week to offer to the world all the fun to be found.

Etc. Etc. Etc.

It is interesting to see in the frontispiece that the name *Punch* was

substituted for the struck-out title, "The Fun——." It has been suggested that the title thus cut short in favour of the single word *Punch* was to have been "The Funny Dogs with Comic Tales," and the prospectus ends with the words, "Funny dogs with comic tales." The price was written "Twopence," although the price of *Punch* has always been Threepence.

As regards the sudden change of title to *Punch*—a change made, as we see from the facsimile, while Mark Lemon was in the very act of writing the title—Mr. Spielmann has recorded that there are as



4.—THE COMMENCEMENT OF THE FIRST LITERARY CONTRIBUTION BY THACKERAY, WHO ALSO DREW THIS INITIAL SKETCH. 1842.

many versions as to the origin of *Punch's* name as of the origin of the periodical itself.

Hodder declares that it was Mayhew's sudden inspiration. Last asserted that when "somebody" at the *Edinburgh Castle* meeting spoke of the paper, like a good mixture of punch, being nothing without Lemon, Mayhew caught at the idea and cried, "A capital idea! We'll call it *Punch!*"

There have been many other claimants to the distinction of having thought of the title "Punch," which is certainly an infinitely better title than "Funny Dogs with Comic Tales" and much better than "The Funny Dogs," which I suggest may have been the title Mark Lemon began to write, judging from the place on the paper (see frontispiece),

where he began with the words, "The Fun——"; for if he had intended to write the longer title, "The Funny Dogs with Comic Tales," he must have run the last part of this long title too far to the right of his paper to be consistent with the symmetrical position given to his other headings, etc., on the sheet of foolscap: a practised writer unconsciously allows enough space for the symmetrical setting out of his



THE LETTER OF INTRODUCTION.

THE FIRST PICTURE OF THE QUEEN IN "PUNCH." 5.—BY A. S. HENNING. 1841.

headlines, etc., and that Mark Lemon was a specially practised writer is very clearly shown by inspection of this interesting facsimile.

The first number of *Punch* came out on July 17, 1841, at 13, Wellington Street, Strand. There was a good demand for it, two editions of five thousand copies each being sold in two days. This

demand was caused by advertising in various ways, including the dis-

THE PRINCE OF WALES.—HIS FUTURE TIMES.

A PRIVATE letter from Hanover states that, precisely at twelve minutes to eleven in the morning on the ninth of the present November, his Majesty King ERNEST was suddenly attacked by a violent fit of blue devils. All the court doctors were immediately summoned, and as immediately dismissed, by his Majesty, who sent for the Wizard of the North (recently appointed royal astrologer), to divine the mysterious cause of this so sudden melancholy. In a trice the mystery was solved—Queen Victoria "was happily delivered of a Prince!" His Majesty was immediately assisted to his chamber—put to bed—the curtains drawn—all the royal household ordered to wear list slippers—the one knocker to the palace was carefully tied up—and (on the departure of our courier) half a load of straw was already deposited beneath the window of the royal chamber. The sentinels on duty were prohibited from even sneezing, under pain of death, and all things in and about the palace, to use a bran new simile, were silent as the grave!

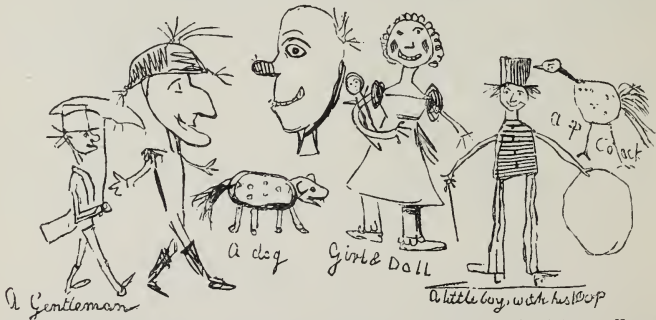
"Whilst there was only the Princess Royal there were many hopes. There was hope from severe teething—hope from measles—hope from hooping-cough—but with the addition of a Prince of Wales, the hopes of Hanover are below par." But we pause. We will no further invade the sanctity of the sorrows of a king; merely observing, that what makes his Majesty very savage, makes hundreds of thousands of Englishmen mighty glad. There are now two cradles between the Crown of England and the White Horse of Hanover.

We have a Prince of Wales! Whilst, however, England is throwing up its million caps in rapture at the advent, let it not be forgotten to whom we owe the royal baby. In the clamorousness of our joy the fact would have escaped us, had we not received a letter from Colonel SIBTHORP, who assures us that we owe a Prince of Wales entirely to the present cabinet; had the Whigs remained in office, the infant would inevitably have been a girl.

6.—THE FIRST MENTION OF THE PRINCE OF WALES. 1841.

tribution of 100,000 copies of a printed prospectus that was nearly identical with the draft whose first page has been shown here.

DRAWING FOR THE MILLION.



TO MR. "PUNCH."

Onour'd Sur,—This cums hopin you'd excuse the liberty I take in addressin you, which ime shure you wont think anythink ov, wen i tell you my objec, which is to make nown a very valubel speches of hedukashun drow the medium of your valubel columns. I mean drawing hin klasses: i ave bin studding hunder Mistr Gander, and wot I rite for his to send you a spe-

ciment of my drawing afors: receivin six lessons. Yu are at liberty, to make any huse ov this that you please, and am yure obedent servant to command,
I OF THE MILLION.

P.S.—i wouldnt mind a guiney a week to make a few more drawings ov the same karacter as wot i ave sent; or i dont mind havin a go at polittix hif you wood make it werth mi wile.

7.—A SUPPOSITIOUS OFFER TO "PUNCH." 1842.

From the first volume of *Punch* I have chosen the five pictures

here numbered 1, 2, 3, 5, and 6. No. 1 is the first picture in *Punch*, a distinction that gives importance to this little sketch (the same size as the original) of a broken-down man at work on the tread-mill. By the first picture, I mean the first that was printed on the numbered



THE FIRST TOOTH.

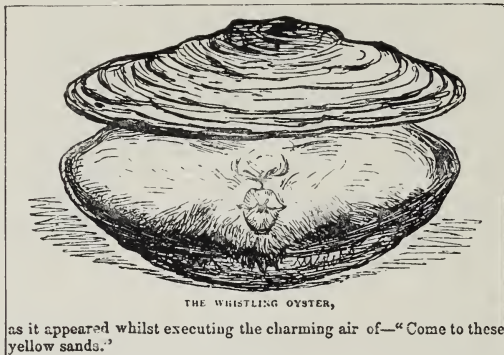
THE FIRST PICTURE OF THE PRINCE OF WALES. 8.—BY KENNY MEADOWS. 1843.

pages of *Punch*—this is on page 2 of Volume I.—for the *Introduction* contained three woodcuts, and there was the outside wrapper, of which I shall speak later. But this little cut in No. 1 is really the first of

Mr. Punch's famous gallery of black-and-white art. It was drawn by William Newman, and this is one of his so-called "blackies"—little *silhouettes* that were paid for at the rate of eighteen shillings per dozen.

No. 2 is the first of Mr. Punch's long series of cartoons. This was done by A. S. Henning, and it makes a much nicer picture in its present reduced size than in its original large size, where the work is too coarse in texture. In the forties, there were no ingenious photographic processes for reproducing an artist's work to any scale; the work had to be cut on the wood block and shown the same size as the original drawing. Hence, in a weekly paper such as *Punch*, there was often not much time to spend on the wood-engraving, and so many of the drawings, especially the early ones, are wanting in finish.

Picture No. 3 is the first by famous John Leech—Mr. Punch's



THE WHISTLING OYSTER,
as it appeared whilst executing the charming air of—"Come to these yellow sands."

A FANCIFUL DISCOVERY BY "PUNCH." 9.—BY R. J. HAMERTON. 1843.

first great artist—and in addition to the signature "John Leech" at the bottom of the block, there is in the middle of the design the curious sign-manual, a leech in a bottle, which John Leech often used to mark his work. This first design by Leech was in the fourth number of *Punch*, August 7, 1841, and its title "Foreign Affairs" has reference to the groups of foreign refugees who at that time were specially numerous in Soho and Leicester Square—places that even nowadays are characterized by the presence of numerous and not too desirable foreigners.

The facsimile in No. 4 is from the commencement of Thackeray's first literary contribution to *Punch*, and the sketch which forms the initial letter T is also by Thackeray. Mr. Spielmann says this sketch is "undoubtedly" by Thackeray; the full contribution is on page 254 of Volume II.

The cartoon shown in No. 5 contains the first picture of Queen

Victoria in *Punch*, and it represents Sir Robert Peel sent for by the Queen to form an Administration in place of the beaten Ministry of Lord Melbourne. This was in the autumn of 1841. The words, "The Letter of Introduction," at the bottom of the cartoon, are the title of "a MS. drama, called the 'Court of Victoria,'" on page 90 of Volume I. of *Punch*, which commences—

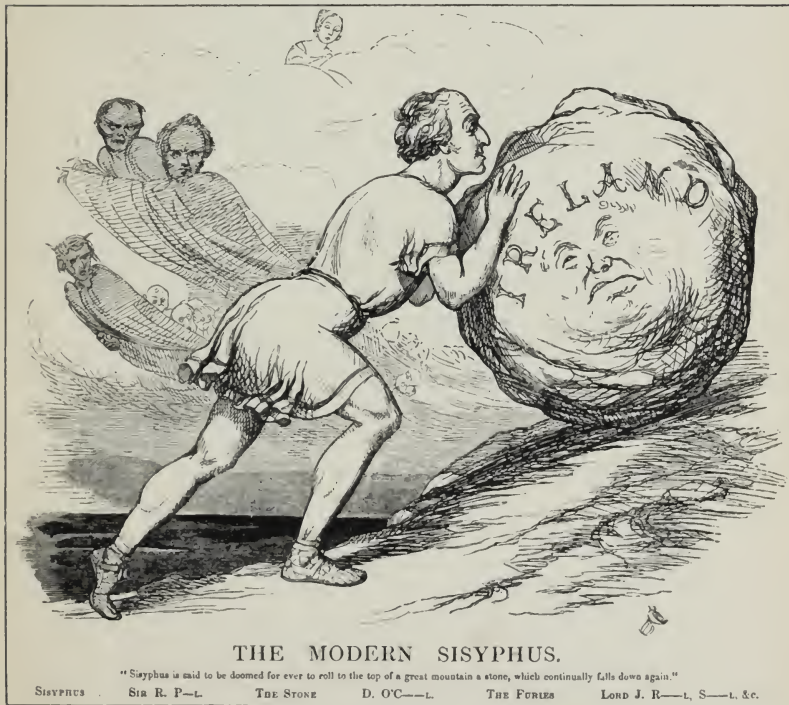
SCENE IN WINDSOR CASTLE.

[*Her Majesty discovered sitting thoughtfully at an escritoire.*]

Enter the Lord Chamberlain.

LORD CHAMBERLAIN: May it please your Majesty, a letter from the Duke of Wellington.

THE QUEEN (*opens the letter*): Oh! a person for the vacant place of Premier—show the bearer in, my lord. [*Exit Lord Chamberlain.*]



10.—RICHARD DOYLE'S FIRST CARTOON. 1844.

THE QUEEN (*muses*): Sir Robert Peel—I have heard that name before, as connected with my family. If I remember rightly, he held the situation of adviser to the Crown in the reign of Uncle William, and was discharged

for exacting a large discount on all the State receipts; yet Wellington is very much interested in his favour. Etc., etc., etc.

In facsimile No. 6 we see the first mention in *Punch* of the Prince of Wales. It is the first part of a full-page article on page 222 of Volume I., which records the birth of the Prince on November 9, 1841, and which also refers to the disappointment caused to the King of



THE QUARREL.

MASTER WELLINGTON. You're too good a judge to hit me, you are!

MASTER JOINVILLE. Am I?

MASTER WELLINGTON. Yes, you are.

MASTER JOINVILLE. Oh, a n I?

MASTER WELLINGTON. Yes, you are.

MASTER JOINVILLE. Ha!

MASTER WELLINGTON. Ha!

[MORAL.—*And they don't fight after all.*]

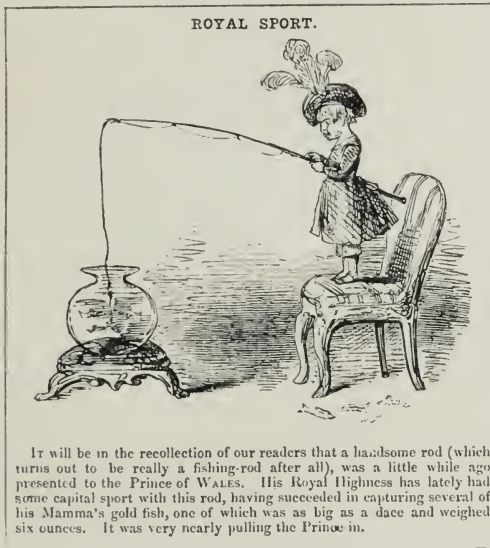
A SUPPOSITIOUS CONVERSATION BETWEEN THE DUKE OF WELLINGTON AND THE PRINCE DE JOINVILLE (OF THE FRENCH NAVY). II.—BY JOHN LEECH. 1844.

Hanover by the birth of the Queen's second child. *Punch* writes: "There are now two cradles between the Crown of England and the White Horse of Hanover." How many British Royal "cradles" are there now between the two things named by *Punch*?

The comical sketch in No. 7 was, I suspect, suggested to Mr.

Punch by one of the many offers of unsolicited "outside" contributions which have always been severely discouraged. Mr. Punch prefers to rely upon his own staff, although he is always on the alert for fresh talent, and amongst the clever men who have thus been invited to contribute to *Punch* are Mr. H. W. Lucy ("Toby, M.P."), Mr. R. C. Lehmann (who wrote "The Adventures of Picklock Holes"), Mr. Bernard Partridge (the brilliant successor to Mr. du Maurier), and Mr. Phil May.

We see in No. 8 the first *Punch* picture of the Prince of Wales. This cartoon was drawn by Kenny Meadows. The Queen is standing



ANOTHER PICTURE OF THE PRINCE OF WALES. 12.—BY JOHN LEECH. 1844.

at the left of the infant Prince, and points to the first tooth, the doctor blows a toy-trumpet and offers some soldiers, while the lady who kneels is offering a baby's coral with a *Punch's* head as its chief attraction.

No. 9 is a very clever sketch of "The Whistling Oyster." A full account of this supposititious discovery is given on pages 142-3 of Volume V. of *Punch*, in the year 1843, and this curiosity was stated to be "in the possession of Mr. Pearkes of Vinegar Yard, opposite the gallery door of Drury Lane Theatre.

The cartoon in No. 10 is the first by another of Mr. Punch's great guns—the famous Richard Doyle. This appeared on March 16, 1844; and "The Modern Sisyphus" is Sir Robert Peel, then Premier, seen in the task of rolling up the great stone (Daniel O'Connell, the Irish

orator, who was then agitating for the repeal of the union between Ireland and Great Britain), while Lord John Russell and others represent "The Furies" who are watching Peel's unavailing exertions. The sign-manual at the right of this cartoon—a dicky-bird perched on a D—was often used by Richard Doyle, and may be seen on the present wrapper of *Punch*. Although No. 10 is the first cartoon contributed by Doyle, it is not the first work he did for *Punch*, for Doyle commenced his association with the paper by drawing comic borders for the Christmas number of 1842.

John Leech's cartoon, in No. 11, was published September 14,



GENTLEMAN. "Seed a little dog, ma'rm! no, ma'rm. This here's the honly dog I've seed to-day, and he don't answer to the name of *Fido*."

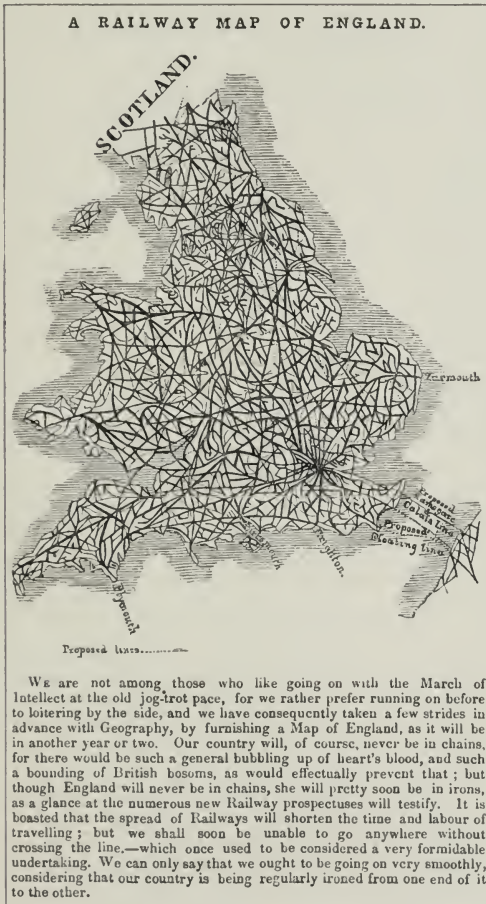
13.—BY LEECH. 1845.

1844; the Prince de Joinville was in command of the French Navy, and there was some foolish talk in the French papers about an invasion of England. The expression of the Duke of Wellington's face in this cartoon is simply perfect, as he stands with his hands in his pockets calmly looking at the threatening Joinville, and quietly says to the Frenchman, "You're too good a judge to hit me, you are!" One is irresistibly reminded by this clever cartoon of a recent affair with our French neighbour, in which the relative positions were not unlike those here shown, and to which the climax was the same as in Leech's cartoon—*And they don't fight after all!*

No. 12 is from page 157 of Volume VII., October 5, 1844. It represents the Prince of Wales, then not quite three years old, "capturing several of his Mamma's gold fish, one of which was as big as

a dace, and weighed six ounces. It was very nearly pulling the Prince in."

In the "Innocence" picture, No. 13, observe that the little dog *Fido*, which is being sought by the lady, is just visible in the left coat-pocket of the Bill-Sikes-looking rough.



14.—MR. PUNCH POKES FUN AT THE RAILWAY MANIA OF 1845.

The Railway Map of England, No. 14, is one of Mr. Punch's prophecies that has become fact. It is in the issue of October 11, 1845, and refers to the precipitate influx of new lines just then taking place. To us, nowadays, there is nothing remarkable in this Railway

Map, which might be mistaken for a genuine railway map of England and Wales ; but in 1845, when this map was made by Mr. Punch, he no doubt intended it as a piece of satire.

No. 15 introduces us to a very early *Punch*-picture of Benjamin Disraeli (June, 1845) ; not the first, which was, Mr. Philip Agnew tells me, in the year 1844, but this is the more interesting picture of the two. Mr. Punch was sometimes very severe in his treatment of Disraeli, and this sketch with the accompanying

verses is a good example of *Punch's* early satire. As regards Mr. Punch's politics, it is interesting to quote the following words from "The History of *Punch*" :—

"The Table" [*i.e.* the weekly *Punch* dinner-table at which the cartoons, etc., are discussed. —J.H.S.] has always shown an amalgam of Conservative and Liberal instincts and leanings, although the former have never been those of the "predominant partner." The constant effort of the Staff is to be fair and patriotic, and to subordinate their personal views to the general good. For, whatever the public may think, neither Editor nor Staff is bound by any consideration to any party or any person, but hold themselves free to satirise or to approve "all round."

A NICE YOUNG MAN FOR A SMALL PARTY.



YOUNG BEN he was a nice young man,
An author by his trade ;
He fell in love with Polly-Ties,
And was an M.P. made.

He was a Radical one day,
But met a Tory crew ;
His Polly-Ties he cast away,
And then turned Tory too.

Now BEN had tried for many a place
When Tories o'en were out ;
But in two years the turning Whigs
Were turu'd to the right-about.

But when he called on ROBERT PEEL,
His talents to employ,
His answer was, "Young Englander,
For me you're not the boy."

Oh, ROBERT PEEL ! Oh, ROBERT PEEL !
How could you serve me so !
I've met with Whig rebuffs before,
But not a Tory blow.

Then rising up in Parliament,
He made a fierce to do
With PEEL, who merely winked his eye ;
BEN wink'd liko winking too.

And then he tried the game again,
But couldn't, though he tried :
His party turn'd away from him,
Nor with him would divide.

Young England died when in its birth :
In FRY-day it fell ;
The papers told the public, but
None for it toll'd the bell.

AN EARLY PICTURE OF LORD BEACONSFIELD, AS BENJAMIN DISRAELI.
15.—BY LEECH. 1845.



PORTRAIT
OF THE
RAILWAY PANIC.

16.—BY NEWMAN,
1845.

When No. 15 was published, Disraeli was the leader of the "Young England" party, having some years previously been converted from a Radical into a Tory : hence the allusions contained in the lines below this sketch.

In a later part of this book Mr. Punch's treatment of Disraeli's great rival Gladstone will be illustrated.

The vivid "Portrait of the Railway Panic," by W. Newman, No. 16, was published November 8, 1845, and refers to the depression in railway dividends then being caused by over-competition in railway-promotion; No. 19 also refers to the railway-schemes of that time, and is Mr. Punch's ironical notice (dated September 26, 1846) of "The Last New Railway Scheme," *i.e.* the



Piscator. "Are there any Barbel about here, Gov'nor?"
Host. "Any Barbel about here!!—I should rayther think there was a few. Here's the pictur o' wun my little boy ketcht just hopposit."

17.—BY LEECH. 1845.



Boy. "MR. PESTLE'S OUT OF TOWN, MEM. CAN I GIVE YOU ANY ADWICE"

18.—BY NEWMAN. 1845.

of the subterranean railways." As a matter of fact, the works for the

proposal for making an Underground Railway, which, as we here read, was scoffed at by *Punch*—"The Secretary is announced to be in attendance to receive deposits from eleven to two; though, whether he gets any is, in our opinion, ten to one." But immediately below these words Mr. Punch gives a sectional diagram of the Underground Railway as he conceived it, and it is not a bad shot at "A prophetic view

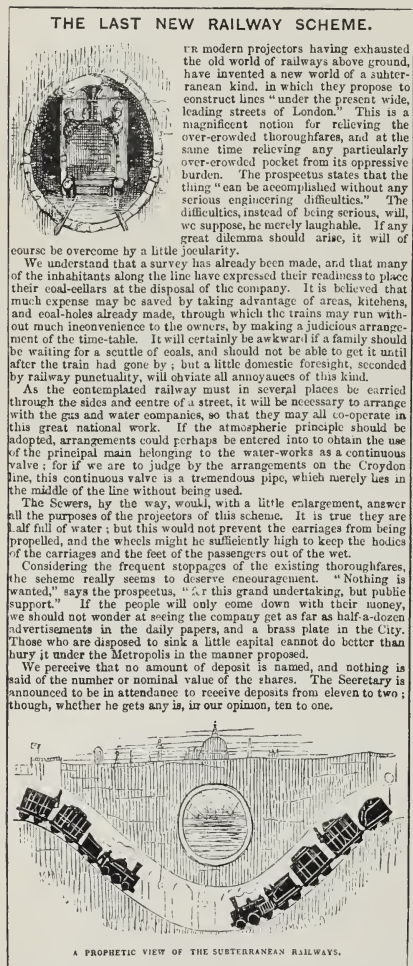
now familiar Metropolitan (Underground) Railway were commenced in 1860, fourteen years after this ironical prophecy by *Punch*.

No. 17 is one of John Leech's jokes on fishermen's tales, and No. 18 is another joke probably based on fact. The amusing picture,

No. 20, illustrating "The Rising Generation," is also by John Leech.

No. 21 is a curiosity. It was drawn by Thackeray and published on page 59 of Volume XII., February 6, 1847. From that day to this, more than fifty years, no one has discovered the point of this joke by Thackeray. "The History of *Punch*" records that on the appearance of this sketch the "Man in the Moon" offered "a reward of £500 and a free pardon" to any one who would publish an explanation. The reward was never claimed.

What *does* this sketch mean? Is the shorter female a servant caught in the act of trying on her mistress's best cap? But if so, why is the "scene" placed in a room that seems to be a library and not a bedroom? And is the object on, or near, the front of the taller woman's dress, the falling cap of the servant? But if so, how does the servant's cap come to be falling as the figures are placed? There is no sign on the part of the servant (?) that she has just dropped the cap (?) from her



19.—MR. PUNCH SCOFFS AT THE UNDERGROUND RAILWAY SCHEME. 1846.

left hand. This is truly a puzzle, and will probably never be solved, although when one remembers that this was drawn by Thackeray, and passed, as one may suppose, by Mark Lemon, the Editor of *Punch* in

the year 1847, both men of keen wit, it is scarcely possible to think that this joke does not contain any point.

A sketch of "Domestic Bliss" is shown in No. 22, and No. 23 is a picture by Richard Doyle of "Mr. John Bull after an attack of Income-Tax." This was published in the spring of 1848, and must, I think, have been the outcome of a then-recent smart from an ordinary income-tax payment by Mr. Punch, for on turning up the income-tax records I find that the rate was not unusually high in the year 1848, the tax being 7*d.* in the £ for the years 1846 to 1852.



20.—BY LEECH. 1847.

No. 24 was drawn by Thackeray, in 1848, and the "Two Authors" at the left are portraits of Thackeray, who is reading the *Sunday Times*, and of Douglas Jerrold, who is leaning against the padded division of the railway compartment, while both authors are listening to the denunciations of themselves and of their fellow-Punchites which are being poured out by the reverend gentleman at the other end of the compartment.

Glancing at Nos. 25 and 26, we come to No. 27, which is one of

Richard Doyle's very funny serial sketches, entitled "Manners and Customs of ye Englishe." This is one of the funniest, although, where



21.—A JOKE DRAWN BY THACKERAY, THE POINT OF WHICH HAS NEVER BEEN DISCOVERED. 1847.



Wife of your Bussum. "OH! I DON'T WANT TO INTERRUPT YOU, DEAR. I ONLY WANT SOME MONEY FOR BABY'S SOCKS —AND TO KNOW WHETHER YOU WILL HAVE THE MUTTON COLD OR HASHED."

22.—BY LEECH. 1847.



MR. JOHN BULL AFTER AN ATTACK OF INCOME-TAX.

23.—BY DOYLE. 1848.

all are so good, it is difficult to single out any one of this remarkably clever series. Every bit of this sketch, No. 27, is worth looking at ;

AUTHORS' MISERIES. No. VI.



Old Gentleman. Miss Wiggets. Two Authors.

Old Gentleman. "I AM SORRY TO SEE YOU OCCUPIED, MY DEAR MISS WIGGETS, WITH THAT TRIVIAL PAPER 'PUNCH.' A RAILWAY IS NOT A PLACE, IN MY OPINION, FOR JOKES. I NEVER JOKE—NEVER."

Miss W. "SO I SHOULD THINK, SIR."

Old Gentleman. "AND BESIDES, ARE YOU AWARE WHO ARE THE CONDUCTORS OF THAT PAPER, AND THAT THEY ARE CHARTISTS, DEISTS, ATHEISTS, ANARCHISTS, AND SOCIALISTS, TO A MAN! I HAVE IT FROM THE BEST AUTHORITY, THAT THEY MEET TOGETHER ONCE A WEEK IN A TAVERN IN SAINT GILES'S, WHERE THEY CONCOCT THEIR INFAMOUS PRINT. THE CHIEF PART OF THEIR INCOME IS DERIVED FROM THREATENING LETTERS WHICH THEY SEND TO THE NOBILITY AND GENTRY. THE PRINCIPAL WRITER IS A RETURNED CONVICT. TWO HAVE BEEN TRIED AT THE OLD BAILEY; AND THEIR ARTIST—AS FOR THEIR ARTIST . . .
 & Guard. "SWIN-DUN! STA-TION!"

[Eccent two Authors.]

24.—DRAWN BY THACKERAY, AND CONTAINING AT THE LEFT PORTRAITS OF THACKERAY AND DOUGLAS JERROLD. 1848.



Affectionate Husband. "COME, POLLY—IF I AM A LITTLE IRRITABLE, IT'S OVER IN A MINUTE!!!"

25.—BY LEECH. 1848.

MANNERS AND CUSTOMS OF THE ENGLISH IN 1849. Nº 28.



DEER STALKING IN THE HIGHLANDS

27.—BY RICHARD DOYLE. 1849.

the climbing positions of the deer-stalkers are most comical, and look at the two gillies holding back the dogs, and at the stag who is

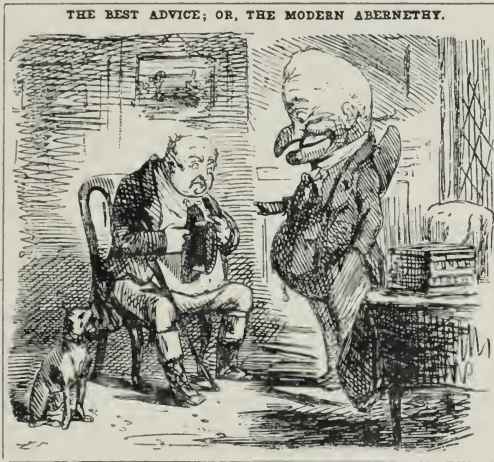


"NOW, THEN, CHARITY, HOVER WITH YOU, OR ELSE LET ME COME."

26.—BY LEECH. 1849.

surveying the approaching attack. This was published September 22, 1849.

When No. 28 was published there were only eleven (half-yearly) volumes of *Punch* available for use by the patient who is here seen consulting Dr. Punch. There are now available, to the end of 1899, one hundred and seventeen of these volumes, and actual experience of Dr. Punch's advice to his patient enables me to thoroughly indorse the soundness of the advice given by the wise and genial old doctor of Fleet Street.



John Bull. "SUCH A TIGHTNESS IN MY CHEST."

Mr. Punch. "TIGHTNESS IN YOUR CHEST. OH! POOH, POOH!
READ MY BOOK."

A PIECE OF GOOD ADVICE BY DR. PUNCH 28.—BY LEECH.
1847.

PART II.

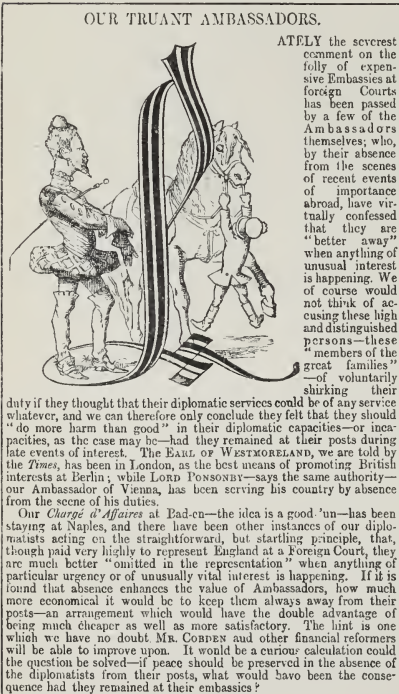
1850 TO 1854.

SOME while ago, in the pantomime "Ali Baba and the Forty Thieves," Ali Baba's brother, who had found his way into the secret cave, ran about in a most ludicrous manner, eagerly picking from the floor diamonds, rubies, and

emeralds as big as ostrich eggs: as fast as he picked up another gem he let one fall from his already loaded arms. I laughed at Ali Baba's brother, but did not feel sympathetic.

Now I do not laugh, and I do feel sympathetic with A. B.'s brother—for in choosing these pictures from *Punch*, one no sooner picks out a gem, with an "I'll have you," than on the turn of a page a better picture comes, and the other has to be dropped. It goes as much

against my grain to leave such a host of good things hidden in *Punch* as it went against the covetous desires of Ali Baba's wicked brother to leave so many fine, big gems behind him in the richly stored cave. However, Mr. Punch's whole store of riches is, after all, accessible to any one whose Open Sesame! is a little cheque, and so one has some consolation for being able to show here only a very small



I.—THIS INITIAL LETTER "L" IS SIR JOHN TENNIEL'S FIRST "PUNCH" DRAWING. NOVEMBER 30, 1850.

selection from Mr. Punch's famous gallery of wit and art which that discerning connoisseur has been collecting during the last sixty years.

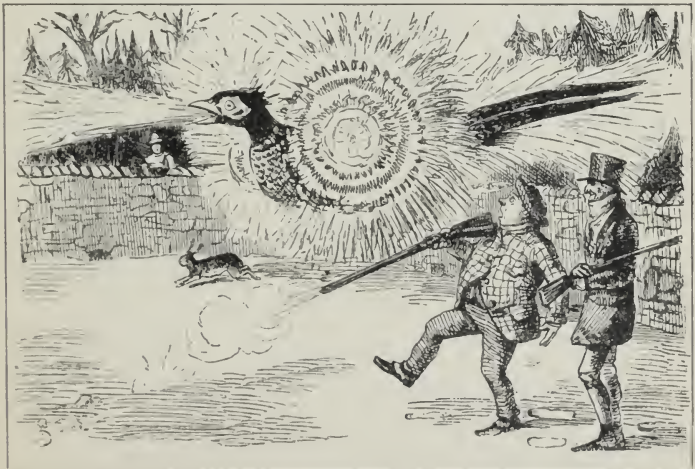
The year 1850 was a notable one for *Punch*, for then John Tenniel joined the famous band of Punchites. His first contribution is shown in No. 1, the beautiful initial letter L with the accompanying sketch, which, although it is nearly fifty years old, and is here in a reduced size, yet distinctly shows even to the non-expert eye the touch of that same wonderful hand which



Boy. "COME IN, SIR! YOU'VE NO CALL TO BE AFRAID! I'VE GOT HIM QUITE TIGHT."

2.—BY JOHN LEECH. 1850.

in *Punch* for November 26, 1898, drew the cartoon showing Britannia and the United States as two blue-jackets in jovial comradeship under



A FRIEND HAS GIVEN MR. BRIGGS A DAY'S SHOOTING.

A COCK PHEASANT GETS UP, AND MR. BRIGGS'S IMPRESSION IS, THAT A VERY LARGE FIREWORK HAS BEEN LET OFF CLOSE TO HIM. HE IS ALMOST FRIGHTENED TO DEATH.

3.—BY LEECH. 1850.

the sign of the "Two Cross Flags," with jolly old landlord *Punch* saying to them, "Fill up, my hearties! It looks like 'dirty weather' ahead, but you two—John and Jonathan—will see it through—together!"

Glancing at Nos. 2 and 3—Leech's sketch in No. 3 is, by the



THE ROYAL RISING GENERATION.

British Lion. "YOU WANT MAR'BORO' HOUSE, AND SOME STABLES!!—WHY, YOU'LL BE WANTING A LATCH KEY NEXT, I SUPPOSE!!"

THE PRINCE OF WALES AT AGE NINE. 4.—BY LEECH. 1850.

way, a truthfully graphic reminder to the writer of the first time *he* (unexpected) heard and saw a strong Cornish cock pheasant get up close at his feet—we come to No. 4, which represents the British Lion (as taxpayer) looking askance at the Prince of Wales, aged nine, on

whose behalf application had just been made for the purchase of Marlborough House as a residence for the Prince. The portly man in the picture on the wall is a former Prince of Wales, the Regent who became George IV. in 1820, and who is here seen walking by the Pavilion at Brighton, built in 1784-87 as a residence for this Prince of Wales.

No. 5 is very funny, and it is one of the many *Punch* jokes which are periodically served up afresh in other periodicals. I have read this joke somewhere quite lately, although it came out in *Punch* nearly fifty years ago.

On this score, does any one know if the following is a *Punch* joke? It was lately told to me as a new joke, but I was afraid to send it to Mr. Punch:—

Two London street arabs. One is eating an apple, the other gazes enviously, and says, "Gi'e us a bit, Bill." "Sha'n't," says the apple-eater. "Gi'e us the core, then," entreats the non-apple-eater. "There ain't goin' to be no core!" stolidly replies the other, out of his stolidly munching jaws.

The very clever drawing No. 6 is by Richard Doyle; it was published in 1850, and at the close of that year Doyle left *Punch* owing to *Punch's* vigorous attack on "Popery"—the



Old Gentleman (politely). "OH, CONDUCTOR! I SHALL FEEL GREATLY OBLIGED TO YOU IF YOU WOULD PROCEED, FOR I HAVE AN APPOINTMENT IN THE STRAND, AND I AM AFRAID I SHALL BE TOO LATE."

Conductor (slamming the door). "GO ON, JIM! HERE'S AN OLD COVE A CUSSIN AND A SWEARING LIKE ANY THINK!!!"

5.—BY LEECH. 1851.

Popery scare got hold of the public mind in 1849, and for some while *Punch* published scathing cartoons against Roman Catholicism. Doyle, being of that faith, resigned his position and a good income through purely conscientious motives. Although Doyle left in 1850, his work was seen in *Punch* as lately as 1864, for when he resigned some of his work was then unpublished. This funny illustration of "A meeting to discuss the principles of Protection and Free Trade" was an outcome of the intensely bitter feeling between the partisans of both sides which marked the carrying-on by Lord John Russell of the system established by Sir Robert Peel in

1846, for throwing open our market doors to free trade with foreign nations.

No. 7 is one of the minor hits at "Papal Aggression" made by *Punch* fifty years ago, and it is irresistibly funny.

Sir John Tenniel's first cartoon is shown in No. 8. It represents



A MEETING TO DISCUSS THE PRINCIPLES OF PROTECTION AND FREE TRADE.

If we are to judge by the reports of the meetings now being held in different parts of the country, the kind of Protection most needed at these assemblies is the protection of the police,

or self-protection of a decided character. That the Protectionists and free-traders are determined on making a fight for their respective causes is quite evident. If the question is to be fought,

out, the better way would be for a champion on each side to take up and put on the gloves, so that, after a fair contest, the combatants might remain hand and glove on friendly terms for the future.

6.—BY RICHARD DOYLE. 1850.

Lord John Russell as David, backed by Mr. Punch and by John Bull, attacking Cardinal Wiseman as Goliath, who is at the head of a host of Roman Catholic archbishops and bishops. A very interesting mention is made by Mr. Spielmann, in his "History of Punch," of the

circumstances which caused Tenniel to join *Punch*, and to become the greatest cartoonist the world has produced :—

Had the Pope not "aggressed" by appointing archbishops and bishops to English sees [This caused all the exaggerated pother and flutter of 1849—J.H.S.], and so raised the scare of which Lord John Russell and Mr. Punch really seem to have been the leaders, Doyle would not have resigned, and no opening would have been made for Tenniel.

Sir John, indeed, was by no means enamoured of the prospect of being a *Punch* artist, when Mark Lemon [the editor in 1850.—J.H.S.] made his overtures to him. He was rather indignant than otherwise, as his line was high art, and his severe drawing above "fooling." "Do they suppose," he asked a friend, "that there is anything funny about *me*?" He meant, of course, in his art, for privately he was well recognized as a humorist; and little did he know, in the moment of hesitation before he accepted the offer, that he was struggling against a kindly destiny.

Thus we may say that the "Popish Scare" of fifty years ago was a main cause of the Tenniel cartoons in the *Punch* of to-day.

The picture in No. 9, "The New Siamese Twins," celebrates the successful laying of the submarine cable between Dover and Calais, November 13, 1851: the closing prices of the Paris Bourse were known within

business hours of the same day on the London Stock Exchange. The use by Leech of the words in the title, "Siamese Twins," refers to the visit to this country of a Barnum-like monstrosity—a pair of twins whose bodies were joined—a freak that was also the origin of a toy sold in later years with the same title. In the year 1851 *Punch* secured another of its most famous artists—Charles Keene—whose first contribution is shown in No. 10.



Oratorian. "IS YOUR MISTRESS WITHIN, MY DEAR?"

Maid-of-All-Work. "OH, HELP! HELP! HERE'S A BOGIE, MISSUS! HELP! HELP!"

7.—BY LEECH. 1850.

This sketch has little of a joke in it—the shakiness of drawing is intentional (see the description given in No. 10), and the following account of this poor little picture, so interesting as the first by Keene, is given by Mr. G. S. Layard in his "Life and Letters of Charles Samuel Keene":—



LORD JACK THE GIANT KILLER.

8.—THIS IS SIR JOHN TENNIEL'S FIRST CARTOON. FEBRUARY 8, 1851.

In 1848, Louis Napoleon had been elected to the French Presidency . . . ; 1849 witnessed the commencement of those violent political struggles which were the forerunners of internal conspiracies; and 1851 saw this practical anarchy suddenly put a stop to by the famous, or infamous, *coup d'état* of December 2.

Towards the end of that month a very modest woodcut, bearing the legend, "Sketch of the Patent Street-sweeping Machines lately introduced at

Paris," appeared on p. 264 of "Mr. Punch's" journal. It represented a couple of cannon drawn with the waviest of outlines, and the letter "A" marked upon the ground directly in their line of fire [see No. 10—J.H.S.] . . .

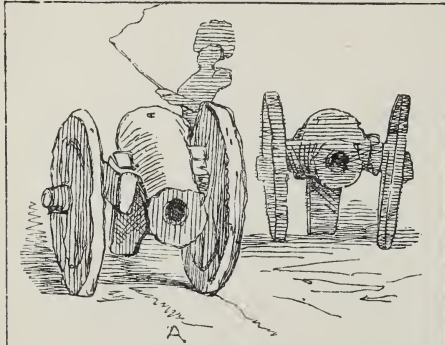
This was the first appearance of Keene's pencil in the pages which he was destined to adorn with increasing frequency as time went on for nearly forty years. The sketch is unsigned. Indeed, it was only at the urgent request of his friend, Mr. Silver, in whose brain the notion had originated, that the drawing was made, the artist bluntly expressing his opinion that the joke was a mighty poor one.



ILLUSTRATING THE CONNECTION BY ELECTRIC CABLE BETWEEN ENGLAND AND FRANCE.
9.—BY LEECH. 1851.

Pictures 11 to 13 bring us to No. 14, which contains small facsimile reproductions of the six designs on the front of the *Punch* wrapper, that preceded the well-known design by Richard Doyle, now used every week. These little pictures have been made direct from the original *Punch* wrappers in my possession, as it was found impossible to get satisfactory prints in so small a size as these from the much larger blocks that Messrs. Cassell and Company very kindly lent to me, impressions from which can be seen by readers who may like to study the detail of these designs in Mr. Spielmann's "History of

Punch," which contains a full account of them. Incidentally, it is interesting to note that when these designs were made it would have



SKETCH OF THE PATENT STREET-SWEEPING MACHINES
LATELY INTRODUCED AT PARIS.

Taken on the Spot (A, the Spot) by our own Artist.

(Who being naturally rather a nervous man, confesses that the peculiarity of his position certainly *did* make him feel a little shaky; and, looking at his sketch, we think our readers will not be disinclined to believe him.)

10.—THIS IS CHARLES KEENE'S FIRST "PUNCH" DRAWING. DECEMBER 20, 1851.

been impossible to obtain from them the excellent reduced facsimiles now shown, which, by the way, have only now been obtained after several attempts—as each of these pretty little pictures has been reduced from the full size of the ordinary *Punch* page.

The first design was made in 1841 by A. S. Henning, Mr. Punch's first cartoonist. In the early years of *Punch* the design for the wrapper was changed for each half-yearly volume, and early in 1842 the second

design was adopted: this was drawn by Hablot K. Browne ("Phiz"), who worked for *Punch* during 1842-1844, leaving *Punch* in 1844,



ANGLING IN THE SERPENTINE.—SATURDAY, P.M.

Piscator, No. 1. "HAD EVER A BITE, JIM?"

Piscator, No. 2. "NOT YET—I ONLY CAME HERE LAST WEDNESDAY!"

11.—BY LEECH. 1851.

because the paper could not [at that time stand the financial strain of the two big guns, Leech and "Phiz." H. K. Browne went



12.—BY LEECH. 1851.

back to Mr. Punch in later years, and Mr. Spielmann has recorded that this "brave worker, who would not admit his stroke of paralysis,



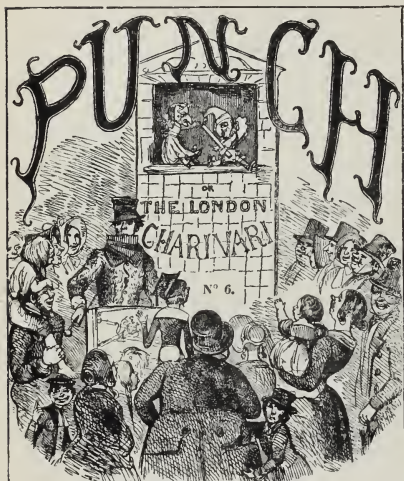
FILLING UP THE CENSUS PAPER.

Wife of his Bosom. "UPON MY WORD, MR. PEEWITT! IS THIS THE WAY YOU FILL UP YOUR CENSUS? SO YOU CALL YOURSELF THE 'HEAD OF THE FAMILY'—DO YOU—AND ME A 'FEMALE'?"

AN INCIDENT OF THE 1851 CENSUS. 13.—BY LEECH. 1851.

but called it rheumatism, could still draw when the pencil was tied to his fingers and answered the swaying of his body."

The third wrapper is by William Harvey, and was used for Vol. III. of *Punch* in the latter part of 1842. The artist "spread consternation



FIRST DESIGN.



SECOND DESIGN.



THIRD DESIGN.

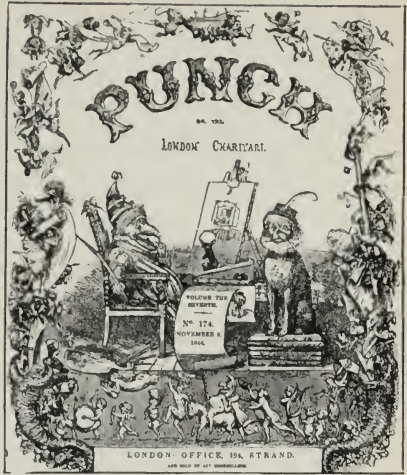


FOURTH DESIGN.

in the office by sending in a charge of twelve guineas" for this third wrapper—twelve guineas being, by the way, nearly one-half of the total capital with which *Punch* was started in 1841.



FIFTH DESIGN.



SIXTH DESIGN.

14.—MR. PUNCH'S "WARDROBE OF OLD COATS," BEING THE SIX DESIGNS FOR THE FRONT PAGE OF THE WRAPPER OF "PUNCH" WHICH PRECEDED THE ONE NOW IN USE.

The fourth wrapper was designed by Sir John Gilbert, whose work for *Punch*, although greatly intermittent, and small in quantity, was spread over a longer period than that of any other *Punch* artist—save Sir John Tenniel. This wrapper covered the first part of 1843, and it was used until recent years as the pink cover of *Punch's* monthly parts.

The fifth wrapper is by Kenny Meadows—you can just see his signature on the lower rim of the drum—and it was used in the latter part of 1843. Then, in January, 1844, Richard Doyle, Mr. Punch's latest recruit, was employed to



SOUND ADVICE.

Master Tom. "HAVE A WEED, GRAN'PA?"
Gran'pa. "A WHAT! SIR?"
Master Tom. "A WEED!—A CIGAR, YOU KNOW."
Gran'pa. "CERTAINLY NOT, SIR. I NEVER SMOKED IN MY LIFE."
Master Tom. "AH! THEN I WOULDN'T ADVISE YOU TO BEGIN."

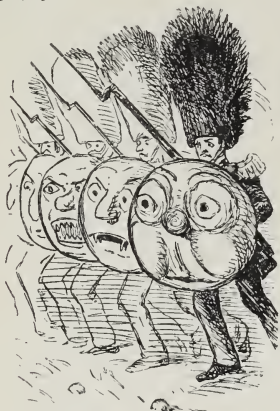
design the new wrapper—the sixth of our illustration No. 14. This design was used until January, 1849, and then Doyle made the altera-

ARMY INTELLIGENCE.

—'s Club, December 31, 1851.

SIR CASSIAN CREAM presents his compliments to Mr. Punch, and, as a military man, begs to offer a remark which may be useful in preventing much idle discussion on the part of civilians. There have been, lately, several very absurd paragraphs done by the newspaper people respecting the large hair caps worn by Grenadiers, calculated to bring that part of their uniform into ridicule and disuse. Perhaps, neither Mr. Punch, nor an enlightened British public, are aware that the article in question happens to be one of the most formidable means that our army employs to strike terror in the ranks of an enemy. Not to take up too much of Mr. Punch's space (which, by-the-by, SIR C. C. may be pardoned for observing, might be occupied more appropriately than by the discussion of questions concerning which Mr. P. can know nothing), the fact is, that the caps of the Grenadiers, upon the same ingenious principle that Chinese shields are painted with hideous faces, were designed to alarm, confuse, and paralyse the efforts of the foe; and, when Mr. Punch is told that, in close fighting, each man of the gallant Grenadiers places his cap on the point of his bayonet and shouts BO! at the top of his voice, the panic may be more easily imagined than described. SIR C. CREAM thinks that even a newspaper press must admit that it is not such a very useless appendage, after all.

— Punch, Esq.,
&c. &c. &c.



PROPOSED SHIELDS FOR THE BRITISH GRENADEIER.

TO TERRIFY THE ENEMY. 16.—BY LEECH. 1852.

tions which distinguish this sixth wrapper from the one now in use and which has been used ever since.

A little boy's advice to his grandfather is illustrated by Leech in No. 15, and No. 16 suggests an added horror of war. The humorous prospectus in No. 17 concludes with the words:—

Something turns up every day to justify the most sanguine expectation that an El Dorado has really been discovered. In the mean time, the motto

GOLD IN ENGLAND!!!

THE PRIMROSE-HILL GOLD AND SILVER MINING COMPANY

Conducted on the Get-as-much-as-you-can Principle, in
5,000,000 Shares, of 5s. each.

NO LIABILITY TO SHAREHOLDERS.

COMMITTEE OF MANAGEMENT.

The names of the Committee will be published in a few days, and will be found to comprise some of the most illustrious Captains in the late Spanish Legion, as well as a large number of Irish M.P.s, of the most independent character. A few Clergymen have also consented to lend their imposing names.

THE CONSULTING ENGINEER

is at present in Australia, and as soon as he returns, his name will be announced.

BANKERS.

Directly all the money is paid up, the names of the Bankers will be published. Before then, it would evidently be premature, and highly injurious to the successful carrying out of the Concern.

N.B. The same objection applies to the publication of any other names.

HON. SEC.—JEREMY DIDDLE, ESQ.,

Chevalier D'Industrie, Grand Master of the Golden Fleece, &c. &c. &c.

OFFICES:—COZENAGE CHAMBERS, CITY,
AND BOULOGNE

ABSTRACT OF PROSPECTUS.

The great absence of Gold in England has long been felt to be a general want. It is the object of this Company to supply that want.

That Gold exists in large quantities in England is a truth beyond all doubt. The only difficulty is to know where to find it. The Directors of this Company pledge themselves not to rest till they have ascertained that point.

Public rumour has long pointed to Primrose Hill as being a mine of hidden wealth. The only wonder is, that the mine has never been worked before. Deposits have been found there of the richest description.

Pieces of copper as big as a penny have been repeatedly picked up; and one old man recollects vividly, as if it were only yesterday, his finding a *worruze* of gold, which, when washed from the earthy matter that surrounded it, weighed no less than a sovereign. This fact proves, stronger than any evidence, that Gold has been found on Primrose Hill, and, with a little search, may be found there again.

There is a remarkable peculiarity in the nature or quality of the soil, which presents strong indications of quartz, being composed partly of the broken ends of pipes, and partly of fragments of oyster-shells, for it is an infallible law in nature that wherever pipes and oysters abound, that is a rich neighbourhood for Quarts.

In fact there is no telling, until Primrose Hill is fairly worked, what there may be inside it. For what we know, it may be an immense money-box, that only requires to be broken open to astonish our eyes with its long-secreted stores of wealth.

The true locality of "TOM TIDDLE'S Ground" has never been ascertained yet. It will not be strange if Primrose Hill should turn out to be the ground in question, and from the above facts, there is the best ground for believing that it will. We have been walking over ignots without knowing it. There has been a fortune lying at London's door, and for generations we have been doing nothing but kick it away. The Regent's Canal, at the foot of Primrose Hill, may also be a Pactolus that is actually running with streams of Gold, and we do not even add a bucket to help ourselves!

We think we have said enough to prove that there is Gold in England, and plenty of it. In a few days we shall be ready to commence operations, and in the meantime the Directors invite with pride the attention of the public to the following assay on its credulity:—

"This is to certify, that I have examined the sample marked 'Primrose Hill Gold, No. 2.' I find it contains 75.00 per cent of the purest gold, small traces of silver, oxide of copper, phosphate of iron, the sublimate of mercury, and several other products too numerous to mention."
"THOMAS SNOOKER."

Future workings of Primrose Hill, however, may afford yet more astounding revelations of its internal treasures. Something turns up

17.—MR. PUNCH'S ACCOUNT OF A COMPANY-PROMOTING SWINDLE. 1852.

of the Company is, "Otium Sine Dig." [*Ease without dignity.*] Applications for Shares to be made immediately to the above addresses, as a preference will be shown to respectable people.

By the way, when Mr. Punch wrote this skit about "Gold in England," he and his public were alike unaware that gold is really in this country—gold ore worth £15,000 was dug up in 1894 out of this country: 1894 being the most recent year for which I have the official return of mining.

No. 18 depicts a moment of half-delightful, half-awe-stricken, anticipation by the amateur clown, pantaloon, and columbine of the



A PICTURE.

Show-ing what Mas-ter Tom did af-ter see-ing a Pan-to-mime. But you would not do so—Oh, Dear no!—Be-cause you are a good Boy.

18.—BY LEECH. 1853.

exact result that will follow the application of the (real) red-hot poker to the old gentleman's legs.

No. 19 is Mr. Punch's tribute to the Duke of Wellington which, a week later (October 2, 1852), was followed by a cartoon by Tenniel containing in a mournful pose one of Tenniel's splendid British lions that have intermittently during so many years been a prominent feature of his cartoons.

No. 20 is by "Cuthbert Bede" (the Reverend Edward Bradley), the author of "Verdant Green," and this is one of four caricature illustrations of the then novel art of photography, which Mr. Bradley did for *Punch* in the year 1853. We read just now how we are indirectly indebted to a Pope (Pius IX.) for Sir John Tenniel's cartoons, and in connection with the Rev. Edward Bradley's picture in No. 20,

it may be noted that six clergymen, and the least, have contributed to Mr. Punch's pages.

Wellington.

ALL bring their tribute to his name—from her
Who wears the crown to him who pines the scepter
Under those windows where his corpse is laid,
Taking its rest at last from all those years of stir.

'ears that re-moulded an old world in roar
And furnace-fires of strife—with hideous clang
Of battle-hammers; where they loudest rang,
His clear sharp voice was heard that ne'er will be heard more.

Journeys have a solemn sorrow for such loss,
Cabinet's politic regret: the great
Will miss his punctual presence at their state—
The shade of such eclipse even lowly hearths will cross.

But I, a jester, what have I to do
With greatness or the grave? The man and theme
The comment of my page may ill besecm;
So be it—yet not less do I pay tribute true.

For that in him to which I would bow down
Comes not of honours heaped upon his head,
Comes not of orders on his breast outspread—
Nor yet of captain's nor of councillor's renown.

It is that all his life example shews
Of reverence for duty: where he saw
Duty commanding word or act, her law
With him was absolute, and brooked no quibbling gloss.

He followed where she pointed; right ahead—
Unheeding what might sweep across his path,
The cannon's volley, or the people's wrath;
No hope, howe'er forlorn, but at her call he led.

Hard as a blade: no tempered needs must be,
And, sometimes, scant of courtesy, as one
Whose life has dealt with stern things to be done,
Not wide in range of thought, nor deep of subtlety;

Of most distrustful; sparing in discourse:
Himself untiring, and from all around
Claiming that force which in himself he found—
He lived, and asked no love, but won respect performe.

And of respect, at last, came lore unought,
But not repelled when offered; and we knew
That this rare sternness had its softness too,
That woman's charm and grace upon his being wrought:

That underneath the armour of his breast
Were springs of tenderness—all quick to flow
In sympathy with childhood's joy or woe:
That children climbed his knees, and made his arms their nest

For fifty of its eighty years and four
His life has been before us: who but knew
The short, spare frame, the eye of piercing blue,
The eagle-beak, the finger reared before

In greeting?—Well he bore his load of years,
As in his daily walk he paced along
To early prayer, or 'mid the admiring throng,
Pas'd through Whitehall to counsel with his Peers.

He was true English—down to the heart's core;
His sternness and his softness English both:
Our reverence and love grew with his growth,
Till we are slow to think that he can be no more.

Peace to him! Let him sleep near him who fell
Victor at Trafalgar; by NELSON'S side
WELLINGTON'S ashes fitly may abide
Great captain—noble heart! Hall to thee, and farewell!

19.—THE OBITUARY NOTICE IN "PUNCH" ON THE DUKE OF WELLINGTON.
SEPTEMBER 25, 1852.

No. 21 shows *Punch's* "Medal for a Peace Assurance Society," a pictorialization in 1853 of the still true old saying: "To secure peace be prepared for war." An unhappy necessity, as some people think, but without doubt the only practical way to assure peace, and, as usual, Mr. Punch puts the thing in a nutshell with his two mottoes on the medal: "Attention!" and "Ready, aye Ready."



PORTRAIT OF A DISTINGUISHED PHOTOGRAPHER,

WHO HAS JUST SUCCEEDED IN FOCUSING A VIEW TO HIS COMPLETE SATISFACTION.

THE COMING OF PHOTOGRAPHY [AND OF THE BULL.]
20.—BY "CUTHBERT BEDE." 1853.

of John Bright, who are caricatured in No. 22. But modern authorities generally believe that the Crimean War might have been prevented

by a more vigorous policy than that of Lord Aberdeen, whose Administration is chiefly remembered by what is now thought to have been a gross blunder. This No. 22 is also interesting as a forerunner



PEACE ASSURANCE SOCIETY.

SUGGESTED BY THE MILITARY AND NAVAL REVIEWS HELD BY THE QUEEN IN 1853.

21.—BY TENNIEL. 1853.



PUNCH'S MEDAL FOR A

of Mr. E. T. Reed's remarkably witty modern designs, "Ready-made coats (-of-arms); or, giving 'em fits."

"I wish the British Lion were dead outright," said John Bright,



"I WISH THE BRITISH LION WERE DEAD OUTRIGIT."—JOHN BRIGHT at Edinburgh

MR. PUNCH'S HIT AT JOHN BRIGHT AND THE PEACE SOCIETY. 22.—BY TENNIEL. 1853.

at Edinburgh, in 1853, and Mr. Punch's comment on these words was the funny "Improvement" of the Royal Arms depicted in No. 22.



LOVELY NIGHT!

"WOT WAS THAT WHISTLED? VY THE NIGHTINGALS TO BE SURE. IF YOU'LL COME ALONG O' ME YOU'LL HEAR 'EM A GOOD DEAL BETTER."

A SINISTER INVITATION. 23.—BY CAPTAIN H. R. HOWARD. 1854.

With a glance of sympathy at the belated traveller in No. 23, we pass to No. 24, which shows the "Bursting of the Russian Bubble." This was published in *Punch*, October 14, 1854, after the Battle of the Alma had been fought and badly lost by Russia, and part of the Russian fleet sunk at Sebastopol. Leech here shows very

graphically the shattering of the "irresistible power," and of the "unlimited means" which were to have led the Emperor Nicholas I. of Russia to an easy victory over the British and French allied forces.

No. 25 is another of the caricatures of photography in its early days by "Cuthbert Bede," and very funny it is.



A REFERENCE TO THE CRIMEAN WAR. 24.—BY LEECH. 1854.

The next picture, No. 26, is one of *Punch's* classics. It is that well-known joke illustrating manners in the mining districts in the early fifties :—

First Polite Native : "Who's 'im, Bill?"

Second ditto : "A stranger!"

First ditto : "'Eave 'arf a brick at 'im."



A PHOTOGRAPHIC PICTURE.

Old Lady (who is not used to these new-fangled notions). "Oh, Sir! Please, Sir! don't, Sir! Don't for goodness' sake Fire, Sir!"

25.—BY "CUTHBERT BEDE." 1853.

Spielmann, with characteristic thoroughness, gives a long account of the many claims to its paternity, and finally makes this statement:—

. . . . Chance has placed in my possession the authoritative information; and so far from any outsider, anonymous or declared, paid or unpaid, being concerned in it at all, the line simply came in the ordinary way from one of the staff—from the man who, with Landells, had conceived *Punch* and shaped it from the beginning, and had invented that first Almanac which had saved the paper's life—Henry Mayhew.

No. 27 is a very clever drawing by Leech—they are all clever of course, but this seems specially good. The youth (on Westminster Bridge—time, two on a foggy morning) white with fear, walks on

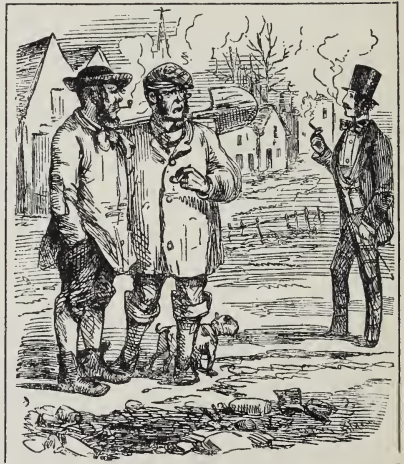
By the way, speaking of Mr. Punch's jokes which have become classic, the one which is the best known is the following:—

WORTHY OF ATTENTION.

Advice to persons about to marry—don't!

This famous *not* appeared in *Punch's Almanac* for 1845, and Mr. Spielmann states that it was "based upon the ingenious wording of an advertisement widely put forth by Eamson & Co., well-known house-furnishers of the day."

As regards the source of this famous joke, Mr.



FURTHER ILLUSTRATION OF THE MINING DISTRICTS.

First Polite Native. "Who's 'im, Bill?"

Second ditto. "A STRANGER!"

First ditto. "'EAVE 'ARF A BRICK AT 'IM."

26.—BY LEECH. 1854.

perfectly straight without taking any notice of the rough who asks, "Did you want to buy a good razor?"—but he *is* taking a lot of



SCENE.—WESTMINSTER BRIDGE.—TIME, TWO
ON A FOGGY MORNING.

Reduced Tradesman (to little party returning home).
"DID YOU WANT TO BUY A GOOD RAZOR?"

27.—BY LEECH. 1853.

notice, though. The youth walks exactly like one does walk when a beggar pesters as he slouches alongside just behind one; but here the frightened youth has good cause indeed for the shaking fear that Leech has by some magic put into these strokes of his pencil. "The Reduced Tradesman," too, is exactly good; but let the picture speak for itself—it wants no words of mine.

Glancing at Nos. 28 and 29, we see in No. 30 Leech's picture of the heroic charge at the Battle of Balaklava, on October 25, 1854, with Lord Cardigan leading his famous



Stout Party (log.). "DEAR! DEAR! DEAR! WHERE
CAN THAT STUPID DOG HAVE GOT TO?"

28.—BY TENNIEL. 1854.

Light Brigade of Cavalry. Here are Mr. Punch's lines on this gallant charge, which was subsequently immortalized by Tennyson in his "Charge of the Light Brigade":—

THE BATTLE OF BALAKLAVA.

[Nine verses, on the battle generally, precede the lines below, which refer to the charge of the Light Brigade, illustrated by Leech, in No. 30.—J.H.S.]

But who is there, with patient tongue the sorry tale to tell,
How our Light Brigade, true martyrs to the point of honour, fell!
" 'Twas sublime, but 'twas not warfare," that charge of woe and wrack,
That led six hundred to the guns, and brought two hundred back!



ENTER MR. BOTTLES, THE BUTLER.

Master Fred. "THERE! THAT'S CAPITAL! STAND STILL, BOTTLES, AND I'LL SHOW YOU HOW THE CHINESE DO THE KNIFE TRICK AT THE PLAY."

[BOTTLES is much interested.]

29.—BY LEECH. 1854.

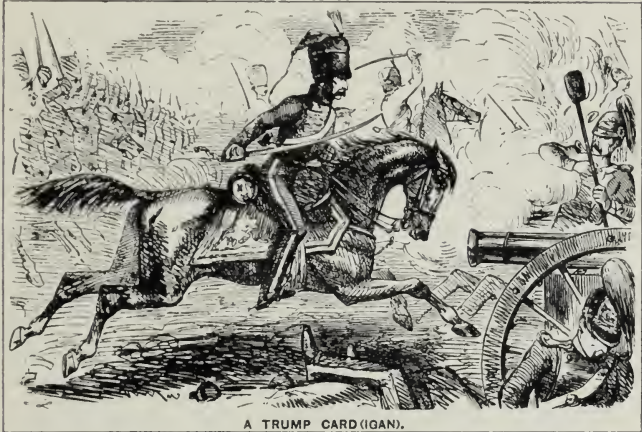
Enough! the order came to charge, and charge they did—like men:
While shot and shell and rifle-ball played on them down the glen.
Though thirty guns were ranged in front, not one drew bated breath,
Unflinching, unquestioning, they rode upon their death!

Nor by five times their number of all arms could they be stayed;
And with two lives for one of ours, e'en then, the Russians paid;
Till torn with shot and rent with shell, a spent and bleeding few—
Life was against those fearful odds,—from the grapple they withdrew.

But still like wounded lions, their faces to the foe,
More conquerors than conquered, they fell back stern and slow;
With dented arms and weary steeds—all bruised and soiled and worn—
Is this the wreck of all that rode so bravely out this morn

Where thirty answered muster at dawn now answer ten,
Oh, woe's me for such officers!—Oh, woe's me for such men!

Whose was the blame? Name not his name, but rather seek to hide.
If he live, leave him to conscience—to God, if he have died:
But you, true band of heroes, you have done your duty well:
Your country asks not, to what end; it knows but how you fell!



A TRUMP CARD (IGAN).

30.—THE CHANGE OF THE LIGHT BRIGADE. BY LEECH, NOVEMBER 25, 1854.

PART III.

1855 TO 1859.

IN picking out these pictures from *Punch* one is guided by the common wish to get other people to share a pleasure, rather than by an acutely critical examination of the pages of *Punch*.

It is pleasant to say, as one turns over the leaves of this absolutely unique periodical—"Look at this, isn't it good? And there's a fine bit by Leech. Here's a strong cartoon by Tenniel—

what d'ye think of that? This is funny—and look at the clever drawing of this one—isn't *Punch* fine? And don't you wish you had a complete set?"



TOO BAD.

Rude Boy. "AH! HERE'S THE P'LEECE A-COMIN'. WON'T YOU CATCH IT FOR SLIDING ON THE PAVEMENT!"

1.—BY LEECH. 1855.

Of course, the difficulty is to decide what to show, for although one gets into these pages as many of the *Punch* pictures as possible, one can show here only about three pictures, on the average, out of each

of the half-yearly volumes of *Punch*, and thus there is considerable hesitation in the final choice, which is made after a process of weeding-out which runs through four or five stages of decreasing bulk, the first stage of selection including ten or twelve times as many pictures as are finally chosen.

However, the final choice from Mr. Punch's rich store has to be made, and in making it with the full consciousness of committing

sins of omission, I can only hope to do justice to Mr. Punch and to please my readers who, in my fancy, are turning over his pages with me.

By the way, the present Part of this article is remarkable for containing two cartoons which are perhaps the masterpieces of John Leech and of Sir John Tenniel—I refer to Nos. 3 and 20, of which more anon.

Glancing at Leech's sketch in No. 1, we come to his picture No. 2, which brings home to us the horrible mismanagement of the War Office during the Crimean War, which left our soldiers to endure the



"WELL, JACK! HERE'S GOOD NEWS FROM HOME. WE'RE TO HAVE A MEDAL."
 "THAT'S VERY KIND. MAYBE ONE OF THESE DAYS WE'LL HAVE A COAT TO STICK IT ON?"

A REMINISCENCE OF THE COMMISSARIAT SCANDAL DURING THE CRIMEAN WAR.
 2.—BY LEECH. 1855.

Russian winter without proper clothing or food—a scandal that Mr. Punch handled severely in other pictures than that now shown.

In connection with this graphic picture by Leech it is interesting to refer to Mr. Justin McCarthy's "History of our Own Times," where, under the heading "A Black Winter," the historian narrates some of the almost incredible blunders that make this picture No. 2 stand out even now as a vivid bit of truth and in no way as an exaggeration:—

The winter [1854-1855] was gloomy at home as well as abroad. The news constantly arriving from the Crimea told only of devastation caused by foes far more formidable than the Russians—sickness, bad weather, bad management. . . . On shore the sufferings of the Army were unspeakable. The tents were torn from their pegs and blown away. . . . The hospitals for the sick and wounded at Scutari were in a wretchedly disorganized condition.

. . . In some instances medical stores were left to decay at Varna, or were found lying useless in the holds of vessels in Balaklava Bay, which were needed for the wounded at Scutari. . . . Great consignments of boots arrived, and were found to be all for the left foot. Mules for the conveyance of stores were contracted for and delivered, but delivered so that they came



"GENERAL FÉVRIER" TURNED TRAITOR.

"RUSSIA HAS TWO GENERALS IN WHOM SHE CAN CONFIDE—GENERALS JANVIER AND FÉVRIER."—*Speech of the late Emperor of Russia.*

3.—ONE OF LEECH'S MOST FAMOUS CARTOONS. 1855.

into the hands of the Russians and not of us. Shameful frauds were perpetrated in the instance of some of the contracts for preserved meat. "One man's preserved meat," exclaimed *Punch*, with bitter humour, "is another man's poison."

Happily, we have learned the lesson from the miseries of our soldiers here illustrated by John Leech; and in Lord Kitchener's Nile campaign, home and foreign expert opinion is that the very difficult problems of supply, transport, and railway construction were as well thought out and administered as was the actual fighting part of that brilliantly successful piece of long-headed calculation, which, after three years' working out, culminated in the Omdurman victory of September 2, 1898.

The cartoon in No. 3 is a splendid conception—it is probably Leech's masterpiece among his political pictures. The Emperor Nicholas I. of

Russia, whom the united public opinion of Europe regarded as the author of the Crimean War, boasted, in a speech delivered shortly

before his death, that "Russia has two generals upon whom she can always rely—General Janvier and General Février." This cynical boast of Nicholas alluded to the severity of the Russian climate during the months of January and February, upon which the Russian Emperor relied to greatly reduce by death the forces allied against him in the Crimea.

On March 2, 1855, Nicholas died of pulmonary apoplexy, after an attack of influenza—

Leech's genius seized the chance, and on March 10, 1855, *Punch* published the picture now shown in No. 3.



AN EARLY CARICATURE OF MR. GLADSTONE. 4.—BY TENNIEL. 1855.



Ingenious Youth. "OH! SUCH A LARK, BILL! I'VE BIN AND FILLED AN OLD COVE'S LETTER-BOX WITH GOOSEBERRY SKINS AND HOYSTER SHELL,—AND RAPPED LIKE A POSTMAN!"

Old Cove. "Have you?"

5.—BY LEECH. 1855.

General February (Death in a Russian General's uniform) places his deadly hand on the Emperor's breast, and the icy cold of the



Old Lady. "Oh, ah! yes, it's the Waits. I love to listen to 'em. It may be fancy, but somehow they don't seem to play so sweetly as they did when I was a girl. Perhaps it is that I'm getting old, and don't hear quite so well as I used to do."

6.—BY CAPT. HOWARD. 1856.

Russian winter—the Emperor's trusted ally—kills the very man who lately had uttered the boast just quoted.



HAVING A PAIR ON

Skater. "HI!—HOLLO!—WHAT ARE YOU ABOUT?—IT'S GOING INTO MY FOOT!"

Skate Proprietor. "NEVER MIND, SIR!—BETTER 'AV 'EM ON FIRM!"

7.—BY CAPT. HOWARD. 1857.

The splendid genius of Leech was doubtless quickened by Leech's own feelings at that time, for we in this country were enraged to learn the unnecessary sufferings of our troops during the Crimean winter; and Leech surpassed himself when he drew this powerful and dignified picture—one of the most famous cartoons that *Punch* has ever published.

Picture No. 4 shows Mr. Gladstone as a fractious infant being lulled by Mr. Punch with the refrain, "Kertch-e-Kertch-e." This refers to the capture of the seaport town Kertch in

the Crimea by the allied forces, an event that was thought to be not welcome to the advocates of Peace, amongst whom was Mr. Gladstone, and who was averse to continuing the war with Russia for the purpose of "prostrating the adverse party." But as the "adverse party" was Russia, against whom feeling ran strongly, the public was not in the mood to agree with the Peace party; and so Mr. Gladstone incurred the popular displeasure which had already been meted out to John Bright, to Cobden, and to the other members of what was then regarded as the "Peace-at-any-price," or "pro-Russian," party. This No. 4 was published June 16, 1855; in September of that year we took Sebastopol, and the Crimean peninsula was not evacuated by the British and French troops until July 12, 1856.



"PLEASE, 'M, HERE'S FIDO BEEN A ROLLIN' OF HIMSELF IN THE 'KETCH 'EM ALIVE, O!"
THE INVENTION OF THE STICKY FLY-PAPER.
8.—BY TENNIEL. 1855.

The same number of *Punch* which contains No. 4 also contains the



PHYSICIANS IN MUSLIN.

CONTEMPORARY states that an English lady has just completed her medical studies at Paris, and obtained a diploma to practise as a physician; so that she has now become DR. EMILY. The surname of the lady is immaterial, and, moreover, it may be hoped, will speedily be exchanged for another; since it to be cherished in sickness is a important object in marriage, a wife who in her own person combines the physician with the nurse must be a treasure indeed. The difficulty, not to say impossibility, of getting the ordinary nurse to act in concert with the rational and honest physician is too well known to all who have experienced the blessings of a nursery, and have ever paid any attention to its affairs as well as paying its expenses. A consort, uniting the two characters in her single and at the same time her married person, would insure reasonable conduct, and she would also maintain, without DUFFY or MRS. JOHNSON'S comparative quiet in that same region whence although it is mostly situated at the top of the house, continually proceed the very same kind of noises with those described by the poet as first saluting the ears of the Trojan hero upon the threshold of another and a lower place.

A medical wife, moreover, would not need, on her own account, that enormous amount of cherishing in sickness which some ladies require, and which, though in itself a duty which is also a pleasure to gentlemen of independent property, is yet somewhat of an embarrassment

for men whose duty it is to attend, at the same time, to the business whereby they have to support themselves and their families. She would save her husband all the cost of those continual doctors who beset the house of that man who has an ignorant hypochondriacal wife, continually in want, not of medicine, but of medical consolation and condolence.

She would likewise, through her sanitary knowledge—her learning in the laws of health,—be enabled to dispense with much of that travelling and change of scene, which, whilst they are gratifying to the inclinations of so many, are suitable to the circumstances of so few. She, although in a station of some gentility, would manage to exist without those suspicious indulgences, for the want of which it is wonderful that almost all women of the working classes do not perish.

The above considerations cause us to rejoice in the embellishment of the Faculty by the fair sex. DR. EMILY has a sister, DR. ELIZABETH, who preceded her in walking the Parisian hospitals, and who is now practising at New York. May we venture to hope that they will prove ornaments to the fee male sex? We shall be glad to see the gold-handled parasol extensively sported in Old England too; and trust that a clause will be introduced into MR. HEADLAM'S Medical Bill, providing every facility for British ladies desirous of following the praiseworthy example which has been set them by these two daughters of Æsculapius.

THE EAST WIND!

LAST WEEK, when the east wind was at its sharpest, a nursery maid, walking with her charge in the Regent's Park, had a remarkably fine baby cut into twain!

THE LADY-DOCTOR OF 1856. 9.—BY TENNIEL. 1856.

following humorous "Russian Account of the Lord Mayor," and relates to the siege of Sebastopol, which had then (June, 1855) lasted eight months:—

(From the "Invalide Russe.")

The visit of the Lord Mayor of London to the Hôtel de Ville confirms the report alluded to by Lord Campbell at the Mansion House dinner, that as a last resource England would put forth all her energies against the brave defenders of Sebastopol, by sending the Lord Mayor of her Metropolis in person to take the command of her troops in the Crimea. But holy Russia,



RECORDING THE APPOINTMENT OF THE DUKE OF CAMBRIDGE AS COMMANDER-IN-CHIEF IN PLACE OF THE PRINCE CONSORT. 10.—BY LEECH. 1856.

in the confidence of faith, anticipates her triumph over this tremendous adversary. Our readers may desire to obtain some authentic information respecting the powerful opponent with whom our valiant army will have to contend. The Lord Mayor is the greatest man in the City of London, being of colossal stature, and proportional bulk, insomuch that his weight amounts to many pood. He is, indeed, a giant of such enormous dimensions that more than

250 tureens (large soup dishes) of real turtle are required for the Lord Mayor's dinner. He is the chief of fifteen other monsters called Aldermen, and a head taller than any of them. His drinking-vessel is termed the Loving Cup; when filled with spiced wine it takes two or three hundred ordinary Englishmen to drink up its contents. He wears a huge chain, by which he drags his captives, and besides a sword, which is as much as one man, that one being a man of his own order, can carry; he is armed with a huge mace by which he is able to level a multitude at a blow. The mere sight of this terrible weapon suffices to maintain order among the London mob.

Besides the fifteen Aldermen, there are also two other Giants under the command of the Lord Mayor, nearly as big as himself: they are called Gog and Magog, or the City Giants, and they will accompany their leader to the Crimea. Strong, however, in the orthodox faith, our soldiers will hurl back the impious defiance of this boastful Giant, and many a hero in their ranks will be found ready to go forth to meet him in single combat, nothing doubtful of gaining the victory over him, and laying his head at the feet of our august Emperor.

Punch has many references to the Crimean War, which are specially interesting if one clears up the points which lapse of time may have rendered indistinct, by the aid of a good history.

Pictures 5, 6, 7, and 8 are all good, and they bring us to No. 9—"Physicians in Muslin"—which is one of the many things one finds in *Punch* that anticipated by many years recognized social items of the present day. In this No. 9, with its rather appalling picture of a lady doctor of the year 1856, we read an account of the English lady who "has just completed her medical studies in Paris, and obtained a diploma to practise as a physician." Mr. Punch evidently approved the development of female activity about which he here discourses—see his concluding paragraph. This concluding paragraph is followed



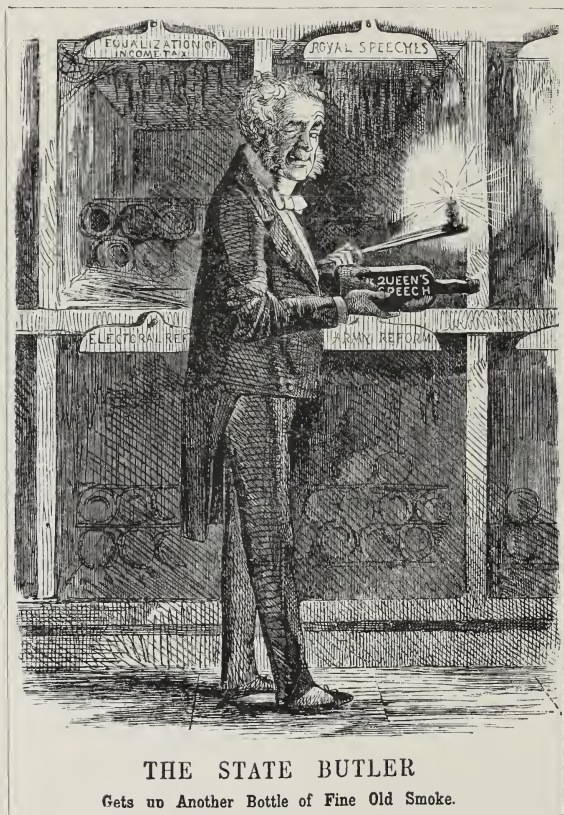
WHAT IS IT?

First Boy (loq.). "I TELL YER ITS 'ED'S HERE!—I SEEN IT MOVE!"
Second Do. "I SAY IT'S AT THIS END, YER STOOPID!—I CAN SEE 'IS EARS!"

11.—BY LEECH. 1856.

by a joke entitled "The East Wind!" which has no connection with the account of the "Physicians in Muslin," but which is included here as an amusing specimen of the quips and cranks that fill up the odd corners of Mr. Punch's pages.

We have been accustomed for so long a while to the well-known portraits of the present Duke of Cambridge, who in 1895 resigned the



12.—BY TENNIEL. 1857.

office of Commander-in-Chief to Lord Wolseley, that we do not recognize the bluff old Duke in the much younger general who, in picture No. 10, is seen in the act of jumping over the Prince Consort into the Horse Guards, there to take up the post of Commander-in-Chief, which, in the year 1856, was resigned by Prince Albert to the Duke of Cambridge—then aged thirty-seven.

Mr. Punch's comment on this change is contained in the following lines, which accompany the cartoon in No. 10 :—

GOOD NEWS FOR THE ARMY.

Gallant Cambridge becoming Commander-in-Chief,
To the mind of the soldier how great a relief!
For the Duke is expected no nonsense to stand,
And let nobody over his shoulders command.

The defenders of Britain a strong hope express
That no tricks will, henceforward, be played with their dress.
Yes, the heroes who, save in advance, never run,
Trust no more to be rigged out like figures of fun.

[Here come details of absurdities in the uniforms of soldiers, and the concluding verse is as follows.—J.H.S.]

A more soldierly taste will on uniforms tell,
The connection is close of the taste with the smell.
Now the perfume of powder to Cambridge is known :
He'll thank those who don't know it to let him alone.

Punch at that time was, and previously had been, calling attention to the necessity for military reform ; and in the issue for May 19, 1855, there is a cartoon entitled "Military Reform—A Noble Beginning. H.R.H. P. A. Resigning his Field-Marshal's Bâton and Pay."

The verses accompanying this cartoon are—

PRINCE ALBERT'S EXAMPLE.

A cankerworm was gnawing at the heart of England's oak,
And palsy threatened its great arms that braved the thunder-stroke ;
Its glorious crown was fading, and our foes began to hoot,
"Behold the oak is rotting, and the axe is at its root."

Aristocratic vermin did offices infest,
Not the Best men, but such men as lackeys call the Best,
Men with the very richest kind of fluid in their veins,
But men whose little heads inclosed exceedingly poor brains.

Etc., etc , etc.

"That cry," said he [Prince Albert.—J.H.S.], "is just ; it is a shame and a disgrace

That any but a proper man should be in any place ;
An end must to this wrong be put ; there is no doubt of that ;
Some one the movement must begin—myself shall bell the cat."

[Here are four verses describing how Prince Albert publicly resigned his Field-Marshal's bâton and pay, as not being entitled to them.—J.H.S.]

The concluding verse being—

Then every Lord incapable, and every booby Duke,
Accepted at their Prince's hands a lesson and rebuke ;
They cast away their offices ; their places up they threw,
And England's Oak revived again and England throve anew.



ALWAYS BE POLITE WHEN TRAVELLING.

Affable young Gent (who is never distant to strangers).
 "WOULD YOU LIKE TO SEE *Bell's Life*, SIR? THERE'S
 AN OUT-AND-OUT STUNNING MILL BETWEEN CONKEY JIM
 AND THE PORKY ONE!"

13.—BY LEECH. 1856.

Notice that Palmerston has in his mouth (at the right corner) the straw that was so often seen in the *Punch* portraits of him.

This insertion of a straw in Lord Palmerston's mouth is one of *Punch's* fancy touches, of which the Gladstone collar, the exaggerated lankiness of Mr. Balfour, the elephantine bulk of Sir William Harcourt, etc., are other and more familiar examples to us of the present day. Mr. Spielmann refers to this Palmerston-straw in his "*History of Punch*," and writes:—

Palmerston, of course, never

Punch has never hesitated to use plain speech, and as *Punch* is essentially an expresser of public opinion as well as a leader of it, plain words are the best sort of words for Mr. *Punch* to use, being, as he is, a powerful mouthpiece of an essentially plain-speaking nation.

There is a funny little sketch in No. 11, and in No. 12 we have a very good cartoon showing Lord Palmerston, who was Prime Minister in 1857, as the State Butler taking out "Another Bottle of Fine Old Smoke" labelled "Queen's Speech" from the special bin containing Royal Speeches.

[ADVERTISEMENT.]

DO YOU WISH TO AVOID BEING STRANGLER!!

IF so, try our Patent Antigarrotte Collar, which enables Gentlemen to walk the streets of London in perfect safety at all hours of the day or night.

THESE UNIQUE ARTICLES OF DRESS

Are made to measure, of the hardest steel, and are warranted to withstand the grip of

THE MOST MUSCULAR RUFFIAN IN THE METROPOLIS,

Who would get black in the face himself before he could make the slightest impression upon his intended victim. They are highly polished, and

Elegantly Studded with the Sharpest Spikes,

Thus combining a most *recherché* appearance with perfect protection from the murderers attacks which occur every day in the most frequented thoroughfares. Price 7s. 6d., or six for 40s.

WHITE, CHOKER, AND Co.

did chew straws ; but one was adopted as a symbol to show his cool and sportive nature. Many a time has that straw formed the topic of serious discussion by serious writers. . . . However, it is certain that the sprig of straw, which really referred only to his pure devotion to the Turf, from 1815 onwards, was first used in 1851 . . . and, as a matter of fact, added not a little to Palmerston's popularity, as not only representing the Turf, but a Sam Weller-like calmness, alertness, and good-humour.

No. 13 is by Leech, and in No. 14 we have a reminder of the garrotting-terror of the London streets in the year 1856. These garrote-rob-

beries, to which *Punch* made several references with a view to their suppression, were silently committed in London streets by compressing the victim's windpipe until he became insensible. The crime was usually done at night by three men : the *fore-stall*, or man who walked before the intended victim ; the *back-stall*, who walked behind the victim ; and the actual operator, who was called the *nasty-man*. The part of the two " stalls " was to conceal the crime, give alarm of danger, carry off the booty, and facilitate the escape of the *nasty-man*.

Mr. Punch invented the collar seen in No. 14, to prevent the grip of the *nasty-man* taking effect upon the windpipe of his victim.

Glancing at Nos. 15 and 16, we see in No. 17 a girl of the period (A.D. 1857) astonishing her old-gentleman fellow-passenger by pulling out her cigar-case in the railway-compartment. Then ladies preferred cigars, but now, as a rule, they smoke cigarettes.

Nos. 18 and 19 bring us to Tenniel's masterpiece—No. 20. This splendid drawing was published as a double-page cartoon in *Punch* on August 22, 1857 ; it was suggested to John Tenniel by Shirley Brooks, one of Mr. Punch's great stars, who, in 1870, succeeded Mark Lemon as Editor.

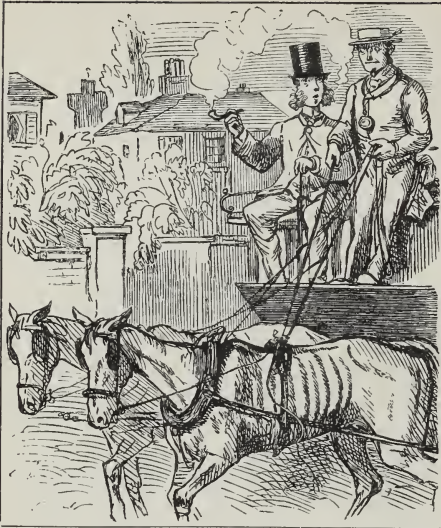


DIGNITY AND IMPUDENCE.

Hector. "NOW, THEN, YOUNG FELLER—WHO ARE YOU STARING AT?"

Hodge. "WHY SHOULDN'T I STARE AT YER? I pays for yer!"

15.—BY TENNIEL. 1857.



SCENE.—OMNIBUS, DRAWN BY QUADRUPEDS WITH PROMINENT RIBS.

Gent. "OH, AH!—AND WHAT DO YOU FEED THE HORSES ON?"

Driver. "BUTTER-TUBS—DON'T YER SEE THE 'OOPS?'"

16.—BY LEECH. 1857.

forty years since Tenniel drew this avenging lion leaping on the snarling tiger, this picture stirs the blood, and the more when we recall that Nána Sáhib was actually asked to go into Cawnpore with his guns and men to help old Sir Hugh Wheeler against the mutineers. Sir Hugh was in command of the garrison, and he was seventy-five years old when he asked for help from the treacherous Dandhu Panth—the Nána Sáhib of the most infamous page of the world's history.

The next picture, No. 21, was published September 12,

This picture is one of the famous "Cawnpore Cartoons," in which Tenniel expressed the feelings of horror and of revenge which all England experienced at the news of the treacherous brutalities of the Sepoy mutineers. The Cawnpore massacre of women and children by the order of infamous Nána Sáhib had occurred in the June of 1857, and when *Punch* published this picture, we had just sent off thirty thousand British troops from home to India. Lucknow had not then been relieved by Havelock and Outram, nor had Delhi been retaken by our men.

Even now, more than



Fast Young Lady (to Old Gent). "HAVE YOU SUCH A THING AS A LUCIFER ABOUT YOU, FOR I'VE LEFT MY CIGAR LIGHTS AT HOME!"

17.—BY LEECH. 1857.

1857, and it tells us something of what our men did to avenge Cawnpore. The country was furious for revenge, and our troops took it to the full after they had looked down the well by the trees in the garden at Cawnpore, and had seen that long pit choked up with massacred Englishwomen and children.

A soldier who was there, and who had seen things (there is no name for the things he saw), once told me that they would pile up a heap of Sepoys dead or wounded, pour oil over them, and then set fire to the pile; our troops were simply mad with the lust of revenge, and no power on earth could have held them back, and one could not blame them after hearing, as I did at first hand, of the nameless things that were done to our kinsfolk in India.



UNDER THE MISTLETOE.

Miss Gushington. "OH, DON'T YOU LIKE CHRISTMAS TIME, MR. BROWN, AND ALL ITS DEAR OLD CUSTOMS?" (BROWN don't seem to see it)

18.—BY LEECH. 1858.

The verses in *Punch* facing the picture in No. 21 show very plainly



Young Lady. "NOW THEN, GIRLS, JUST LET ME——"
Girl (interrupting, before the word "PASS" can escape the lips of the fair Pedestrian). "OH! IT AIN'T NO USE YOUR TRYING A TURN, MISS. THERE ISN'T ABOVE ROOM TO TAKE IN BETSY SIMMONS."

19.—BY CAPT. HOWARD. 1857.

what the feeling was in this country, even among men who had not seen the sights that our troops in India saw :—



THE BRITISH LION'S VENGEANCE ON THE BENGAL TIGER.

20.—ONE OF SIR JOHN TENNIEL'S MASTERPIECES DURING THE INDIAN MUTINY. 1857.

Who pules about mercy? The agonized wail
 Of babes hewn piecemeal yet sickens the air,
 And echoes still shudder that caught on the gale,
 The mother's—the maiden's wild scream of despair.

Who pules about mercy? The word may be said
 When steel, red and sated, perforce must retire,
 And, for every soft hair of each dearly-loved head,
 A cord has dispatched a foul fiend to hell-fire.



21.—ANOTHER OF THE FAMOUS CAWNPORE CARTOONS BY TENNIEL. 1857.

The Avengers are marching—fierce eyes in a glow :
 Too vengeful for curses are lips locked like those—
 But hearts hold two prayers—to come up with the foe,
 And to hear the proud blast that gives signal to close.

Etc., etc., etc.

And terrified India shall tell to all time
 How Englishmen paid her for murder and lust ;
 And stained not their fame with one spot of the crime
 That brought the rich splendour of Delhi to dust.



22.—BY TENNIEL. 1858.

Punch had no patience with that party at home who urged mercy, and who feared that, in avenging Cawnpore and the horrors of the Mutiny, we should go too far and disgrace our name by treating the enemy's women as they had treated ours. Notice in the picture, No. 21, that Tenniel has been careful to show the Indian women grouped behind Justice, mourning, but unharmed by our men as these march annihilating the treacherous mutineers, with Justice leading them on.

However, let us follow our Mentor, *Punch*, and pass from grave to gay by looking

now at the funny sketch in No. 22.



THE PRINCE OF WALES AS COLONEL, AT AGE SEVENTEEN.
23.—BY TENNIEL. 1858.

No. 23 shows Field-Marshal Punch presenting the "Life of Wellington" to the Prince of Wales, who at age seventeen became



OUR DEAR OLD FRIEND BRIGGS—HAVING TAKEN THE RECEIPT FOR HORSE-TAMING FROM THE PAPERS—TRIES SOME EXPERIMENTS UPON AN ANIMAL THAT HE HAS PICKED UP A BARGAIN!

24.—BY LEECH. 1858.



THE "SILENT HIGHWAY"-MAN.

"Your MONEY or your LIFE!"

ILLUSTRATING THE UNSANITARY CONDITION OF THE RIVER THAMES BEFORE THE EMBANKMENTS WERE BUILT. 25.—BY TENNIEL. 1858.

a Colonel in the British Army. This was published November 20, 1858.

Earlier in the same Volume, No. xxxv. of Mr. Punch's long



WHAT'S THE MATTER WITH HIM?—WHY, THE FACT IS, THE STUPID AND GREEDY BOY HAS MISTAKEN FOR JAM, AND SWALLOWED, A RATHER FINE SPECIMEN OF THE ACTINEA EQUINA, OR PURPLE SEA ANEMONE, WHICH AUNT FOOZLE HAS BROUGHT FROM THE COAST!

26.—BY LEECH. 1859.

row of 117 volumes, there is on page 53 another curious example of *Punch's* way of forecasting things or events which later become actualities. For the mention of this example I am indebted to Mr. Spielmann, and it is interesting as anticipating the Missing-Word Competitions of a few years ago which were then so popular. Here is the piece from *Punch*, published August 7, 1858:—

BIRD-FANCIERS AND BEARD-FANCIERS.

Omitting the first word, we print the following advertisement verbatim from the *Times*:—

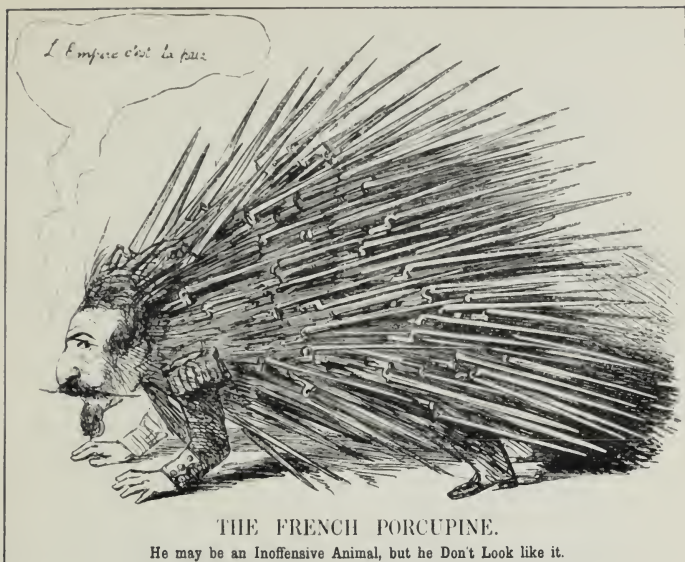
"To Short-faced Beard-fanciers.—The owner of a good stud of blue and silver beards, feeling anxious to improve the breed, is open to Show a Silver Beard Hen against all England for a match of two guineas.—Address, Mr. William Squire, Chymist, Hanwell, W."

We have not any wish to be thought a sporting character, nor to have our office mistaken for our betting-office; but we are open to a wager, with any lady reader, that she will not in six guesses name the word we have omitted; . . .

Speculation on the points which we above have mooted might, of course, have been prevented by insertion of the word we have omitted; and we might create a spurious excitement by announcing that the word would be "given in our next." . . . We will therefore keep our readers no longer in suspense, and without beguiling them to pay another threepence by withholding what is now within our power to print, we will state that the word "Pigeons" headed the advertisement. . . .

The preceding statement was published, as I have said, in 1858, and thirty-four years later, in 1892, the idea here set out by Mr. Punch attained its full development in the great Missing-Word Competitions of that year.

No. 24 shows to us *Punch's* old friend, Mr. Briggs, engaged in



27.—BY LEECH. 1859.

a very unsuccessful attempt to imitate some horse-taming experiments which just then, in 1858, were attracting public notice.



SCENE—BY THE SAD SEA WAVES.

TOMKINS, DISCONSOLATE ON A ROCK, TRACES SOME CHARACTERS UPON THE SAND. TO HIM, MRS. TOMKINS (WHOSE NAME IS MARTHA).

Mrs. T. "WELL, MR. TOMKINS, AND PRAY WHO MAY HENRIETTA BE?"
 [TOMKINS utters a yell of despair, and falls prostrate.

28.—BY LEECH. 1858.

No. 25 is a rather gruesome picture of the River Thames before the Embankments were built and when the river was a common muck-receiver, and was thus a danger to life. *Punch*,

with his usual sagacity, advocated the spending of the necessary money to remedy such a bad state of things, and here we see the position pithily summed up in the words, "Your money or your life."

No. 26 is funny.

The extraordinary cartoon in No. 27 is a very clever thing by Leech. It represents Napoleon III. as a porcupine, bristling with French bayonets in place

of quills, and the cartoon refers to the contradiction between Napoleon's words, "L'Empire c'est la paix" (The Empire is Peace), and the fact



ANGELINA (entering the sanctum suddenly). "See, Charles—look at dear Baby in her new sea-side dress."
[Startling, but unexpected effect on CHARLES.]

29.—BY JULIAN PORTCH. 1859.



"You've no call to be afeard of my Davog, Marm, if you will
but keep yourn off of 'im!"

30.—BY CAPT. HOWARD. 1859.

that simultaneously with the expression of this peaceful sentiment, a large increase was being made in the military armament of France.

The military growth in France naturally attracted our attention, and Leech drew this very clever cartoon, which is additionally interesting as a *tour de force* by Leech, for he proposed the idea and drew the picture in two hours, time being very scant that week in March, 1859, owing to an exceptional postponement of the usual Wednesday *Punch* dinner, at which the forthcoming cartoon is chosen.



THE QUEEN IN HER STORE-ROOM.

HER MAJESTY (TO HER FAITHFUL SERVANT). "I DON'T KNOW WHAT MAY HAPPEN, MR. BULL, BUT 'KEEP OUR POWDER DRY.'"

31.—BY LEECH. 1859.

Passing Nos. 28, 29, and 30, we come to the cartoon in No. 31, which was published March 5, 1859, just over forty years ago. But we have the same Queen who is here seen in her Store-room, and that Queen has the same Faithful Servant to whom she says to-day, as she said forty years ago, "I don't know what may happen, Mr. Bull, but 'Keep our Powder Dry.'" And Mr. Bull, of Her Majesty's (War) Store-room, may be trusted to obey his Queen's order, although

he heartily wishes that he may not have to unpack his stores for many a year to come. He has not had to do so, as regards any of his Con-



AT A DINNER GIVEN BY MY LORD BROADACRES TO SOME OF HIS TENANTS, CURAÇOA IS HANDED IN A LIQUEUR-GLASS TO OLD TURNIPTOPS, WHO, SWALLOWING IT WITH MUCH RELISH, SAYS, "OI ZAY, YOUNG MAN! OI'LL TAK ZUM O' THAT IN A MOOG!"

32.—BY LEECH. 1859.

tinental neighbours, since that day of March, 1859, when *Punch* published this picture we are now looking at—and may another forty years be added to those forty which have gone without dimming the



JONES, WHO CAN'T SLEEP WELL IN LONDON DURING THE HOT WEATHER, GOES TO HAVE A QUIET NIGHT IN A VILLAGE!!

Portrait of ONE of the Village Cochins, &c.

33.—BY LEECH. 1859.

sense of this picture, before Mr. Bull has to weigh out his "dry powder" upon a large pair of scales.

No. 32 shows to us the bucolic appreciation of curaçoa by Lord Broadacres' farmer-tenant, who wants "zum o' that in a Moog."

The very funny picture, No. 33, which comes next, is probably a representation by Leech of his own sufferings from noise of all



ADMIRAL PUNCH. PRINCE ALFRED OF THE "EURVALUS."

MEN FOR THE FLEET!

ADMIRAL PUNCH. "THERE, BOYS! THERE'S AN EXAMPLE FOR YOU."

THE DUKE OF EDINBURGH ON ENTERING THE NAVY. 34.—BY LEECH. 1859.

sorts. Leech had an absolute horror of street and other noises, and Mr. F. G. Kitton has recorded, in his Biographical Sketch of John Leech, that when the artist's friends made light of his extreme susceptibility to noise and tried to jest with him on the subject, Leech would say, "You may laugh, but I assure you it will kill me." And there is no doubt but that Leech's early death was to no small degree brought about by the continual disturbance from street noises to

which he was subjected while at work—an evil that nowadays is even worse than in Leech's time, when in 1859 he drew this very funny "Portrait of One of the Village Cochins" that was disturbing the unfortunate man who had gone into the country to have a quiet night.

I have compared a good portrait of Leech with the distracted face of the man in bed, and it seems to me that Leech has here drawn a portrait of himself.

Leech's picture in No. 34 introduces the Duke of Edinburgh for the first time, I believe, into the pages of *Punch*. This cartoon was published May 14, 1859, when it was proposed to increase our Navy, and the young Prince Alfred was then entered on the books of the *Euryalus*. The Duke was at that time fifteen years of age, and Leech has, for some reason not known to me, represented him as quite a small boy of five or six years old.

PART IV.

1860 TO 1864.

JOHN LEECH'S cartoon in No. 1 was published in *Punch* on February 11, 1860. It shows the then-imminent Invasion of England by the French (light wines) and the "discomfiture of old General Beer." This clever picture alludes to an important commercial treaty with France, negotiated in 1860 by



THE NEXT INVASION.

LANDING OF THE FRENCH (LIGHT WINES) AND DISCOMFITURE OF OLD GENERAL BEER.

I.—BY LEECH. 1860.

Richard Cobden, who acted as British Commissioner in the affair ; the trade between France and our country was greatly increased by this treaty, of which Mr. Gladstone said (in August, 1866), " I don't believe that the man breathed upon earth at that epoch, or now

breathes upon earth, that could have effected that great measure with the single exception of Mr. Cobden."



A WORD TO THE WISE.

Discerning Child (who has heard some remarks made by Papa). "ARE YOU OUR NEW NURSE?"

Nurse. "YES, DEAR!"

Child. "WELL, THEN, I'M ONE OF THOSE BOYS WHO CAN ONLY BE MANAGED WITH KINDNESS—SO YOU HAD BETTER GET SOME SPONGE CAKES AND ORANGES AT ONCE!"

2.—BY LEECH. 1860.

One result of the treaty was to give us the benefit of French wines, a pleasant addition to the ports, sheries, and Madeiras of forty years ago; French clarets and burgundies are in the battalions we see advancing on poor old General Beer, who, however, was not permanently discomfited by this invasion of the French, for he soon found that the British public readily assimilated both his beer and the invading wine.

Mr. Punch's verses accompanying this cartoon are headed—

MUTUAL IMPROVEMENT.

You who rejoice in beer and pipes,
You ought not to repine,



THOSE HORRID BOYS AGAIN!

Boy (to distinguished Volunteer). "NOW, CAPTING! CLEAN YER BOOTS, AND LET YER 'AVE A SHOT AT ME FOR A PENNY!"

3.—BY LEECH. 1860.



NATURAL IMPATIENCE.

4.—BY LEECH. 1860.

But be right glad if British swipes
 Compete with light French wine ;
 Because the contest will be, which
 Potation shall prevail,
 And small beer then will grow more rich,
 And men brew better ale.
 Etc., etc., etc.



THE VOLUNTEER MOVEMENT.

Foreign Party. "MAIS, MOSIEU BOOL, I 'AVE ALL WAYS THOUGHT YOU VASS GREAT SHOPKEEPARE !"

Mr. Boole. "SO I AM, MOOSSOO—AND THESE ARE SOME OF THE BOYS WHO MIND THE SHOP!—COMPRENNY ?"

A SURPRISE FOR THE FRENCHMEN. 5.—BY LEECH. 1860.

The picture No. 2 was suggested to Leech by one of his own children, the Discerning Child of the sketch, who, having heard some remarks made by his father as to the treatment of children, says to the new nurse, "Well, then, I'm one of those boys who can only be managed with kindness—so you had better get some sponge cakes and oranges at once!"

No. 3 refers to the great Volunteer movement of forty years ago, which followed the sending of a circular letter, dated May 12, 1859,



CANDOUR.

"Well, my little man, what do you want?"
 "Wot do I want?—Vy, Gw'ner, I thinks I wants
 Heverythink!"

6.—BY DU MAURIER. 1860.

from the Secretary for War to the Lord-Lieutenants of counties in Great Britain authorizing the formation of Volunteer corps. The enrolment of men was so rapid that during a few months in 1859-60 a force of 119,000 Volunteers was created. To one of these soldiers, Mr. Punch's street-arab in No. 3 says, "Now, Capting! Clean yer boots, and let yer 'ave a shot at me for a penny!"

Punch in those days sometimes poked fun at the Volunteers, as did most other people, and it was not to be expected that this so-called mushroom army should escape a certain amount of ridicule, which the inefficiency of the old Volunteers

of earlier times had associated with the name.

However, in No. 5, Mr. Punch, always patriotic, shows the Volunteers in a much more dignified light, when John Bull is replying to the Frenchman's remark—

"Mais, Mosieu Bool, I 'ave all ways thought you vaas great shop-keepare!"

Mr. Bool: "So I am, Moossoo—and these are some of the boys who mind the shop!—Comprenny?"

There are many amusing things in *Punch* based on the sayings of omnibus men. No. 4 illustrates the impatience of the driver, who admonishes a dilatory conductor—

"Now then, Bill, ain't yer got 'em all out yet? Why, one would think you was picking 'em out with a *pin* like *winkles*!"

Glancing at No. 6, we see in No. 7 a fancy portrait of the Prince of Wales on his return from the United State.' He is speaking to his father, Prince Albert, and at the time to which this picture refers, the Prince was just nineteen years of age.



LATEST FROM AMERICA.

H.R.H. JUNIOR (TO H.R.H. SENIOR). "NOW, SIR-REE, IF YOU'LL LIQUOR UP AND SETTLE DOWN, I'LL TELL YOU ALL ABOUT MY TRAVELS."

A FANCY PORTRAIT OF THE PRINCE OF WALES ON HIS RETURN FROM THE UNITED STATES IN 1860. 7.—BY LEECH. 1860.

The verses accompanying this portrait of the Prince are called—

AMERICAN POLISH FOR A PRINCE.

Old boss, John Bull, take back your Prince
 From our superior nation,
 Where he has been, for some time since,
 Completin' education.
 I calculate, though Wales is young,
 He's gathered many a wrinkle,

A Peep into "Punch."

And when you hear his polished tongue,
Expect your eyes will twinkle!
Yankee doodle, etc.

* * * * *
Etc., etc., etc.

No. 8 is George du Maurier's first *Punch* picture, published October 6, 1860. This picture has little worth, either in its drawing or in its joke, but it has great interest for us because it is the first of the great number of contributions to *Punch* by du Maurier, and because there is such immense difference between this rather poor



PHOTOGRAPHER. "No Smoking here, Sir!"
DICK TINTO. "Oh! A thousand pardons! I was not aware that——"

PHOTOGRAPHER (interrupting, with dignified severity). "Please to remember, Gentlemen, that this is not a Common Hartist's Studio!"—[N.B. Dick and his friends, who are Common Artists, feel shut up by this little aristocratic distinction, which had not yet occurred to them.]

8.—MR. DU MAURIER'S FIRST PUNCH PICTURE. OCTOBER 6, 1860.

sketch and the brilliant work for *Punch* that the most of us associate with the name du Maurier.

Du Maurier was twenty-six years of age when this first picture by him was published in 1860, and as one looks at it, one can scarcely realize that the artist who drew No. 8 was destined to be, with Leech, Tenniel, Keene, and Sambourne, one of the five world-famed artists whose work built up the artistic reputation of *Punch*. Henceforward, for thirty-six years, we see du Maurier's work in *Punch*.

It is interesting to notice that the man speaking to the photographer

is No. 8 is du Maurier himself; behind him is Whistler the artist; and at the back of Whistler comes Carlo Pellegrini, who was "Ape" of *Vanity Fair* fame.



THE WEATHER AND THE STREETS.—1860.

Boy of the Period. "GO IT, TOMMY! THERE'S NO PERLICE, AND THE OLD GENT'S AFRAID TO COME OUT!"

9.—BY LEECH. 1861.

No. 9 is very good. Leech has put into it life and movement, and



"SOUR GRAPES."

OPPOSITION CAB (after an unsuccessful struggle for the stout Fare).
"Ya . . . h! Take your fat'un!"

10.—BY CHARLES KEENE. 1861.

one realizes completely the awkward position of the old gentleman peeping out, as one of the urchins says to the others, who are pelting

the old gentleman with snowballs and sliding in front of his house, "Go it, Tommy! There's no perlice, and the old gent's afraid to come out!"

The contest between two rival omnibus conductors for a "fare" is amusingly illustrated in No. 10; and the cartoon in No. 11 is specially good.

Lord Palmerston (Prime Minister in 1861) is playing "Beggar My Neighbour" with Napoleon III., and the cards held by each player represent warships built or building in the year 1861. The Emperor



"BEGGAR MY NEIGHBOUR."

PAM. "IS NOT YOUR MAJESTY TIRED OF THIS FOOLISH GAME?"

A GAME AT BUILDING WARSHIPS, PLAYED BY LORD PALMERSTON AND NAPOLEON III. IN 1861. II.—BY TENNIEL. 1861.

of the French has just played his card *GLOIRE*, and Palmerston covers it with his card *WARRIOR*, saying, as he shows the card, "Is not your Majesty tired of this foolish game?"

The facial expression of both men is very clearly given, and we get here another excellent example of the Palmerston straw, to which I alluded in the last part as indicating the alertness and cool imperturbability of the popular statesman, who is here making Napoleon III. "sit up." A clever bit of this cartoon is the introduction of the two bags of money from which the players draw—Palmerston's bag being marked "sovs." and Napoleon's bag "francs."

At the present time, France gives her State-finance in francs, we

give ours in pounds sterling, and this difference of statement certainly imparts to the French Budget an importance not possessed by our



THE CONSTABLE OF DOVER.

"THERE'S YOUR STAFF, PAM. YOU KNOW THE PARTY YOU'RE TO KEEP YOUR EYE ON."

LORD PALMERSTON AS CONSTABLE OF DOVER. 12.—BY TENNIEL. 1861.

estimates. For example, the Navy Estimates of the two countries for the year 1897-98 were—

France	284,795,500 francs.
United Kingdom	£22,338,000 sterling.

Here, despite France's important-looking array of figures, her amount given above is only worth just about one-half of our much less important-looking Navy Estimate now quoted in pounds sterling.

We see in No. 12 the cliffs of Dover, with the coast of France just visible across the channel. Mr. Punch hands to Lord Palmerston the staff of the Constable of Dover, saying to the newly appointed constable, "There's your staff, Pam. You know the party you're to keep your eye on."



"TOUCHING."

BOOTMAKER (affected to tears). "Then you haven't heard o' the demise of 'is S'rene 'Ighness (sob) Count Pummelwitz, Sir!—very old cust'mer of ours, Sir—and when y'u've (sniff) made a Nobleman's Boots so many years, you feel re'lly like one of the Fan'ly!"

13.—BY CHARLES KEENE. 1862.

No. 13 is an amusing Keene picture.

Wilkie Collins's novel, "The Woman in White," was very popular



AWFUL APPARITION !

Mrs. T. (to T., who has been reading the popular novel). "PRAY, MR. TOMKINS, ARE YOU NEVER COMING UPSTAIRS? HOW MUCH LONGER ARE YOU GOING TO SIT UP WITH THAT 'WOMAN IN WHITE'?"

A REMINISCENCE OF WILKIE COLLINS'S NOVEL, "THE WOMAN IN WHITE."
14.—BY LEECH. 1861.

when No. 14 was published. Readers of this book will remember that it is rather ghostly, and Leech shows to us the terror of Mr.



MR. PEEWIT (goaded into reckless action by the impetuous MRS. P.). "I—I shall report you to your Master, Conductor, for not putting us down at the corner—"

CONDUCTOR. "Lor' bless yer'art, Sir, it ain't my Master as I'm afeard on! I'm like you—it's my MISSUS!"

15.—BY DU MAURIER. 1861.

Tomkins, who has been sitting up late reading this novel, when a real "woman in white" suddenly appears, and says, "Pray, Mr. Tomkins, are you never coming upstairs? How much longer are you going to sit up with that 'Woman in White'?"

Another of du Maurier's early pictures is seen in No. 15.

Here, again, we who are accustomed to du Maurier's style in his *Punch* drawings of more recent years than 1861 (when No. 15 was published) feel something like a shock of surprise to see his signature



THE GERMAN FLEET.

MR. PUNCH (TO SMALL GERMAN). "THERE'S A SHIP FOR YOU, MY LITTLE MAN—NOW CUT AWAY, AND DON'T GET IN A MESS."

THE BEGINNING OF THE GERMAN NAVY. 16.—BY LERCH. 1861.

in the left corner of this amusing sketch, which is so entirely different from those later pictures, playfully satirical rather than funny, and in which a prominent trait is the expression of their author's great love of beauty—a quality that is happily possessed in a great degree by du Maurier's brilliant successor in *Punch's* "social"

pictures: Mr. Bernard Partridge, whose delightful work will, one hopes, for a long while continue to enrich Mr. Punch's pages.

The cartoon in No. 16, published in 1861, marks the birth of the German Navy. It is very funny. Look at the small German to whom Mr. Punch is giving a ship, with the remark, "There's a ship for you, my little man—now cut away, and don't get in a mess."

This was before Bismarck had "made" Germany, and in 1861 Germany did not rank as she now ranks among the European Powers.



NATURE WILL OUT AT LAST.

Well-intentioned, but Incautious Stable-boy (in temporary disguise), to the restive and plunging blanc-mange. "Wo-ho, there! Wo-o-o-o!!"

17.—BY DU MAURIER. 1861.

Hence *Punch's* amusing but rather contemptuous verses which face this cartoon of October 19, 1861:—

THE GERMAN FLEET.

(To a little Fatherland lubber.)

And did the little German cry,
 "I want to have a fleet" ?
 A navy in his little eye ?
 Oh, what a grand conceit !
 Well, if he'll promise to be good,
 His wish he shall enjoy ;
 See, here's a ship cut out of wood :
 A proper German toy.
 Etc., etc., etc.

Five years later the Prussians defeated the Austrians at Sadowa (July 3, 1866), and the "small German(y)" of our cartoon became, by this short but momentous war with Austria, perhaps the foremost

Power in Europe, nearly all Germany being then united, and the influence and prestige of Napoleon III. being thereby greatly impaired.

The "cackle" of du Maurier's picture in No. 17 is—

NATURE WILL OUT AT LAST.

Well-intentioned but incautious Stable-boy (in temporary disguise), to the restive and plunging blanc-mange: "*Wo-ho, there! Wo-o-o-o!!*"

This is a funny picture, and the stable-boy (acting for the first time as a dinner-table servant), who is in difficulties with the large and wobbling blanc-mange, is specially well done.

A remarkable incident is mentioned by Mr. Spielmann in his "History of *Punch*" with reference to this picture, No. 17.

By a curious coincidence, as I have heard from the lips of a member of one of the great brewing firms, on the very day before the appearance of Mr. du Maurier's drawing the identical incident had occurred in his own house, and it was hard to believe on the following morning [when No. 17 was published—J.S.H.] that the subject of his plunging blanc-mange, similarly apostrophized, had not been imported by some sort of magic into *Punch's* page.

The hanging fish, the sign of the fishing-tackle shop, which attracted the notice of the Inebriated Wanderer in No. 18, still hangs, I believe, where it did in 1861, when this joke was published.

The coming of the British ironclad warship is depicted in No. 19. Brawny John Bull stands firm as Neptune, the sea-god, while Vulcan, the fire-god, who is the patron of all who work in metals, arms Neptune with his iron plates. Mermaids place the iron crown on Neptune's head.

This cartoon was published in 1862, only thirty-seven years ago, and yet since that time our Navy has more than once been entirely



PLEASANT—VERY!

ENRAGED TRADESMAN (knocked up at 3 a.m.). "*What do you mean, Sir, by making this disturbance at this time o' night; breaking people's night's rest?*"

INEBRIATED WANDERER. "*Hush—oh!—You've got a bite! Strike him hard. Mag-nifshnt fish, shever-I-shee—'pon my word an' honour!*"

18.—BY C. KEENE. 1862.

remodelled from the primitive form of ironclads, whose advent is so well impressed upon us of to-day by this *Punch* cartoon of April 19, 1862.



THE INVENTION OF IRONCLAD WARSHIPS. 19.—BY TENNIEL. 1862.

' No. 20 is a funny drawing by Leech of a Frenchman who does not quite understand English hunting—

Distinguished Foreigner (who does not comprehend why a frost should stop hounds): "Aha! no Hont zis morning—Mon Dieu!—Zen zare is no *Dog's Meet* to-day!"

The patent extinguisher, shown in No. 21, is certainly effective in its application to the preacher, who is seen in full swing at 12.30 by the clock on the front of the pulpit, and who, two hours later, has received the hint to stop, given by the automatic descent of the extinguisher.



A HUNTING APPOINTMENT.—VIVE LE SPORT AGAIN !

Distinguished Foreigner (who does not comprehend why a frost should stop Hounds). "AHA! NO HONT ZIS MORNING—MON DIEU!—ZEN ZARE IS NO DOG'S MEET TO-DAY!"

20.—BY LEECH. 1862.

The Playgoer in No. 22 says to the boy selling playbills—

"Twopence? Oh! then I won't have a bill; I've only got a penny."

Boy: *"Then pray don't mention it, Sir. Never mind the hextra penny. I respects gentel poverty."*

No. 23 refers to the back-sliding of a temperance-medalist of 1863—

Cabby: *"This won't do, sir; it's a Temperance Medal; 'tain't a shillin'."*

Intoxicate: *"Good s'shill'n's worth of shilver; no further ushe t'me, cabby!"*

The legend of No. 24 is—

Ancient Mariner (to Browne, who has just arrived by the steamer and had quite enough of it): *"Nice row or sail this evening, Sir?"*

Look at the old gentleman's face in No. 25—the expression of timorous and fearful expectancy is well shown as he exclaims—

PATENT PULPITS.

"MY DEAR PUNCH,

AMONGST the many beautiful things which the Exhibition contains, I am surprised that none of the critics should have called the attention of the Public to an exquisitely carved Pulpit. This remains on their part in more surprising, because it seems to have been expressly constructed in order to carry out the views of those gentlemen who write to the Times about the impropriety of long sermons. Above it is suspended a beautifully formed extinguisher. Now although the Catalogue does not say so (catalogues are so very meagre in their descriptions, I hope the next one published will change all that) I feel convinced that there must be machinery inside, which will cause the extinguisher to fall at the proper moment, that is to say, when the patience of the congregation is exhausted, although their ideas of propriety may compel them to retain their seats.

I trust that your insertion of this will ensure the inventor a large number of orders from metropolitan congregations before he leaves the country.

"Yours truly, ROBERT BOSSELL."

AN INVENTION FOR STOPPING LONG SERMONS.
21.—BY CAPT. HOWARD. 1862.



PLAYGOER. "Two pence? Oh! then I won't have a bill; I've only got a penny."

BOY. "Then pray don't mention it, Sir. Never mind the hextra penny. I respects genteel poverty."

22.—BY KEENE. 1862.

BURGLARS!—"Yes, there are two of 'em, if not three, by the footsteps, and one of em is blowing into the keyhole now."

In Volume xlv., covering the first half of the year 1863, Mr. Punch commenced a series of "NURSERY RHYMES (To be continued until every Town in the Kingdom has been immortalized)," and one of these, relating to the town of Ayr, is reproduced in No. 26.

No. 27 gives us an idea of the railway carriage of 1863; notice the little window high up in the door.

Tenniel's cartoon in No. 28 records the discovery of the source of the Nile; it is a cleverly conceived draw-

ing, and the expression of Mr. Nilus, as Britannia pulls aside the rushes and looks at him in his quiet and shady retreat, is particularly good. This was published June 6, 1863, it having been announced at a meeting of the Royal Geographical Society on May 25, 1863, that "the Nile was settled." And in 1864 was published the book, "What Led to the Discovery of the Source of the Nile," by Captain John Speke, the African explorer.

No. 29 is rather funny, A piece of the crinoline which has caused the policeman's scandalous suggestion is shown with the poor old lady's foot well through it.



CABBY. "This won't do, Sir; it's a Temperance Medal; 'tain't a Shillin'."

INTOXICATE. "Good s'shill'n's worth of shilver; no further ushe t'ne, Cabby!"

23.—BY KEENE. 1863.

The illustration of "Professional Reciprocity" in No. 30 is really very natural, and it was based, probably, upon real life, as are so



ANCIENT MARINER (to Browne, who has just arrived by the Steamer and had quite enough of it). "Nice Row or Sail this evening, Sir?"

24.—BY KEENE. 1862.

many of the jokes in *Punch*. The Country Parson says to the butcher "Robins, I'm sorry I don't see you at church more regularly." The



BURGLARS!

"Yes, there are two of 'em, if not three, by the Footsteps, and one of 'em is Blowing into the Keyhole now."

25.—BY KEENE. 1862.

conscientious Butcher replies, "Well, sir, I knows as I did ought to come to Church oftener than I does—the lots o' meat you has o' me."

NURSERY RHYMES.

(To be continued until every Town in the Kingdom has been immortalised.)

There was a Young Lady of Ayr,
And she had such very long hair,
When she crossed the Auld Brig,
People said "It's a wig,
Which no sponssible lassie would wear."

There was a Young Lady of Crawley,
Who said "as the weather is squally,
I'll stop at home, snug,
And lie here on the rug,
And quietly read LORD MACAULAY."

There was a Young Lady of Denbigh,
Who wrote to her confidante, "N.B.
I don't mean to try
To be married, not I,
But where can the eyes of the men be?"

There was a Young Lady of Surrey,
Who always would talk in a hurry,
Being called by her Pa,
She replied "Here I are,"
And he said, "Go and read LINDLEY MURRAY."

26.—BY DU MAURIER. 1863



RAILWAY PORTER. "Dogs not allowed inside the Carriages, Sir!"

COUNTRYMAN. "What not a little Tooy Tarrier? Wall, thee'd better tak' un oot then, young Man!"

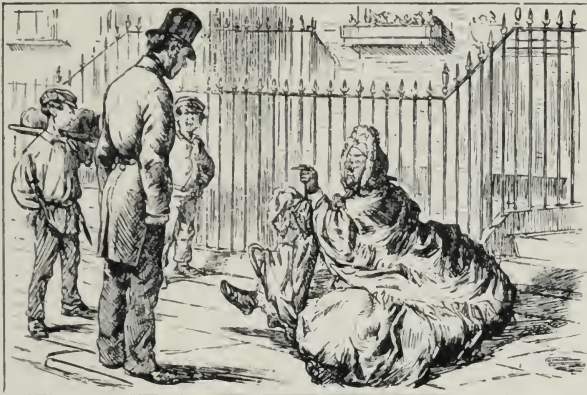
27.—BY KEENE. 1853.



BRITANNIA DISCOVERING THE SOURCE OF THE NILE.
BRITANNIA. "AHA, MR. NILUS! SO I'VE FOUND YOU AT LAST!"

28.—BY TENNIEL. 1863.

Passing No. 31, we have a very good Keene in No. 32, where the omnibus conductor says to the "swell" walking alongside—



OLD LADY (wrathfully, but with dignity, to the Constable's scandalous suggestion). "It's nothing of the kind, P'liceman, that I can assure you, but I have un'fortunately entangled my foot in my Crinoline, and can't get it out!"

29.—BY KEENE. 1863.

"Vitechapel or Mile End, sir?"

(Swell takes no notice of the insult.)

Conductor: "Deaf and Dums 'Orspital, sir?"



PROFESSIONAL RECIPROCITY.

COUNTRY PARSON. "Robins, I'm sorry I don't see you at Church more regularly."

CONSCIENTIOUS BUTCHER. "Well, Sir, I know as I did ought to come to Church oftener than I does—the lots o' meat you has o' me."

30.—BY KEENE. 1863.



LADY. "What on earth, Mary, have you been doing with that Dog; he is Dripping with Water?"

MARY. "It's all Master Tom; he's been and tied him to the end of a Pole, and cleaned the Winders with him."

31. BY DU MAURIER. 1863.

A smart conductor this, but not a bit more smart than many of the present-day generation of omnibus-men, although I fancy the in-



OMNIBUS CONDUCTOR. "*Vitechapel or Mile End, Sir!*" (SWELL takes no notice of the insult.)

CONDUCTOR. "*Deaf and Dums 'Orspital, Sir?!*"

32.—BY KEENE. 1863.

roduction of the garden-seat on the top of omnibuses has to some extent lessened the activity in roadside repartee of the omnibus-driver,



THE NOISY BURGLAR, OR THE CAT AND THE MILK-JUG.

Old Lady (en demi-toilette). "TAKE HIM IN CHARGE, POLICEMAN, TAKE HIM IN CHARGE!" (N.B. *The Cat is in a tolerable fix as it is.*)

33.—BY R. T. PRITCHETT. 1864.

for he no longer has sitting on each side of him (as in the days of the box-seat omnibus) one or two passengers to whom the driver looks for

special appreciation of his smartness in repartee. At any rate, the following incident happened to me lately, and the hansom-cabman who scored the point did so without a shot fired back by the driver of my omnibus.

One rather cold day in the autumn I was on the outside of a Brompton omnibus, sitting on the garden seat just behind the driver; I was without an overcoat and felt rather cold, and, I dare say, looked cold. There was a block at Earl's Court, and a hansom pulled up just by us. The cabman glanced up at me, and then, with a nod of his head to the driver of my omnibus, remarked, "Say, Bill, you've got some 'ungry ones there."

It was distinctly smart, but, as I say, the omnibus-driver let the quip pass without a counter-stroke of repartee, and as I did not know



A STREET FIGHT.

Wife of his Bussum (to Vanquished Hero).
"TERENCE, YE GREAT UMMADAWN, WHAT D'VER GIT INTO THIS THRUBBLE FOR?"

Vanquished Hero (to Wife of his Bussum).
"D'VE CALL IT THRUBBLE, NOW? WHY, IT'S ENGVEMENT!"

34.—THE LAST PICTURE BY JOHN LEECH.
NOVEMBER 5, 1864.



Fare (who has driven rather a hard bargam and is settling). "BUT WHY, MY GOOD MAN, DO YOU PUT THAT CLOTH OVER THE HORSE'S HEAD?"
Cab-Driver. "SIURE, YER HONOUR, THIN—I SHOULDN'T LIKE HIM TO SEE HOW LITTLE YE PAY FOR SUCH A HARD DAY'S WORRK!"

35.—BY LEECH. 1864.

what to say, the cabman scored, and whipped up his horse, while my fellow-passengers sniggered at my expense—that's why I suggest that the present-day omnibus-driver is not so smart as he was in the year 1863, when No. 32 was published.

No. 33 shows a cat in a difficulty, who has been mistaken for a burglar.

No. 34 is the last picture by John Leech. Although there are in



THE FIGHT AT ST. STEPHEN'S ACADEMY.

MRS. GAMP. "NEVER MIND, MY DEAR! YOU DONE YER WERRY BEST TO WIN; WHICH THAT MASTER GLADSTING IS SUCH A HUNCOMMON STRONG BOY!"

36.—BY TENNIEL. 1864.

this part of "A Peep into *Punch*" two or three other drawings by Leech (Nos. 35 and 37) which, for convenience, are here printed later than this No. 34, these other pictures were published in *Punch* earlier than this last picture, which was in the issue for November 5, 1864; John Leech died October 29, 1864, at the early age of forty-six, just a week before No. 34 was published in *Punch*.

Up to the last, as we see by looking at this picture of the fighting Irishman, Leech put life and actuality into his work, and when he died it was predicted that Leech's death would be the death of *Punch*—so closely was he associated in the public mind with the rise and growth of *Punch*, since he joined the paper in its first volume. Leech's first drawing was published in the fourth number of *Punch*, August 7, 1841; I showed this first picture by Leech in Part I. of this peep, and now we have his last picture, twenty-three years later.

There is a good bit of Irish wit in No. 35—



Cousin Florence. "WELL, TOMMY, AND SO YOU LIKE YOUR LITTLE FRIEND PHILIP, DO YOU; AND HOW OLD DO YOU THINK HE IS?"

Tommy. "WELL, I DON'T EXACTLY KNOW; BUT I SHOULD THINK HE WAS *RATHER* OLD, FOR HE *BLOWS HIS OW'N NOSE!*"

37.—BY LEECH. 1864.



INCORRIGIBLE.

Clerical Examiner. "WHAT IS YOUR NAME?"

Incorrigible. "BILER, SIR."

Clerical Examiner. "WHO GAVE YOU THAT NAME?"

Incorrigible. "THE *BOYS IN OUR COURT*, SIR."

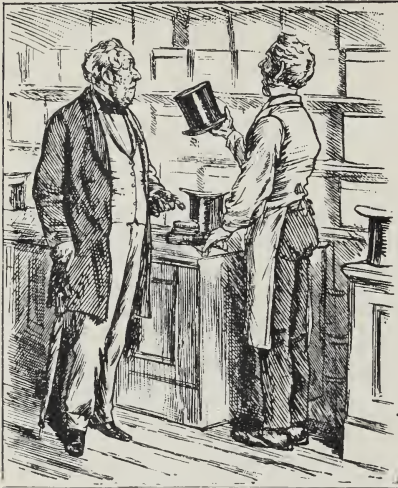
38.—BY A. DEVER. 1864.

Fare (who has driven rather a hard bargain and is settling): "But why, my good man, do you put that cloth over the horse's head?"

Cab-driver: "Shure, yer Honour, thin—I shouldn't like him to see how little ye pay for such a hard day's work!"

In No. 36 we see the result of a political fight between Mr. Gladstone and Benjamin Disraeli (afterwards Lord Beaconsfield).

The fight took place over an important matter of foreign politics in connection with a Dano-German question which was then to the front. Disraeli, in opposition, thought he saw an opportunity of making a damaging attack upon the Government, and Gladstone (then Chancellor of



the Exchequer) was put up by Palmerston (the Premier) to reply to Disraeli's onslaught—with the result so humorously shown in No. 36.

No. 37 illustrates a small boy's inference from an observed fact. In No. 38, the boy "Biler" replies to the Clerical Examiner's question, "Who gave you that name?"—"The boys in our Court, Sir."

No. 39 is an amusing example of hatter's etiquette in the matter of the depth of mourning hat-bands, and No. 40 shows how easily a foreigner may make a grave mistake concerning the customs of a country he visits.

Customer. "A SLIGHT MOURNING HAT-BAND, IF YOU PLEASE."

Hatter. "WHAT RELATION, SIR?"

Customer. "WIFE'S UNCLE."

Hatter. "FAVOURITE UNCLE, SIR?"

Customer. "UM—WELL, YES."

Hatter. "MAY I ASK, SIR, ARE YOU MENTIONED IN THE WILL?"

Customer. "NO SUCH LUCK."

Hatter (to his Assistant, briskly). "COUPLE O' INCHES, JOHN!"

39.—BY KEENE. 1864.



A SLIGHT MISUNDERSTANDING.

Foreigner. "ARE DESE DE VAULTS OF DE CHURCH?"

Wine Porter. "YES, SIR."

Foreigner. "AND IS DER ANY BODY IN DAT?"

Wine Porter. "YES, SIR; AND TO MAKE A OLD JOKE, A WERY GOOD BODY, TOO."

[Foreigner makes a Note of the peculiar method of Burial in England.

40.—BY F. ELTZE 1864.

PART V.

1865 TO 1869.

BY this time, 1865 to 1869, we have come near to the middle part of Mr. Punch's sixty years' collection, and we tap the ten volumes numbered 48 to 57, taking them from that long row of one hundred and seventeen volumes which stand on the shelves as a source of constant pleasure to the owner of them.

Richard Doyle has gone, John Leech has gone, and with them many less prominent artists, whose work, however, still lives in Mr. Punch's pages. We now find Charles Keene and George du Maurier asserting their genius, with Sir John Tenniel—then plain John—as Mr. Punch's sheet-anchor for his cartoons.

This period in *Punch's* life is made notable by reason of the coming of Mr. Linley Sambourne—that clean master of pure line-work, whose vigour and decision of character, no less than his power of fertile invention, are so plainly shown in the drawings and cartoons that now for thirty-two years have been a part of *Punch* it-

self, although in the early years of Mr. Sambourne's connection with *Punch*, circumstances did not give opportunity for the display of the strong individuality which marks Mr. Sambourne's later work. We shall see the first contribution of this famous artist on a later page of this part.

Volume *xlvi*. of *Punch*, covering the first half of the year 1865, which is here represented by pictures Nos. 1 to 6, contains the Editorial Notification to *Punch's* readers of the public sale by auction of the entire collection of John Leech's original sketches which had appeared in *Punch*. As was stated in the last part, when we saw his last picture,



CONDESCENDING.—*Master Tom (going back to School, to Fellow Passenger)*. "If you'd like to Smoke, you know, Gov'nour, don't you mind me; I rather like it!"

I.—BY CHARLES KEENE. 1865.

John Leech died October 29, 1864, and this sale of his sketches was promoted by the proprietors of *Punch* and by Leech's fellow-workers, to supplement the slender means left by him for the support of his wife



A DELICATE CREATURE.—*Mistress (on her Return from a Visit).* "I don't understand, Smithers, this Daily Item of Five Shillings for Dinners. I thought——"

Smithers. "Well, Mum, the Lower Suvvants was so Addicted to Pork, Mum, I re'lly—I thought you wouldn't Object to my 'aving my Meals helsewhere!"

2.—BY CHARLES KEENE. 1865.

and children. The sale took place at Christie's in April, 1865, and very high prices were realized for the work of the man who has left such a



A VERBAL DIFFICULTY.—*Irritable Captain.* "Your Barrel's disgracefully dirty, Sir, and it's not the first time; I've a good mind to——"

Private Flannigan. "Shure, Sor, I niver——"

Captain (Irish too). "Silence, Sir, when you spake to an Officer!"

3.—BY CHARLES KEENE. 1865.

rich legacy behind him for the benefit of all the world, a small part of which has been shown in the earlier chapters of this peep.



RURAL FELICITY.—*Scared Housemaid.* "Oh! Mum! 'adn't Master better go Round with the Lantern, there's a Moanin' Gipsy somewhere in the Back Garden!"

4.—BY CHARLES KEENE. 1865.

Mr. W. P. Frith, R.A., in his "Life" of John Leech, has recorded that, to the surprise and regret of all who knew of the immense mass



TO A GREAT MIND NOTHING IS IMPOSSIBLE.—*Paterfamilias in Ireland (who has been detained some time in the Station collecting his Large Family and Luggage).* "Why, confound you, you Fellow, what do you mean by telling me that you had a Conveyance that could take our whole Party of Ten, and getting me to send away the other Cabmen?"

Car-Driver. "Well, and Shure it's the Truth I tould yer 'anner. See, now, I'll take Six on the Kyar, an' as many runnin' afther it as ye like!"

5.—BY CHARLES KEENE. 1865.

of work produced by Leech, he was unable to leave even a moderate

fortune behind him, and Mr. F. G. Kitton, in his "Biographical Sketch of John Leech," states that the artist's generous disposition had led him

to undertake financial responsibilities which wore him down. Leech died at the early age of forty-six, and on the morning of his death it is recorded by Mr. Kitton that he said to his wife, "Please God, Annie, I'll make a fortune for us yet." The same writer states that Leech, who was the leading spirit of *Punch* for twenty years, earned the sum of £40,000 by his contributions to *Punch's* pages.

Leech's extreme sensitiveness no doubt helped to cause his early death, and on this score Miss Georgina Hogarth, the sister-in-law of Charles Dickens, once told me that she has seen John



TRICKS UPON TRAVELLERS.—*Town Boy (to Country Acquaintance)*. "Who are They! Why, Customers as 'ad their 'eads brushed off by Machinery, 'cos they wouldn't 'old 'em still while they was a bein' Shampooed!"

6.—BY CHARLES KEENE. 1865.

Leech affected nearly to tears by the imperfect reproduction of some of his work, which in those days had to be entrusted to the wood-engraver for reproduction. Also, Mr. Kitton mentions that Leech is



* Sarah the Housemaid, who is very fond of playing practical jokes on Jeames, has made a mistake on this occasion!

7.—BY CHARLES KEENE. 1865.

quoted as saying to a friend who was admiring a study in pencil, "Wait till Saturday, and see how the engraver will have spoiled it."



YOUNG, BUT ARTFUL.—*Frank.* "I say, Arthur, I wish you'd go and Kiss my Sister! There she is."

Arthur. "All right—what for?"

Frank. "Why, because then I could Kiss yours."

8.—BY DU MAURIER. 1865.

The "Biographical Sketch" of Leech also contains the following very interesting mention of Leech's own attitude towards his work, an



PRETTY INNOCENT!—*Little Jessie.* "Mamma! why do all the Tunnels smell so strong of Brandy?"

[*The Lady in the middle never was fond of Children, and thinks she never met a Child she disliked more than this one.*]

9.—BY DU MAURIER. 1865.

attitude that no one would suspect who looks only at the results on *Punch's* pages and elsewhere :—

Leech had a melancholy in his nature, especially in his latter years, when the strain of incessant production made his fine organization supersensitive and



EARLY PIETY.—*Matilda Jane (catching the Pastor after Sunday School).*
"Oh, Sir, please what would you charge to Christen my Doll?"

10.—BY CHARLES KEENE. 1865.

apprehensive of coming evil. Lord Ossington, then speaker, once met Leech on the rail, and expressed to him the hope that he enjoyed in his work some of the gratification which it brought to others. The answer was, "I seem to myself to be a man who has undertaken to walk a thousand miles in a thousand hours." . . . The brain busy when the hand was unoccupied, the mind abstracted and employed when the man was supposed to be taking holiday—even when at his meals. He began to complain of habitual weariness and sleeplessness, and was advised to rest and try change of air.



A POSER.—*Mr. Brown.* "That Wine, Sir, has been in my Cellar Four-and-Twenty Years come last Christmas! Four—and—Twenty—Years—Sir!"
Mr. Green (desperately anxious to please). "Has it really, Sir? What must it have been when it was new?"

11.—BY DU MAURIER. 1866.

This scanty reference to the personality of John Leech may be followed appropriately by the following fine appreciation of his work now quoted from the late P. G. Hamerton's charming book, "The Graphic Arts":—

When people see the woodcuts in *Punch*, by such artists as Leech and George du Maurier, they are apt to think of their technical merits, if even they happen to think of them at all, as belonging to the art of engraving on wood. Now, wood-engraving has its own merits, to which full justice shall be rendered in the right place, but we must say plainly here that in the cuts from Leech and du Maurier, wood-engraving is entirely a subordinate art, and that the whole artistic merit of these cuts (which the engraver is fortunate if he does not diminish) is the merit of good sound pen-drawing.

Again, because the contributors to *Punch* are witty men who make us laugh, we are only too apt to overlook the artistic qualities of their drawings; so that it would seem strange to many if I compared John Leech to the great serious masters of the pen, such as Raphael and Titian. Well, we know, of course, the mental distinction between a gentle satirist of modern life and an inventor



BAIN DE MER.—The Titwillows take a "Bang dy Fameel," or Family Bath. They meet some Table-d'hôte Acquaintances, consisting of an "Ancient Colonel of Cavalry in Retreat," and his Wife and Daughter, who offer to teach them the Principles of Natation. Mrs. T. doesn't like it at all.

12.—BY DU MAURIER. 1866.

of immortal beauty, but in such matters as the judicious use of the ink line in shading John Leech is comparable to Raphael, or to any artist who ever lived. . . . You will find that the pen-line [Leech's pen-line—J.H.S.] is made to convey a wonderful amount of truth, not only about the forms of organic and inorganic things, but about their local colour, texture, and substance. Leech's line was always wonderfully explanatory. Light and airy in one place, firm in another, sometimes clear and definite, sometimes intentionally confused, it described everything that came in his way more accurately than the paragraphs of our most laborious novelists, and with all his respect for various kinds of truth his drawings were never encumbered. It is an endless pleasure to follow the strokes of his pen, to see how they express everything he chooses, and with what modestly consummate science, the possession of a gentleman, not the display of a performer. His well-dressed ladies, his fashionables, and middle-class people, his sleek horses, rough Shetland ponies, donkeys, and Skye-terriers—all have their precisely appropriate appearance,

whilst even his landscape, subordinate though it be, is fully suggestive of English nature through all changes of season and weather.

From the next Volume, No. xlix, which completes the year 1865, are taken our present illustrations, Nos. 7, 8, 9, 10, and 13—illustrations Nos. 11 and 12 being representatives of the two *Punch* volumes for the year 1866.

This Volume xlix. contains Mr. Punch's obituary verses on Lord



THE ROYAL SALUTE.—Officer in charge of Battery (in a fever lest the Time of Firing should be a Second late). "Why, what are you about, No. 6? Why don't you serve the Sponge?"
Bombardier McGuttle. "Hoots Toots! Can na' a Body Blaw their Nose?"

13.—BY CHARLES KEENE. 1865.

Palmerston, who died October 18, 1865. Palmerston was always a prime favourite of Mr. Punch's—here are two of the verses :—

He is down, and for ever! The good light is ended.

In deep-dinted harness our Champion has died.

But tears should be few in a sunset so splendid,

And Grief hush her wail at the bidding of Pride.

* * * * *

Etc., etc., etc.

* * * * *

We trusted his wisdom, but love drew us nearer

Than homage we owed to his statesmanly art,

For never was statesman to Englishman dearer

Than he who had faith in the great English heart.

* * * * *

Etc., etc., etc.

In the earlier part of this article we have seen some excellent *Punch* cartoons in which Lord Palmerston was the leading figure, and a main cause of his great popularity at home and of his success

right up to the time of his death may have been (as Mr. Justin McCarthy says it was) that "he was always able with a good conscience to assure the English people that they were the greatest and the best, the only great and good, people in the world, because he had long taught himself to believe this, and had come to believe it." Palmerston honestly believed in his own nation, and that nation honestly believed in Palmerston.

In my collection of autograph letters there are two very interesting (unpublished) Foreign Office despatches written by Lord Palmerston, as Secretary for Foreign Affairs, to Lord Howard de Walden, the representative of this country at the Court of Lisbon. I quote some passages from one of these despatches, which relate to a difficulty with Portugal on a matter of tariff—this was prior to the Free-Trade policy of this country:—



AN AWFUL DESPOT. — *Recruit (appealingly).*
 "But, Sairgeant—"
Drill Instructor (taking him up with terrible abruptness and contempt). "But, Sairgeant!
 Not a War-r-d! Bah! I tell ye—ye can conceive nothin'—and yair Mind's made o' Dair-rt!"

14.—BY F. ELTZE. 1866.

F. O., 4 Feby., 1837.

MY DEAR HOWARD,

I do not know what we can do about the Portugueze Tariff. We may threaten and bully, but it is doubtful whether we can effectually retaliate; and the Fact is that in such matters Retaliation is merely hitting oneself a Second Blow, out of Revenge for a first Blow inflicted by somebody else. Every obstruction to commerce is an Evil, and the obstruction created by the high Duties of a foreign Country is aggravated, instead of being diminished, by the Imposition of high Duties at Home. We might raise the Duty on Portugueze wine; but that would only be imposing a Burthen on the Consumers of wine, and would afford no Relief to the Manufacturers whose goods have been burthened in Portugal, unless it forced the Portugueze to lower those Duties of which we complain; and perhaps the Measure might not succeed in accomplishing that effect.

However, we must try to get Robinson and some others to call upon us in the House of Commons to retaliate, and we must talk big, and say that we may be forced to do so.

* * * * *

Do you think there is any French Intrigue at the Bottom of all this? I should not be very much surprized if there were.

Etc., etc., etc.

This despatch not only illustrates the plain, blunt, common sense of Lord Palmerston, but it also gives us an insight as to the way things are managed behind the scenes: the Government was to put up "Robinson and some others" to cry aloud in the House of Commons for retaliation on Portugal, and then the Government was to "talk big" about being forced to retaliate on Portugal, and the effect of such big talk upon Portugal was, no doubt, to be duly watched. Did the "bluff" come off, I wonder?

Passing illustration No. 14—a very funny picture—we come to No.



This cartoon illustrates the joining of the United States with the United Kingdom by a submarine cable in the year 1866.

15.—BY CHARLES KEENE.

15, a cartoon by Charles Keene, which illustrates the laying of a new submarine cable between this country and the United States in the year 1866. This cartoon was published on August 11 of that year, and on July 27, 1866, the *Great Eastern* steamship had successfully completed the laying of this new cable to America, an earlier cable having broken in 1865, during the process of laying it, at a distance of 1050 miles from Ireland. A remarkable feat of seamanship and skill is mentioned by Mr. F. E. Bains in his book, "Forty Years at the

Post Office," concerning the broken cable that was replaced by the new cable to which our illustration No. 15 refers.

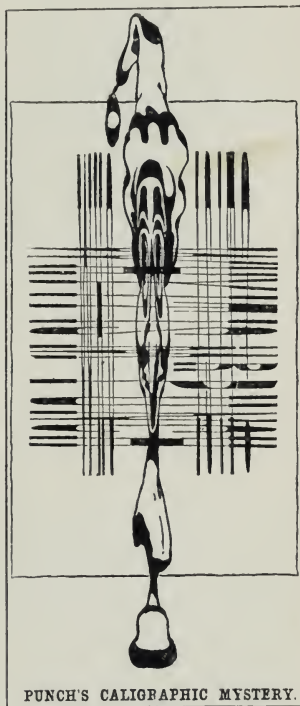
The broken cable lay in mid-ocean where the water was more than two miles deep. After the *Great Eastern* had done the work shown in Keene's cartoon, she was at once steamed back to where the former cable had broken, the huge ship was placed without hesitation over the broken cable of 1865, and a grapnel was let down. Almost at the first haul the cable was caught—in water over two miles deep!—and pulled on board. The electricians cut it, applied a speaking-instrument to the sound length, and after the silence of a year the wire awoke to life, and the Atlantic Company's office in Valentia, in Kerry, on the west coast of Ireland, spoke through the recovered wire to the *Great Eastern* in mid-ocean, 1050 miles distant. A ray of light waving to and fro in a darkened cabin was the reward they had toiled for and secured.

No. 16 is one of the series of Calligraphic Mysteries published by *Punch* in 1866. To read this, hold the page on a level with your eye.

Pictures 17 to 20 bring us to No. 21, which is Mr. Linley Sambourne's first contribution to *Punch*. This was published April 27, 1867, and it represents John Bright tilting at the mark "Reform" on the quintain, and being knocked down by the swinging bag of sand at the other end of the revolving bar. This refers to the defeated efforts of Bright (with Gladstone and others) to carry a Bill for electoral reform, which caused the resignation of the Liberal Ministry, and then Disraeli, as Conservative Leader of the House of Commons, carried the Reform Bill of 1867, and by so doing completely took the wind out of the sails of his political opponents.

Nos. 22 and 23 are by Charles Keene, who at this time (1867) had had for seven years a seat at the famous *Punch* dinner-table. Keene was an outside contributor to *Punch* from 1851 to 1860; he received his first invitation to "the table" on February 6, 1860.

Keene had the habit of working late at night, and Mr. G. S. Layard,



PUNCH'S CALIGRAPHIC MYSTERY.

16.—BY C. H. BENNETT. 1866.

in his "Life" of the artist, narrates that he was much disturbed by cats, which prowled and squalled about the window of his studio. Keene retaliated on the cats:—



THE PET PARSON.—*Aunt Constance.* "What, Beatrix, not Kiss Mr. Goodchild?"

Beatrix. "No! I won't."

Aunt Constance. "What! not when he Asks you himself?"

Beatrix. "No! NO!! NO!!!"

Chorus of Aunts. "What an Extraordinary Child!!"

17.—BY DU MAURIER. 1866.

Setting his wits to work, he contrived a toy weapon of offence, over which



INTELLIGENT PET.—"Ma, dear, what do they Play the Organ so loud for, when 'Church' is over? Is it to wake us up?"

18.—BY CHARLES KEENE. 1867.

the big man showed the boyish enthusiasm which was a characteristic through life. Mr. John Clayton remembers well paying him a visit soon after he had perfected this instrument, and finding him energetically practising, so as to arrive at an accuracy of aim. He dilated with much pride upon his ingenious invention. Breaking off the side pieces of a steel pen, he fastened the centre harpoon-shaped piece on to a small shaft. This he wrapped round with tow, and propelled by blowing from a tube into which it fitted. The electrifying effect produced by these missiles upon his victims, without permanently injuring them, delighted him vastly, and he described graphically how they would come

along the leads outside his window outlined *en silhouette*, and how the first moment they were struck by the little arrows they would stand for an instant stock still, whilst every hair on their bodies would stand out sharp and



FEARFUL ORDEAL FOR JONES.—Study of an Italian Signora, singing "*Roberto, tu che adoro.*" She is rapt in Dramatic Inspiration, and as she Sings she unconsciously fixes her ardent Gaze on the bashful Jones, who happens to be standing near. Jones's Agony is simply inconceivable.

19.—BY DU MAURIER. 1867.

separaté against the sky, like quills upon the fretful porcupine, and then how, with a yell, they would leap headlong out of sight into the darkness.

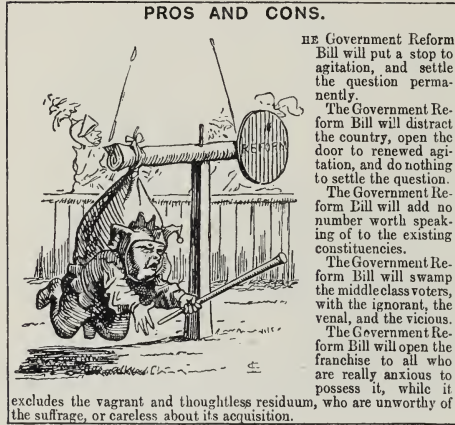


PHYSICAL STRENGTH V. INTELLECT.—Tom (who has been "shut up" by the Crichton-like accomplishments of his cousin Augustus). "I tan't Sing, and I tan't peak Frenss—but I tan Punss your 'ed!"

20.—BY DU MAURIER. 1867.

No. 24 is by E. J. Ellis, one of Mr. Punch's artists of thirty years ago, and No. 25 is by George du Maurier. This fantastic drawing is

one of a set illustrating poor Jenkins's nightmare, originating from a hansom-cab accident depicted by du Maurier in *Punch* for February 1, 1868. After letting his fancy play most extraordinary tricks, the artist concludes the set of pictures with one entitled "Jenkins's Nightmare finally resolves itself into a beatific vision of triumph and revenge."



21.—THIS SKETCH (FORMING THE INITIAL-LETTER T) IS MR. LINLEY SAMBOURNE'S FIRST "PUNCH" DRAWING. PUBLISHED APRIL 27, 1867.

of Trilby-lovers. You may see this "Little Billee" picture on page 89 of Volume liv. of *Punch*.



ARTFUL—VERY.—*Mary*. "Don't keep a Screougin' o' me, John!"
John. "Wh'oi bean't a Screougin' on yer!"
Mary (ingenuously). "Well, y' can i' y' like, John!"

22.—BY CHARLES KEENE. 1867.

the latter picture is evidently hesitating whether to "give away" the hunted hare who has just appealed to him for a merciful silence, and one would like to know how the incident ended—one's sympathies are certainly with the hare.

A very famous *Punch* joke is shown in No. 28. This "Bang went Saxpence" was drawn by Charles Keene, and published December 5, 1868. Even in its present reduced size the drawing shows very clearly the intense earnestness of expression of the returned Scot, who is narrating to his very seriously-interested friend the reason why he has so suddenly cut short his visit to



A PASSAGE OF ARMS.—*Hairdresser*. "Air's very Dry, Sir!"
Customer (who knows what's coming). "I like it Dry!"
Hairdresser (after a while, again advancing to the attack). "Ead's very Scurfy, Sir!"
Customer (still cautiously retiring). "Ya-as, I prefer it Scurfy!" [*Assailant gives in defeated.*]

23.—BY CHARLES KEENE. 1867.



EVIDENTLY.—*First Youth (aged five years)*. "Ah! But s'pose he was to Run Away?"
Second Youth (aged ditto). "Run Away? Why, bless you, a Child might manage him!"

24.—BY E. J. ELLIS. 1867.

London: "E-eh, it's just a ruinous Place, that! Mun, a had na' been the-erre abune Twa Hoours when—Bang—went Saxpence!!!"

Keene received inspiration from Scotland for many of his jokes, although he himself was an Englishman, born at Hornsey of English parents. Mr. Spielmann states in his "History of *Punch*," apropos of *Punch's* Scotch jokes:—

In the United Kingdom the joke-contributor is, as a rule, a disinterested person usually seeking neither pay nor recognition; and so far as his estimate bears upon the value of his contribution, it must be admitted that his judgment is generally sound. But of the accepted jokes from unattached contributors, it is a

notable fact that at least seventy-five per cent. come from North of the Tweed. Dr. Johnson, ponderous enough in his own humour, admitted that



Ever since poor Jenkins met with that Accident in the Hansom Cab last fortnight, his nocturnal Slumbers have been agitated by a constantly recurring Nightmare. He dreams that a more than usually appalling Cab-Horse bolts with him in Hanway Passage (Oxford Street); and cannot quite make out whether he is riding in the Cab, or whether it is he who stands, powerless to move, right in front of the Infuriated Animal.

25.—BY DU MAURIER. 1868.

“much may be made of a Scotchman if he be caught young;” and it is probable that to him, as well as to Walpole—who suggested that proverbial



DEAR, DEAR BOY!—*George.* “Oh! Shouldn’t I just like to see Somebody in that Den, Aunt!”

Serious Aunt. “Ye-es. Daniel, I suppose, dear?”

George. “Oh no, Aunt; I mean ‘Old Twigsby,’ our Head Master!!”

26.—BY CHARLES KEENE. 1868.

surgical operation—is owing much of the false impression entertained in England as to Scottish appreciation of humour and of "wut." . . . Certain



COCKNEY IN A FIX.—*The Hunted Hare (as plain as eye can speak).*
 "Oh, Sir, Please, Sir, Pray don't Holler! Give a poor Creature a Chance!"

27.—BY DU MAURIER. 1868.

it is that *Punch* is keenly appreciated in the North. In one of the public libraries of Glasgow it has been ascertained that it was second favourite of all the papers there examined by the public; and it has been asserted that in one portion of the moors and waters gillies have more than once been heard to say, "Eh, but that's a guid ane. Send that to Charlie Keene!"

Even a casual acquaintance with *Punch* will suffice to show the genuine humour of Scotch "wut," and in reading Mr. Spielmann's interesting statement just quoted, that at least 75 per cent. of the jokes accepted by *Punch* from unattached contributors come from North of the Tweed, we must bear in mind that these are the words of the leading authority on *Punch*, whose delightful



THRIFT.—*Peebles Body (to Townsman who was supposed to be in London on a visit).* "E—eh, Mac! ye're sune Hame again!"

Mac. "E—eh, it's just a ruinous Place, that! Mun, a had na' been the-erre abune Twa Hoours when—Bang—went Saxpence!!!"

28.—BY CHARLES KEENE. 1868.

"History" stands without a rival in all matters that touch the life and chronicles of Mr. Punch.

No. 29 is a cartoon by Tenniel which relates to an agitation in the year 1868 for granting to women the right to vote at Parliamentary elections. Mr. Punch's attitude in the matter is clearly seen, and the Revising Barrister (as *Hamlet*) exclaims to the female vote-claimant, "Get thee to a—*Nursery*, go! Farewell!"



REVISED—AND CORRECTED.

Revising Barrister (*Hamlet*). "Get thee to a—*Nursery*, go!
Farewell!" [Shakspeare (*slightly altered*).]

29.—THIS CARTOON BY TENNIEL RELATES TO AN AGITATION IN 1868 FOR GIVING TO WOMEN A VOTE IN PARLIAMENTARY ELECTIONS.

Despite a few notable exceptions, the male mind is now, as in 1868 when No. 29 was published, unable to see wisdom in granting the suffrage to women, and during a recent display of political activity in one of the London suburbs, an incident came to my knowledge which is closely akin to that depicted in No. 29.

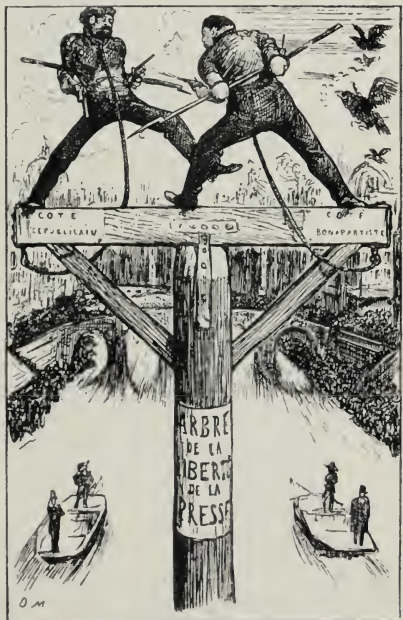
A worthy matron had, after much solicitation, consented to join the



A GENTLE VEGETARIAN.—"Morning, Miss! Who'd ever think, looking at us two, that you devoured Bullocks and Sheep, and I never took anything but Rice?"

30.—BY DU MAURIER. 1869.

Primrose League and to take an active part in the canvassing for votes that was in progress, and in the instruction of the working-man voter, including the guidance of him along the right path. Accordingly, this good lady set out one afternoon to make her first attempt to influence the working-man's vote. She herself, I ought to say, was of a decidedly "Conservative" habit, of the good old-fashioned rigid sort, with a vast reverence for cast-iron phrases and for dogmas of all kinds, and for any other sign of authority, with, also, a special tone in her voice for what she termed "the lower classes." This excellent dame walked bravely, though nervously, up to the door of an artisan's cottage, and on knocking was admitted and allowed to stand,



THE DUEL TO THE DEATH.—Suggested to French Journalists as being still *more* certain and satisfactory than their present method of settling *Political Differences*.

31.—BY DU MAURIER. 1869.

and somewhat haltingly expressed her views of the political situation to a brawny labourer, who, at his ease, sat smoking. When the exhortation came to an end—there had been no interruption from the man—the labourer quietly turned his head towards the Primrose dame and ejaculated, "W'y don't yer go 'ome and mend yer children's socks?"



A LITTLE CHRISTMAS DREAM.—Mr. L. Figuier, in the Thesis which precedes his interesting Work on the World before the Flood, condemns the practice of awakening the Youthful Mind to Admiration by means of Fables and Fairy Tales, and recommends, in lieu thereof, the Study of the Natural History of the World in which we live. Fired by this Advice, we have tried the Experiment on our Eldest, an imaginative Boy of Six. We have cut off his "Cinderella" and his "Puss in Boots," and introduced him to some of the more peaceful Fauna of the Preadamite World, as they appear Restored in Mr. Figuier's Book.

The poor Boy has not had a decent Night's Rest ever since!

32.—BY DU MAURIER. 1868.

The dame turned tail, hurried home, and declared that nothing should ever again induce her to go canvassing among the lower classes. The man had said to her, with good effect, what Mr. Punch's "Revising Barrister" says in No. 29, although not in Shakespearean phrase: "Get thee to a—Nursery, go! Farewell!"

No. 30 is a rather disconcerting picture for vegetarians to contemplate, and No. 31 is another drawing by du Maurier, that shows French



AWFUL SUMMUT—That Tummas met as he was a-comin' Whoam—"Ta looked like a Man a Ridin' pon Nawthin' !'

33.—SUGGESTED TO CHARLES KEENE BY THE HIGH BICYCLE OF 1869.

journalists how they may make sure of a fatal end to a duel, and at the same time delight a large audience. *Vive l'honneur!*



TO SUFFERERS FROM NERVOUS DEPRESSION.—It's very well to go down for Six Weeks into the Country by yourself, to give up Tobacco and Stimulants, and to Live the Whole Day, so to speak, in the Open Air ; but all this will do you no Good, unless you Cultivate a Cheerful Frame of Mind, and take a Lively View of Things.

34.—BY DU MAURIER. 1869.

No. 32, also by du Maurier, is a remarkable piece of fantastic imagination prompted by M. Louis Figuier's work on the World before

the Flood, and illustrating the effect upon the artist's young son of the treatment advocated by Figuiet.



EMBARRASSING.—*Nervous Spinster* (to wary *Old Bachelor*). "Oh, Mr. Marigold, I'm so Frightened! May I take hold of your Hand while we're going through this Tunnel?"

35.—BY CHARLES KEENE. 1869.

the work and with its peculiar and almost uncanny quality of applicability to current events. Perhaps one cause of Mr. Punch's freshness and vitality, even in his volumes of many years ago, may be that he singles out for illustration, in his cartoons especially, those incidents of national or social life which are part and parcel of the actual life of nations or of society, and which, therefore, have a constant tendency to recur in a later generation. Be this as it may, it is a fact that, look where you like in the back volumes of *Punch*, you are sure to see a strong cartoon that stands out quite

Charles Keene shows in No. 33 the startling effect upon a countryman who, in 1869, met at dusk in a quiet lane an "awful summut," which closer inspection would have shown to be a man riding a high spider bicycle—a sight not then familiar to the countryman.

The two volumes of *Punch* for the year 1869, which are here represented by ten pictures, including Nos. 34 to 40, contain some cartoons which illustrate the perpetual freshness of Mr. Punch's ideas. Over and over again, as one looks through the volumes of *Punch*, one is impressed by the vitality of



Philanthropic Coster (who has been crying "Perry-wink-wink-wink!" till he's hoarse—and no buyers). "I wonder what the po'r unfortunate Creeters in these 'ere Low Neighb'hoods do Live on!"

36.—BY CHARLES KEENE. 1869.

as fresh as if it had just been drawn to illustrate a topic of the present day.



Little Biffin, who in his Early Days has had a deal of Experience in White Mice, invents a Velocipede, Airy, Light, Commodious, and entirely free from Danger.

37.—BY DU MAURIER. 1869.

For example, one turns over the leaves of volume lvi. (January to June, 1869) and finds a Tenniel cartoon entitled "Prevention Better



NATURE'S LOGIC.—*Papa*. "How is it, Alice, that *you* never get a Prize at School?"

Mamma. "And that your Friend, Louisa Sharp, gets so Many?"

Alice (innocently). "Ah! Louisa Sharp has got such Clever Parents!"

[*Tableau*.]

38.—BY DU MAURIER. 1869.

than Cure," illustrating the application of the "cat" to the shoulders of a ruffian of that Hooligan type of roughs who have quite lately been unpleasantly active.

A few pages further on (January 30, 1869) in that volume you see a powerful Tennial entitled "The Chambermaid of the Vatican," who

says, as she looks over the stair-rail towards a group of very advanced High Church clerics, "I've warmed their beds for 'em; why don't they light their candles, and follow me?" (to Rome). Only the other day, we read in the newspapers of Rome's exultation over the present unhappy dissensions in the Anglican Church, arising from the same cause that in 1869 prompted Tennial to draw this cartoon.



ON THE FACE OF IT.—*Pretty Teacher*. "Now, Johnny Wells, can you tell me what is Meant by a Miracle?"

Johnny. "Yes, Teacher. Mother says if you dun't Marry new Parson, 'twull be a Murracle!"

39.—BY CHARLES KEENE. 1869.

Turn over a few more pages and you see, apropos of swindling company-mongers, a ruined shareholder supporting his grief-stricken wife as he says to her in court, "Yes, they are committed for trial; but we, my child, to *Hard Labour for Life!*"

Comment is unnecessary as to the applicability of this cartoon of 1869



"Now then! you be Off!!" "What!! you Won't!!" "Then Stay where you are!!"
"I shan't!" "No!!"

40.—BY DU MAURIER. 1869.

to the company-promoting events of present times, to which the Lord Chief Justice has lately referred in terms of unmeasured censure.

We turn to the last volume for 1869 (July to December), and passing over many cartoons that actually speak to us of present-day affairs, we see on page 99 (September 11, 1869) a Tenniel entitled "Well rowed, All!" with the umpire (Mr. Punch) saying to the two oarsmen, John Bull and Jonathan, who are just shaking hands after a race at Henley, "Ha, dear boys! You've only to pull together, to lick all the world!"

The fact is that Mr. Punch is at the least a threefold personality—a clean wit, a fine artist, and a prophet who "sees" true.

PART VI.

1870 TO 1874.

WHAT a very clever drawing Charles Keene's picture in No. 1 is! Although in this small facsimile the effect is not so good as in the much larger *Punch* drawing, it is really wonderful to see, even here, how this picture actually tells us of the exact surroundings of this journey by "the last 'bus" into a London suburb. The nip of the night air is felt as one looks



THE LAST 'BUS.—*Landlord*. "What are yer Goin' to 'ave, Gen'lemen?"
Driver (shivering). "Well—Bless'd if I ain't Famished! I should Like—Is there Time for a 'Rabbit'?" Who 'ave yer got Inside, Bob?"
Conductor (aloud). "Oh, all Respectable, 'Igh-minded, Well-to-Do People! Wouldn't 'ave no Objection, I'm sure!!"
[Who could be "disagreeable" after this?

I.—BY CHARLES KEENE. 1870.

at this picture, and the cold darkness ahead of the cheery inn is as real as the attitudes of the passengers huddling together inside the 'bus, on the box-seat of which is a half-frozen grumpy man by the side of the driver, who wants a "Welsh rabbit," while a fat-faced and artful conductor conciliates the *inside* passengers, at any rate, by his emphatic assertion that they are "all respectable, 'igh-minded, well-to-do people," who "wouldn't 'ave no objection, I'm sure," to the delay caused by compliance with the driver's wish to have a "rabbit."

Look, too, at the patient weariness of the horses, so wonderfully expressed by that part of the near-side horse which is visible, and by the blinker of the other horse which is on an exact level with the blinker of the near-side horse ; there was no spirit left in this pair for head-tossing or shaking, and this close accord in the condition of *both* the horses was cleverly suggested by Keene when he drew the blinker on the off-side horse, which is all that can be seen of him.

And all the effects of this picture are got by black lines drawn on a plain surface—probably on a block of wood, for in the year 1870, when No. 1 was published, Keene was putting his finished work direct on to the block, not on the paper which he used in later years when photographic processes altered the conditions of first production by the artist on to the actual wood block, which was then cut by the engraver.

To even the ordinary observer of this picture, its atmospheric and detailed effects do seem specially wonderful—got as they were got by deftly placed black lines, made, it is very likely, by a bit of pointed wood tied to the end of a penholder—but *Charles Keene held the penholder.*



Little Ada. "I wish I'd got Teeth like yours, Aunt Lizzie ; it would be so Nice to Take 'em out to Play with !"

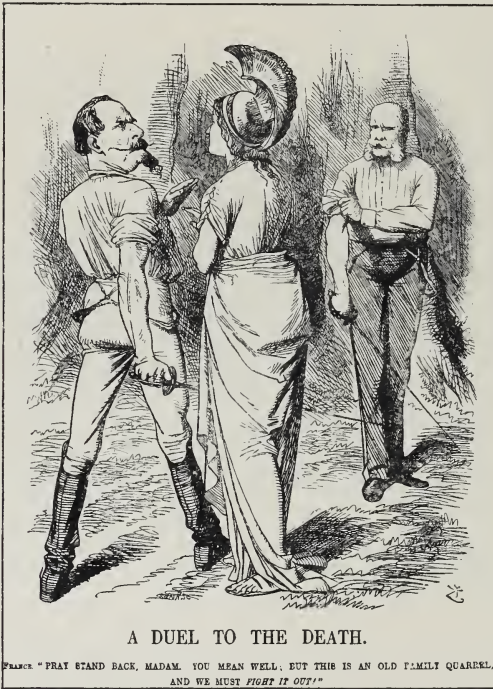
2.—BY CHARLES KEENE. 1870.

Look, in No. 2, at the expression on the gentleman's face who is doing a discreet throat-cough on to the top of his hat, as, with eyes cast down, he tries to look unconscious of the appalling wish just uttered by the sweet child to her aunt Lizzie, the gentleman's hostess—Charles Keene again—inimitable, is it not ?

Then in Nos. 3 and 4 are two finely conceived cartoons drawn by Sir John Tenniel, who has never failed to do full justice to a good cartoon-idea, whether the conception come from himself or from the combined forces of the *Punch* table, at which once a week the forthcoming cartoon is discussed and arranged. These two cartoons touch the Franco-German War of 1870 : in No. 3, published July 23, 1870, Britannia tries to prevent the duel between Napoleon III. and the German Emperor, William I. (then merely King of Prussia) ; but the Frenchman puts Britannia back with the words, "Pray stand back,

Madam. You mean well, but this is an old family quarrel, and we must *fight it out!*" Napoleon III. simply forced this war on Prussia, upon a frivolous pretext, and by so doing delivered himself and his country into the hands of his enemy: stiff-backed Bismarck must have smiled a grim smile on the other side of the Rhine when, on July 16, 1870, the deluded French Emperor declared war against Prussia.

In July, France's shout was "à Berlin! à Berlin!" but so delusory

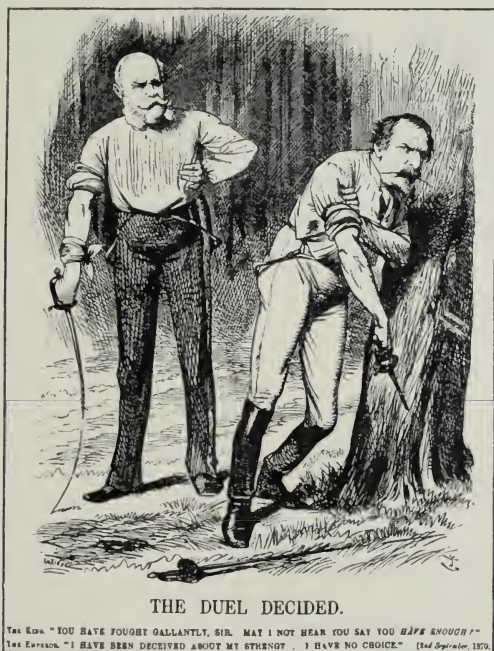


3.—BRITANNIA'S ATTEMPT TO PREVENT THE FRANCO-GERMAN WAR. BY SIR JOHN TENNIEL. JULY 23, 1870.

were the French official accounts to Napoleon III. of the might of his battalions, that at once France had to act on the defensive against the sturdy, well-handled Prussians, who tramped, tramped, tramped across into France and drove the Frenchmen back at all points. In less than two months after Tenniel drew No. 3, he was called upon to show in cartoon No. 4 (published September 10, 1870) the result of the duel between the two men. The date inserted in the corner of No. 4, "2nd September, 1870," refers to the surrender on that day of the Emperor Napoleon, with his army of 100,000 men, at Sedan. We

see in this cartoon the beaten Frenchman staggering against the tree as he groans out, "I have been deceived about my strength! I have no choice," in reply to the King of Prussia's words, "You have fought gallantly, sir. May I not hear you say you *have enough?*"

An amusing echo of the then prevalent war-feeling is given by du Maurier in No. 5. Charles Keene illustrates a good Scotch joke in No. 6; and, glancing at No. 7, we see in No. 8 an interesting example of Mr. Linley Sambourne's early style, very different from the Sambourne drawings of to-day, which have for so long a while been one



4.—BY SIR JOHN TENNIEL. SEPTEMBER 10, 1870.

of the best-liked features of *Punch*. This early Sambourne drawing illustrates the rivalry in 1871 (and more recently than then) between the smashing-force of big guns and the resistive-power of armour-plates. The gun seen here has just beaten the armour-plated target, and is receiving with a pleased grin the congratulations of the artillery officer, who shakes the "hand" of the victorious big gun.

Pictures 9, 10, and 11 bring us to a very funny joke in No. 12, and after the next two, Nos. 13 and 14, we see a powerful cartoon by Tenniel entitled "Suspense." This No. 15, in which Britannia holds



A DEGENERATE DAUGHTER.—*Shuddering Wife of Charlie's bosom.* "Promise me, Charlie dear, O promise me, that you'll never go and let yourself be Organized into a Soldier! and that if ever the Enemy wants to come and take England, you and I and Maud and Baby will Fly to other Climes, and Let Him!!!"

His Mother-in-Law. "Don't talk such Unwomanly Nonsense, Matilda! Why, if ever the Foreign Invader dared to set his Foot on British Ground, it would be some Compensation, at least, to me, to Know that my Husband was among the very first to Confront the Foe!"

5.—BY DU MAURIER. 1870.

her breath in suspense as she gazes at the closed door of a sick-room,



CHRISTMAS OVER THE BORDER.—*Southerner (forgetting that Christmas Day falls on Sunday this year).* "Good morning, Mr. Scarebrain. A Merry Christmas."

The Rev. Mr. S. "E—h, Mon! That's nae a fitting Ae'jective to pit afore the Sabbath!!"

6.—BY CHARLES KEENE. 1870.

relates to the struggle for life of the Prince of Wales when, in December, 1871, he was attacked by typhoid fever. At the date of this cartoon, December 23, 1871, the Prince's life was almost despaired of. But the Prince lived, and on March 2, 1872, Tenniel gave us, in *Punch*, another sequel-cartoon, a great double-page one of happy omen, showing the "Thanksgiving" at St. Paul's Cathedral on February 27, 1872.

Pictures 16, 17, and 18 are all by George du Maurier. The little boy in No. 16 rushes to his mother terrified by the frightful grin of the beach-minstrel and by

his strident "threat"—"O let me Kiss him for his Mother!" No. 17 is rather funny, and in No. 18 the old gentleman is very cleverly drawn, concerning whom startled Tommy asks his mother, "Does that Old Genkleman bite, Mamina?"

There is a lot of good sense, as well as much fine artistry, in Sir John Tenniel's cartoon No. 19—"The Real Cap of Liberty." The British Lion, holding a crown in one hand, with the other knocks a republican cap from the head of an artisan depicted as a donkey, exclaiming, "What can that *cap* promise, that my *crown* doesn't perform? Eh, stoopid?" *Punch* is always so sensible: a bit "robust," sometimes, in his plain words, as, for example, when, in October, 1898, he boldly gave vent to the feelings of ninety-nine men out of a hundred, and by his literal expression of public feeling had a



DESPERATE CASE!—M.A. (endeavouring to instil Euclid into the mind of Private Pupil going into the Army). "Now, if the Three Sides of this Triangle are all Equal, what will Happen?" Pupil (confidently). "Well, Sir, I should Say the Fourth would be Equal too!!"

7.—BY CHARLES KEENE. 1871.

dissentient gentleman's umbrella struck through the glass of his famous window at 85, Fleet Street.

You will see in No. 19 that the "donkey" holds a paper in his right hand labelled; "Great * * * * [H]ole in the Wall." Being not quite clear as to the meaning of this paper, I asked Sir John Tenniel to explain this point, which only the lapse of years has rendered indistinct. Sir John wrote, "I fancy that the paper in the ass's hand merely indicates a 'great' meeting to be held at 'The Hole in



GUNS VERSUS TARGETS.

8.—BY LINLEY SAMBOURNE. 1871.

the Wall,' a low typical public-house, frequented by a particular class of 'republican' agitators."



BRUTUM FULMEN [A HARMLESS THUNDERBOLT]. — *Old Gentleman.*
 "Now, you Children, I'll tell you what it is; if you make any more Noise in Front of my House, I'll Speak to that Policeman."
Chorus of Juveniles (much tickled). "That P'liseman! Lor', we ain't Afeerd of 'Im! Why, that's Father!"

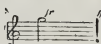
9.—BY DU MAURIER. 1870.

These words by Sir John explain the paper in the ass's hand, and



"WHILE BREATHING CHANTERS PROUDLY SWELL." — *Scott.*

Mr. McSkirliguy (beguiling the time with some cheerful pibrochs on his national instrument.)



Mr. Southdown (travelling north with his Family by the Night Mail). Dear, dear, dear! What a Shame they don't Grease the Wheels of these Carriages! I can't get a Wink of Sleep! (Mrs. S. groans in sympathy.) I declare I'll Complain to the Directors."

10.—BY CHARLES KEENE. 1871.

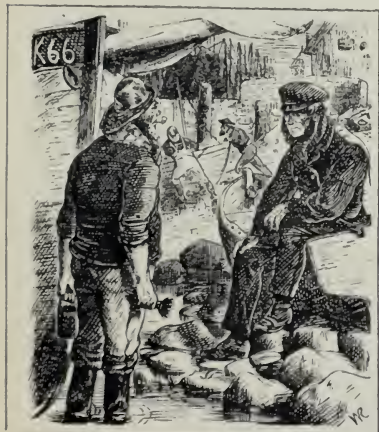
the general *motif* of the cartoon is, of course, a thoroughly sensible



BEHIND THE SCENES (the bachelor friends of Benedick have just taken their departure).—*Benedick* (who has married Money, and still smarts under some of the consequences). "O, I say, Mary Ann, I wish to Goodness you wouldn't Pet me in Public. I don't so much Mind it—when we're Alone, but before a Lot of Fellows, hang it all, you Know!"
Mary Ann (who is up in Mr. Anthony Trollope). "And why not, my Phœbus? Should not a Woman Glory in her Love?"
Benedick. "O, Bother!—"

11.—BY DU MAURIER. 1871.

statement, based on the silly republican fads which from time to time crop up, even in this country.



COMMERCIAL INSTINCT.—*Dugald*. "Did ye hear that Sawney McNab was ta'en up for Stealin' a Coo?"

Donald. "Hoot, toot, the Stipit Bodie! Could he no Bocht it an' no Paid for't?"

12.—BY W. RALSTON. 1871.



RATHER INCONSIDERATE!—*Policeman* (suddenly, to Street Performer). "Now, then! just you Move on, will yer?"

13.—BY DU MAURIER. 1871.



A GENERAL SALUTE.—*Captain Dyrngwell, 1st R.V. (sotto voce).* "Now, what the Dooce can these Sympson Gals mean by looking in that ridiculous Manner?"

14.—BY W. RALSTON. 1871.



SUSPENSE.

15.—WHEN THE PRINCE OF WALES WAS HOVERING BETWEEN LIFE AND DEATH. BY TENNIEL. DECEMBER 23, 1871.

The drawing of this cartoon is very fine.

The bit of social satire in No. 20 is by du Maurier ; and he also



A VOICE FROM THE SEA.—"O let me Kiss him for his mother!"

16.—BY DU MAURIER. 1872.

drew No. 21, where the little girl, who has for the first time discovered that even a kitten's paws are not always the velvet they seem to be,



A VALUABLE ACQUISITION.—*Dutiful Nephew.* Oh, Uncle, I thought you wouldn't mind my bringing my friend Grigg from our Office. He ain't much to Look at, and he can't Dance, and he don't Talk, and he won't Play Cards—but he's *such* a Mimic!! To-morrow he'll imitate you and Aunt Betsy in a way that'll make all the Fellows Roar!!!"

17.—BY DU MAURIER. 1872.



ZOOLOGICAL.—*Little Tommy Trout* (who has never seen a Respirator before). Does that Old Gentleman Bite, Mamma?"

18.—BY DU MAURIER. 1872.

exclaims, in some dismay, "O dear me! Has Tittens dot *pins* in their toes, I vunder?"

The cartoon in No. 22 is very pithy. Mr. Punch, Mr. Gladstone, and Cousin Jonathan squat, as North American Indians, round a fire, and they are trying to smoke the Pipe of Peace, and so to arrange the dispute between us and the United States that years ago dragged on



19.—BY TENNIEL. 1871.

over the *Alabama* claims for compensation made upon us by the United States.

But Jo-na-than (*The Downy Bird*) is offering to Wil-yum-ew-art (*The Cheerful Rock*) a Peace-pipe "loaded" to the tune of £200,000,000 damages, said to have been caused to the interests of the Northern States of America during the war in 1863-65 with the Southern States by our action in letting the warship *Alabama* and other Southern cruisers leave British dockyards and ports to inflict damage

upon the shipping, etc., of the Northerners. But Wil-yum-ew-art doesn't see it: he won't take that Peace-pipe: he says, indeed,



CEREMONY.—“Well, good-bye, dear Mrs. Jones. I hope you will Excuse my not having Called—the Distance, you know! Perhaps you will kindly take this as a *Visit*?”
 “Oh, certainly! And perhaps *you* will kindly take this as a *Visit Returned!*!”

20.—BY DU MAURIER. 1872.

“That is no Peace-pipe! Thy Cousin cannot smoke *that!*” And then Roo-ti-tooit, (*Punch* on the right) chips in with the suggestion, “Hath not our Cousin, ‘the Downy Bird,’ been at the fire-water of the Pale Faces?”

The claim for £200,000,000 was of course utterly preposterous; and passing the *Punch* pictures Nos. 23, 24, 25, and 26, we see in No. 27 a very pleasing cartoon by Tenniel, entitled “The Loving Cup,” with the words, *In this we bury all unkindness!*

This cartoon relates to the settlement of the *Alabama* claims for the relatively small amount of £3,100,000, the figures written round the edge of the cup which John Bull is very genially handing to the charming



EXPERIENTIA DOCET.—“O dear me! Has Tittens dot *Pins* in their Toes, I vunder!”

21.—BY DU MAURIER. 1872.



SMOKING THE "CALUMET."—Jo-na-than (*The Downy Bird*). "Come, my Cousin! Let us smoke the Peace-pipe!"

Wil-yum-ew-art (*The Cheerful Rock*). "That is no Peace-pipe! Thy Cousin cannot smoke that!"

Roo-ti-tooit (*The Wise Buffalo*). "Hath not our Cousin 'The Downy Bird' been at the fire-water of the Pale Faces?"

22.—A REFERENCE TO THE EXORBITANT "ALABAMA" CLAIMS.
BY TENNIEL. 1872.



GENTLE PATERNAL SATIRE.—*Irate Parent*. "O! Yer don't want to go into Business, don't yer! O! Yer want to be a Clerk in the Post-Office, do yer! Post-Office, indeed! Why, all *you're* fit for is to Stand Outside with your Tongue hout, for People to Wet their Stamps against!"

23.—BY DU MAURIER. 1872.

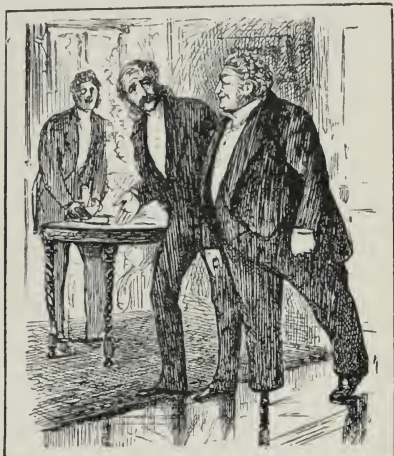
female representative of the United States, whence have come to these islands during the years which now separate us from the year of this cartoon, 1872, so many other charming female representatives of the United States, to make their homes with us.

Nos. 28 and 29 give us a Scotch and an Irish joke drawn by Keene; No. 30 is one of du Maurier's "socials," and No. 31 is an amusing English joke by Keene.

The *Punch*-period at which we are now peeping—the years 1870-74—is rich in cartoons of much interest, a few of which I am

able to show here, while many others must be omitted. But there is one cartoon which must be mentioned on account of its unique interest, although I have no space to show it.

On July 29, 1871, *Punch* published a cartoon by Tenniel entitled "Ajax defying the Lightning," which relates to a remarkable instance of the Royal Warrant being made use of, at Mr. Gladstone's instigation, to checkmate the House of Lords upon an important measure abolishing the purchase of commissions in the Army. In the cartoon, Gladstone is depicted as Ajax who grasps in his hand a roll labelled "No Purchase," and defies the forked lightning issuing from a group of angry Lords, as he supports himself on a great rock labelled "Royal Warrant." The explanation of this famous departure from usual Parliamentary procedure is as follows:—



"HONESTY IS THE BEST POLICY."—*Host* (really in agony about his polished inlaid floor). "Hadn't you better come on the Carpet, Old Fellow? I'm so afraid you might *Slip*, you know."

Guest. "Oh, it's all right, Old Fellow—Thanks There's a Nail at the End, you know!"

24.—BY DU MAURIER. 1873.



A WARNING TO ENAMOURED CURATES.—*Young Lady*. "And so Adam was very Happy! Now, can you Tell me what great Sorrow fell on him?" *Scholar*. "Please, Miss, he got a *Wife*!"

25.—BY DU MAURIER. 1872.

Gladstone on his accession to power in 1868 resolved to include in his list of reforms the abolition of the purchase of commissions in the Army, a system which prior to that date had been pronounced injurious by various Liberal politicians. On July 3, 1871, the Bill passed its third reading in the House of Commons, and then the Conservative peers in the Lords determined to oppose the scheme of abolition—and they of course had a majority in the Lords.

Suddenly, and while the Lords were preparing to upset the Bill, Gladstone announced that as the system of purchasing commissions in the Army was the creation of Royal regulation, he had advised the Queen to cancel the Royal Warrant which made purchase of commissions legal! This smart move by Gladstone was carried into effect, and the Lords were completely sold.



"BLOOD IS THICKER THAN WATER."—What is the Matter, De Mowbray? You seem Sad and Depressed!"

"How can I Help it, my dear Fellow? It's the Anniversary of a sad Event in our Family. Young Aubrey de Mowbray (a Younger Son, but a true De Mowbray) fell this Day, by the Hand of a low-born Saxon, at the Battle of Hastings!" [*De Mowbray weeps.*]

26.—BY DU MAURIER. 1873.

But smart and successful as was this move of Gladstone's, Mr. Justin McCarthy, who has a long account of this measure in his "History," records that "the hearts of many sincere Liberals sank within them as they heard the announcement of the triumph." The dodge of using the Royal Prerogative to help the Ministry out of a hole was considered even by some of Gladstone's own adherents

to be an unwise step, for as the poor baffled Lords themselves stated in their resolution passing the unwelcome Bill, the Government had succeeded "by the exercise of the prerogative and without the aid of Parliament"—a risky thing for any Ministry to do, thus in serious legislation to put the Royal Prerogative above the procedure of Parliament.

Thus, the important measure abolishing the purchase of commissions in the Army was obtained by the exercise of the Royal Prerogative, not by ordinary Parliamentary procedure; and, strangely enough, this abnormal course was taken by a Liberal Premier, who, moreover, was not a special favourite of the Lady who held—and holds—the Royal Prerogative.

Picture 32 is by Charles Keene. How wonderfully true is the facial



27 — THE SETTLEMENT OF THE "ALABAMA" CLAIMS WITH THE UNITED STATES.
BY TENNIEL. SEPTEMBER 28, 1872.



LIKES HIS MONEY'S WORTH.—*English Passenger (by the Night Mail North).* "Confounded Tedious Journey, this!"
Scotch Passenger. "Tejious! Sae it ought to be! (With a groan.)
Two Pun' Twelve and Saxpence, Second Class—Maunstr's!!"

expression of the "Contemplative Villager" who, as he leans on the wooden paling, slowly turns his head towards the Rector with the reply



"RELAPSE."—*Squire*. "Why, Pat, what are you doing, Standing by the Wall of the Public-House? I thought you were a Teetotaller!"
Pat. "Yes, yer Honour. I'm just listenin' to them Impenitent Boys Drinking inside!"

29.—BY CHARLES KEENE. 1873.

to the Rector's praise of his fine pig, "Ah, yes, Sir, if we was only, all of us, as Fit to Die as him, Sir!"



AN EXTINGUISHER.—*Forward and Loquacious Youth*. "By Jove, you know, upon my Word, now—if I were to See a Ghost, you know, I should be a Chattering Idiot for the Rest of my Life!"
Ingenuous Maiden (dreamily). "Have you Seen a Ghost?"

30.—BY DU MAURIER. 1873.

The cartoon by Tenniel in No. 33, a delightful piece of drawing, represents Germany carrying off from France the war indemnity of

£200,000,000. The verses which, in *Punch*, accompany this cartoon are headed—



"HOIST WITH THEIR OWN PETARD."—*Stern Examiner*. "For instance, Sir, I should like to hear a Text from you."

Cheeky Commoner. "Well, fact is I haven't loaded my Memory with Texts. But in the Apocrypha (*sic*) there's mention that 'round about were four great Beasts'—"

[Plucked.]

31.—BY CHARLES KEENE. 1873.

VERDUN EVACUATED.

Invaders' tread is off thy soil, fair France.

Thou, scowling with just hate, behold'st them go,

Indignant at unmerited mischance,

Which brought on thee unutterable woe.

Etc., etc., etc.



A RUSTIC MORALIST.—*Rector* (*going his Rounds*). "An uncommonly fine Pig, Mr. Dibbles, I declare!"

Contemplative Villager. "Ah, yes, Sir, if we was only, all of us, as Fit to Die as him, Sir!!"

32.—BY CHARLES KEENE. 1873.

Now she retires, and leaves thee to repair
 Thy ruins, and thy shattered strength restore ;
 To brood upon revenge : *or to beware*
Thy neighbours of assailing any more.

Verdun, a town in France, is also a first-class fortress, one of those forts which the Germans occupied with their troops after the end of the war as security for the payment of the big indemnity which, in our



33.—THE PAYMENT TO GERMANY BY FRANCE OF THE INDEMNITY OF £200,000,000.
 BY TENNIEL. SEPTEMBER 27, 1870.

cartoon, Germany is carrying away in a bag, and which France got together in a marvellously short time.

I have italicized the concluding words of the verse just quoted: friendly as we were to France when she was getting the worse of the fight, we yet did not lose sight of the fact that it was France who sought the war, not Germany. How significant these italicized words of the year 1873 read to us of the present day! Will the internal troubles of France, which were largely responsible for that rash war, cause *Punch*

in the twentieth century to repeat those words so pregnant of meaning to France—*"Beware thy neighbours of assailing any more"*?

Pictures 34, 35, and 36 are by du Maurier, and No. 37 is by Charles Keene. The cunning artist, who here shows to us a portly old gentleman struck with wonderment at the idea that he was originally a "Primordial Atomic Globule," has deftly suggested by the shape and the development of the old gentleman's tummy that he has indeed evolved from a globular ancestry, atomic or otherwise—probably otherwise.

In No. 38 Keene playfully



A TEMPTING INDUCEMENT.—*Cheerful Agent for Life Assurance Company.* "The Advantage of our Company is, that you do not Forfeit your Policy either by being Hanged or by committing Suicide! Pray take a Prospectus!"

34.—BY DU MAURIER. 1874.



THE LINE MUST BE DRAWN SOMEWHERE!—*My Lady.* "And why did you Leave your last Situation?"

Sensitive Being. "Well, my Lady, I 'adn't been in the 'Ouse 'ardly a Month when I hascertained as the Ladies of the Family 'ad never even been Presented at Court!"

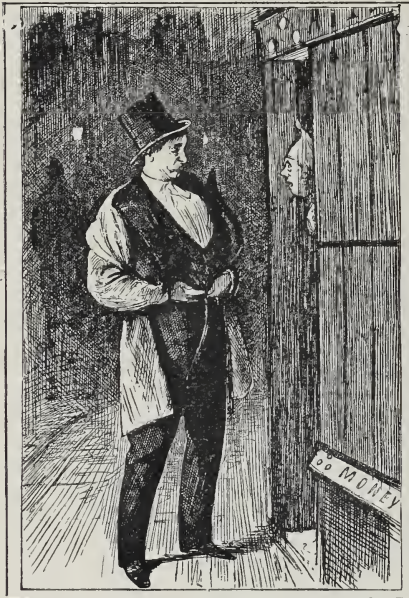
35.—BY DU MAURIER. 1873.

suggests a bicycle corps for the army, little thinking when, in 1874, he drew this picture, that in less than twenty years his idea would become actual fact.

Du Maurier satirizes in No. 39 the æsthetic craze of 25 years ago. Absurd as was this craze, yet when its extravagances had died away, the movement did useful work in bringing to persons, homes, and furniture a condition of rational æstheticism that had been wanting for too long. Moreover, even if the æsthetic craze did nothing else, we have to thank it for one of the most delightful of the Savoy operas.

The excellent joke in No. 40 would not appeal to us if we had phonetic spelling, for the point of it is in the different spelling of two same-sounding words—*Law* and *Lor*—a trivial difference in spelling which gives great point to this very clever drawing by Keene.

In the last year of this Punch-period, 1874, was published on February 14 a Tenniel cartoon entitled "Degenerate Days." This cartoon relates to a very famous reform carried by Gladstone in 1872—The Vote by Ballot at Parliamentary Elections. In the cartoon (not included here) an enraged publican says to a bleary "Free and



VINOUS LOGIC.—Respectable Pawnbroker (roused from his Slumbers at 3 a.m. by repeated Knockings at his Door. "Well! What is it?")

Ebriosus. "Whatsh the Time?"

Respectable Pawnbroker. "What! Do you mean to Say you've got me out of Bed at this Time o' Night to ask me such a Fool's Question as that?—Police! Police!!"

Ebriosus. "Well, hang it, Governor—(hic!)—you've got my Watch!"

36.—BY DU MAURIER. 1874.

Independent Voter" who is in his bar—"Call this a General Election? Why, it's all over in about a fortnight, and——" . . . "And not a fi'-pun-note among 'em," adds the half-drunken voter.

This general election early in 1874 was the first to take place under the new Vote-by-Ballot Act, previously carried by Gladstone, who in January, 1874, suddenly decided to dissolve Parliament, and to seek for a restoration of the waning Liberal power in the Commons.

"Mr. Gladstone had surprised the constituencies," writes Mr.

Justin McCarthy. "We do not know whether the constituencies surprised Mr. Gladstone. They certainly surprised most persons,



"MATTER!"—Portly Old Swell (on reading Professor Tyndall's Speech.) "Dear me! Is it possible!" Most 'xtr'ord'nary!—(throws down the Review)—that I should have been originally a 'Primordial Atomic Globule'!"

37.—BY CHARLES KEENE. 1874.

including themselves. The result of the election was to upset completely the balance of power. In a few days the Liberal majority was gone."



MORE ECONOMY.—A hint to "Government." A cheap remount for Light Dragoons!

38.—BY CHARLES KEENE. 1874.



THE PASSION FOR OLD CHINA.—*Husband.* "I think you might *let me Nurse* that Teapot a little *now*, Margery! You've had it to yourself all the *Morning*, you know!"

39.—BY DU MAURIER. 1874.

In connection with the cartoon just alluded to, I lately came across a curious example of the extraordinary ignorance of French people about us and our ways. In January, 1899, a Parisian newspaper, *Le Patriote*, said, "In England, where the vote is frankly put

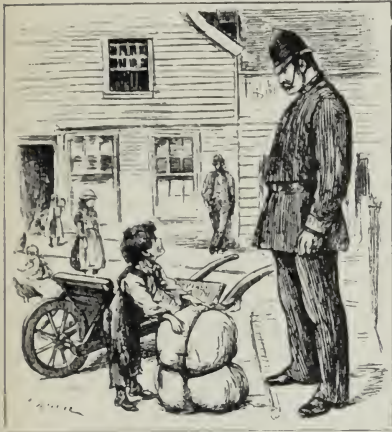


MADDENING.—*Husband.* "If, as I said before, Matilda, you still cherished that Feeling of Affection for me which you once Professed, my Wish would be Law to you. I repeat it, Matilda—Law!"
Matilda. "Lor'!"

40.—BY CHARLES KEENE. 1874.

up to auction, the voter receives a certain sum from the pocket of the candidate, goes and drinks it, and there's an end of the matter; but in France," etc., etc.

This extraordinary statement was written in January, 1899, not



A BARGAIN.—"I say, Bobby, just give us a Shove with this 'ere Parcel on to this 'ere Truck, and next Time yer Runs me in, I'll go Quiet!"

41.—BY DU MAURIER. 1874.



THE PROVINCIAL DRAMA.—*The Marquis (in the Play)*. "'Aven't I give yer the Edgication of a Gen'leman?"

Lord Adolphus (Spendthrift Heir). "You 'ave!!"

42.—BY CHARLES KEENE. 1873.

prior to the "Degenerate Days" of the *Punch* cartoon where the voter by ballot is saying, "And not a fi'-pun-note among 'em."

Pictures 41 and 42 end the series of peeps, for the years 1870-1874, into ten volumes of *Punch*, which are perhaps the most interesting we have yet looked at.

PART VII.

1875 TO 1879.

IN the Tenniel-cartoon, No. 1, John Bright is giving to Lord Hartington (now Duke of Devonshire) the shepherd's crook, on the staff of which is written "Liberal Leadership." This cartoon was published February 13, 1875, and in 1874 "the great Liberal Administration had fallen as suddenly as the French Empire; had



12 THE NEW SHEPHERD.—Hartington (new hand, just taken on). "Hey, but, Measter!—Where be the Sheep?"

I.—BY TENNIEL. 1875.

disappeared like Aladdin's palace, which was erect and ablaze with light and splendour last night, and is not to be seen this morning."

Mr. Justin McCarthy has also recorded that the most potent influence which broke the great Gladstone Government of 1868—1874 was, probably, "the fact that people in general had grown tired of doing great things, and had got into the mood of the lady described in one of Mr. Charles Reade's novels, who frankly declares that heroes are her abomination. The English constituencies had grown weary of the heroic, and would have a change."

Whatever was the cause of Gladstone's fall in 1874, his dismissal from power caused him to almost withdraw from Parliamentary life and from the political world. "It seemed clear [in 1875—J.H.S.] that Mr. Gladstone never meant to take any leading part in politics again," and he made himself busy with the writing of controversial essays. In these circumstances the leadership of the much-reduced Liberal



GROSS NEGLECT OF DUTY.—*Sunday School Teacher*. "What did your Godfathers and Godmothers then for you?"
Sunday School Dunce. "Nothing at all, Miss—neither then nor since!"

2.—BY DU MAURIER. 1875.



A PICTURE PUZZLE.—*Tenor Warbler* (with passionate emphasis on the first Words of each Line). "Me-e-e-e-t me once again, Me-e-e-e-t me once aga-a-ain—"

[Why does the Cat suddenly jump up off the Hearth-rug, rush to the Door, and make frantic endeavours to get out?]

3.—BY DU MAURIER. 1875.

Party in the House of Commons was, on the nomination of John Bright, passed on to Lord Hartington—hence the cartoon in No. 1, where the New Shepherd asks, "Hey, but, Measter!—*Where be the Sheep?*" A few months ago, curiously enough, the position was reversed, and the Liberal sheep were asking, in 1899, "Hey, but, Measter!—Where be the *Shepherd?*" But the selection of Sir Henry Campbell-Bannerman answered *that* question.

Pictures 2 and 3 are by du Maurier; the piece of social satire in

No. 3 is very amusing, and—thank goodness!—we do not now have inflicted upon us at social gatherings nearly so much of the amateur singing as was pressed upon the group of guests in No. 3, who are momentarily aroused from stifled boredom by their appreciation of the cat's just act.



"A PARTHIAN SHAFT."—Cook. "Now I'm a Leavin' of yer, M'um, I may as well Tell yer as the Key o' the Kitching-Door fits your Store-Room!"

4.—BY CHARLES KEENE. 1875.

There is a little gem of a Keene in No. 4. Just look at the attitude of the departing cook, and at her facial expression, as she says to her mistress, "Now I'm a Leavin' of yer, M'um, I may as well Tell yer as the Key o' the Kitching-Door fits your Store-Room!" Could any-

thing be more clever than the drawing of this? It hits the mark exactly. The suppressed exultation of the cook at the thought of her long-continued and secret access to the mistress's store-room, is blended with her half-pitying "Parthian shaft" (you remember that the ancient Parthians would aim an arrow at the enemy while pretending to fly from him) so exactly to the life, that one may overlook the great art in this drawing by Charles Keene by reason of its utter truth. Indeed, there are many people here, even nowadays, who have not begun to appreciate the genius of Charles Keene as an artist, although our quicker-sighted French neighbours very soon saw in Keene's *Punch* drawings the work of an artist of the very first rank. We have already seen some fine examples of Charles Keene's genius, and happily there are many years yet before his death in 1891, so that we shall be able to look at many other drawings by Keene. I ask readers who may be receiving pleasure from the sight of these *Punch* pictures to look specially at those by Charles Keene—not simply as

illustrations of jokes, but as pictures of life and character. Do not let the vivid naturalness of Keene's work blind you by reason of its very naturalness and simplicity to the masterly artistic skill of this very great artist. Do not look upon Keene merely as a "funny man"; he was not by any means a funny man in the ordinary sense of the words, but he was, primarily, a very fine artist who illustrated the jokes we find in *Punch*—which, good as these are, were often not invented by Keene, who was a master-artist and not a mere funny man. In a



"BON VOYAGE!"—"Good-bye, my dear Boy! And mind you give my love to India."

5.—BY TENNIEL. 1875.

later part of this book I shall have more to say about Charles Keene, "the greatest master of 'Black and White' technique who ever put pencil to word-block;" and meanwhile I ask my readers to remember, as they look at his drawings, that the greatest art hides itself. Keene's work is, apparently, so "easy" and "coarse" (*i.e.* the lines look coarse and free rather than niggling) that we are apt to overlook the great art which was necessary to the production of Charles Keene's "easy"-looking work, at the same time when we are praising work that is inferior to Keene's, but which is not—to our eyes—so "easy"-looking.

Tenniel's picture in No. 5 refers to the Prince of Wales's visit to India in 1875. No. 6 is by du Maurier—a fine piece of work—and



JUMPING AT CONCLUSIONS. — *Ethel (much impressed). "O, Miss Grumph, do look! That must be Adam!"*

6.—BY DU MAURIER. 1875.

No. 7, by W. Ralston, shows very cleverly Mr. Punch's resignation under a trial of his patience. Many of Mr. Punch's own stories and jokes

have been dished up over and over again in other papers, and on this score a New York correspondent writes to me, "Permit me to say that your *Punch* articles are accomplishing a great work in exposing a class of comic artists here who have prospered on their filchings from forgotten back numbers of that estimable paper."



PUNCH, A MARTYR.—"O, I say, I've such a Capital Story for you. My little Niece, only Two Years old—"

7.—BY W. RALSTON. 1875.

No. 8 is another splendidly clever Keene drawing. In No. 9 there is a smart coat-of-arms and motto for the proposed new West End Stock Exchange. The motto, "Let us prey," is very happily chosen. The temptingly worded advertisements of the "outside" stock-

brokers, with which we are so familiar, ought not to be so successful as

they often are, if people would only reflect that the money spent upon publishing these advertisements, if invested by the advertising stock-broker himself in one of his "cover-systems" (instead of in advertising), would very soon automatically turn into a small fortune—if the "cover-system" and every other system of gambling were not, as they are, absolutely worthless (except as a base for ingeniously plausible traps to catch the public).

Glancing at No. 10, we see in No. 11 Benjamin Disraeli (as the magician in Aladdin who offered "New lamps for old ones") offering the Crown of India to the Queen in exchange for the crown of England. This cartoon was published April 15, 1876, the year in which, on Disraeli's initiative, the Queen formally assumed the title of Empress of India. In August, 1876, there was published another cartoon by Tenniel, entitled "Empress and Earl; or, one good turn deserves another." Disraeli had just been created Earl of Beaconsfield, and in the cartoon (not shown here) the Empress is placing an Earl's coronet on Beaconsfield's head.

The Tenniel cartoon in No. 12 refers to the building of the *Inflexible*, which was protected with very heavy armour-plates. The comely figure of Britannia presses heavily on her shield: notice how well Sir John Tenniel has given to this comely female figure the exact pose of being over-weighted.

There is a good drawing by du Maurier in No. 13, and



HARD OF HEARING.—*Polite Stranger* (in a hurry, thinking he had grazed an *Old Gentleman's* ankle). "Beg Pardon!"
Old Gentleman. "Eh?"
Polite Stranger (louder). "I beg your Pardon!"
Old Gentleman (unconscious of any hurt). "Why?"
Polite Stranger. "I'm afraid I kicked you——"
Old Gentleman. "Eh?"
Polite Stranger (shouting). "I kicked you."
Old Gentleman (surprised). "Wha' for?"
Polite Stranger. "It was quite by Accident."
Old Gentleman (not catching it). "Eh? Beg your Pard——"
Polite Stranger (roaring in his ear). "Accident!"
Old Gentleman (starting). "Bless my Soul! You don't say so! Where? I hope nobody's killed——"
[Polite Stranger rushes off, and loses his Train!]

8.—BY CHARLES KEENE. 1875.

No. 14 is a vivid picture of despair by

In the important Tenniel-cartoon, No. 15, Lord Beaconsfield, Prime Minister in 1876, is bringing Lord Salisbury to the front in foreign



Arms for the proposed new West-End Stock Exchange. (To be placed over the principal Entrance.) On a chevron vert, a Pigeon plucked proper, between three Rooks peckant, clawed and beaked gules. Crest: a Head Semitic grinnant, winkant, above two pipes laid saltierwise, argent, environed with a halo of Bubbles or. Supporters: a Bull and Bear rampant sable, dented, hooped and clawed gules. Motto: "Let us prey."

9.—BY LINLEY SAMBOURNE. 1875.

proposes to pay one half each, "an' say na' mair about it!" The more one looks at Charles Keene's work, being on one's guard not to overlook its masterly artistic quality by reason of its great ease and naturalness, the more one realizes that only a supreme artist could have drawn these pictures.

We pity the poor little boy in No. 17, and in looking at No. 18 we observe that the architect's embarrassment is caused by his misinterpretation of the old pew-opener's innocent remark as to the bad condition of the pulpit in the

affairs. The football is labelled Eastern Question, and Lord Beaconsfield says to Sir Henry Elliott, the English Ambassador at Constantinople, "There, stand out of the way, Elliott!—We've got a stronger man!" This was in November, 1876, when there was much friction between England and Russia on the subject of Turkey.

No. 16 is a very fine bit of characterization by Charles Keene. James, the Scots beadle, who is strongly suspected of larceny, is a marvellously clever representation of deep, imperturbable, crafty guile, as he calmly suggests to the horrified minister that the theft "must lie between us Twa,"



OH! HORROR!—Tommy (suddenly—on his way home from Church). "What did you take out of the Bag, Mamma? I only got Sixpence! Look here!"

10.—BY DU MAURIER. 1876.

church which is to be restored. The half-startled, half-suspicious glance of the clergyman at his trusted pew-opener—as the double meaning of her remark strikes *him* also—is another of those life-like bits of absolutely true expression with which Charles Keene's work abounds. Look at poor Tam's face in No. 19—a perfect expression of disappointment and vexation, mixed with half-heartedly-hopeless entreaty.

Glancing at No. 20, we see in No. 21 another very fine bit of work by Charles Keene. "Wha's catchin' Fesh?" retorts the disgusted



"NEW CROWNS FOR OLD ONES!" (Aladdin adapted.)

II.—BY TENNIEL. 1876.

small Scots boy who has not had a rise all the morning, to the minister's reproof, "Don't you know it's Wicked to catch Fish on the Sawbath?" There is no exaggeration, no caricature of expression in the work of Charles Keene: it is just real bits of life truly caught and most wonderfully expressed in line. The injured feeling of the boy and his disgust, his full intention to reply rudely and shortly to the minister who has just touched him on a very sore place, are all expressed in the few masterly lines that make this boy a real boy, and exactly the sort of boy he ought to be in the circumstances stated.

Passing No. 22, by Keene, we come to a joke illustrated by du Maurier which has often been served up afresh since it first appeared in *Punch* in the year 1877. The drawing of this is very fine, very true. The long-suffering master appeals to his old servant so simply and in such entire good faith as he says, "Ah, James! Think how long *I've* put up with her!" There is not a shadow of a doubt in either man's mind as to the fact that the "Missus" was a person to be "put up with," and the reluctance of the servant to put up with his



OVER-WEIGHTED.—*Britannia*. "Look here, Father Nep! I can't stand it much longer! Who's to 'rule the waves' in *this* sort of thing?"

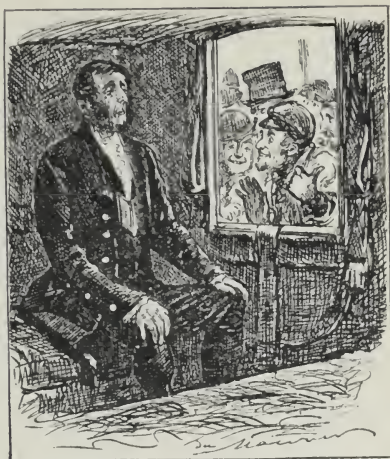
12.—BY TENNIEL. 1876.

Missus any longer is as plainly shown as is the conviction of his master that *he* at any rate is doomed to put up with the Missus for the rest of his natural life. You see plainly that this poor man will never revolt, and that James is weighing his regard for his master against his inability to endure his mistress any longer.

This picture by du Maurier and many more of his earlier pictures do not incur the risk of being pronounced not true to life by reason of the artist's great love of beautiful faces and forms, a love that in

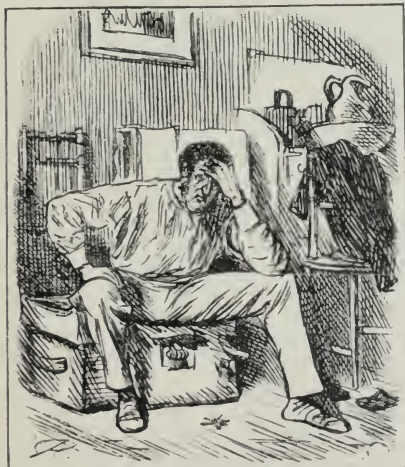
some of du Maurier's later work caused him to sacrifice truth of expression to that idealization of face and form which is so well known a feature of his work—especially of his later work.

The exaggeration in No. 24 is necessary to give point to the joke, and passing No. 25 we come to an impressive Tenniel cartoon, No. 26, that takes us back to the foreign affairs of twenty years ago, when we were on the brink of war with Russia. This was published January 19, 1878; Lord Beaconsfield was in power, his will was supreme in the Cabinet, and it was feared that he would lead the country into war over the Eastern question already re-



DIGNITY AND IMPUDENCE. (*A Reminiscence of the Great Ball at the Guildhall.*) *Impudence (to Dignity)*. "Ye'd better look sharp, my Lord, if yer wants to be in Time for Supper! Why, the Tripe-and-Onions is all gone, and so's the Liver-and-Bacon; and blest if they hain't sendin' round the Corner for all the Fried Fish as they can lay 'old on!"

13.—BY DU MAURIER. 1876.



DESPAIR.—Brown has locked his Portmanteau with one of those Letter Padlocks, and forgotten the Word that Opens it! [*Only Ten Minutes to Dinner!*]

14.—BY CHARLES KEENE. 1876.

ferred to in cartoon No. 15.

But now, in 1878, the crisis was more severe. The Russians had beaten the Turks, and their victorious armies were almost within sight of Stamboul. The road to Constantinople was clear, and we did not mean to let Russia have Turkey. Parliament met before the usual time, the Queen's speech announced that "some unexpected occurrence may render it incumbent on me to adopt measures of precaution," there was, says Mr. Justin McCarthy, "a very large and very noisy war party already in existence. It was

particularly strong in London." The events which gave rise to this cartoon, No. 26, also gave rise to the famous Jingo Party—the party who were in favour of war. Then arose the music-hall war-song so familiar to many of us now, that we are startled to think that more than twenty years have passed since we first heard it roared out—

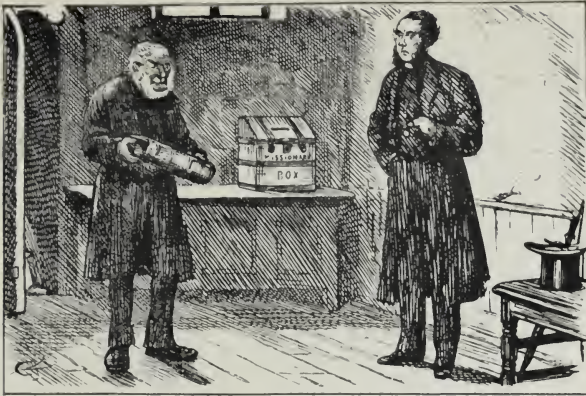


A FRESH "KICK OFF."—Beaconsfield (*Captain*). "There, stand out of the way, Elliott!—We've got a stronger man!"

15.—BY TENNIEL. 1876.

We don't want to fight, but, by Jingo, if we do,
We've got the ships, we've got the men, we've got the money, too.

In March, 1878, Lord Derby resigned the office of Foreign Secretary, war seemed more certain than ever, and then, for the first time, Lord Salisbury was made Minister of Foreign Affairs—in the place of Lord Derby.



"SPLITTING THE DIFFERENCE."—*Presbyterian Minister (portentously)*. "James, this is a very dreadful Thing! You have heard there is One Pound missing from the Box!"

James (the Beadle, who is strongly suspected). "'Deed, Sir, so they were tellin' me——"

Minister (solemnly). "James! You and I alone had Access to that Box——"

James. "It's just as ye say, Sir—it must lie between us Twa! An' the best way'll be, you to Pay the tae Half, an' I'll Pay the tither, an' say na' mair about it!"

16.—BY CHARLES KEENE. 1876.

Soon after this, Lord Beaconsfield and Lord Salisbury attended the famous Congress of Berlin, there to represent England in settling the terms of peace in Europe, which should disperse the war-clouds hanging over this country. The result of that memorable journey to Berlin was the historic "Peace with Honour," words that will always be linked with the name of Beaconsfield, and which were first spoken by himself when, from a window of the Foreign Office, Beaconsfield announced to the excited crowd that he had returned from Berlin bringing "Peace with Honour."

There is a wonderfully clever drawing by Charles



THE ROUND OF THE STUDIOS.—*Æsthetic Party (to Child of the House)*. "Tell me, Little Boy, was it your Father who Painted this exquisite Copy of one of Luca Signorelli's most exquisite Masterpieces?"

Child of the House (in great trepidation). "Boo-hoo-oo-oo—I want Nursey!"

17.—BY DU MAURIER. 1877.



DILAPIDATIONS.—*Architect* (who has come down about the "Restoration"). "Good deal of Dry-Rot about here!"
Garrulous Pew-Opener. "Oh, Sir, it ain't nothink to what there is in the Pulpit!!"

18.—BY CHARLES KEENE. 1877.

Keene in No. 27. The man sketching actually sways in the lurching



CANDID.—*Tam* (very dry, at door of Country Inn, Sunday Morning). "Aye, Mon, ye might gie me a bit Gill oot in a Bottle!"
Landlord (from within). "Weel, ye ken, Tammas, I daurna sell onything the Day. And forbye ye got a Half-Mutchkin awa' wi' ye last Night (after Hoors tae); it canna be a' dune yet!"
Tam. "Dune! Losh, Mon, d'ye think a' could Sleep an' Whuskey i' the Hoose?!"

19.—BY CHARLES KEENE. 1877.

sea, his right arm supported by the rim of his life-belt, and with delightful self-possession and nonchalance he asks the man clutching timber for a piece of indiarubber. Look at the side-face view we have of the sketching man; is it not an exact expression of cool matter-of-fact attention to his work quite regardless of his discouraging circumstances?

The management of lights and darks in No. 28 is masterly. Just a glint of light here and there from the street-lamp not shown in the picture, which relieves the gloom of the middle-night and of poor Brown, whose wife will "say the rest" when Brown gets upstairs.

A fanciful idea by du Maurier is shown in No. 29,

and in No. 30 we have a picture by Charles Keene which has interest quite apart from its intrinsic value. The man sits there in his room, window wide open, and shows in his face that he *knows* the victory is with him and his bagpipes, not with the quite discomfited German band outside, who are already beginning their retreat from the man who will play the music himself. The extrinsic interest of this picture by Keene is that Keene himself was a great lover of the bagpipes, and made a very large and varied collection of them—we may be sure that the pipes seen in No. 30 were drawn from the life out of his own collection.



EXPENSIVE!—*Londoner* (to *Friend from the North*). "Well, how dot you like the Opera, MacAlister?"

Mr. MacAlister. "No that bad. But is't no dreadfu', Mon, to be sittin' in thae Chairs at Ten Shilluns apiece!"

20.—BY CHARLES KEENE. 1877.

The next cartoon—No. 31—is, I think, the best of those now shown. It is by Tenniel, and is surely a marvellously clever drawing.



"NOT PROVEN."—*Presbyterian Minister*. "Don't you know it's Wicked to catch Fish on the Sawbath!?"

Small Boy (not having had a rise all the Morning). "Wha's catchin' Fesh?!"

21.—BY CHARLES KEENE. 1877.

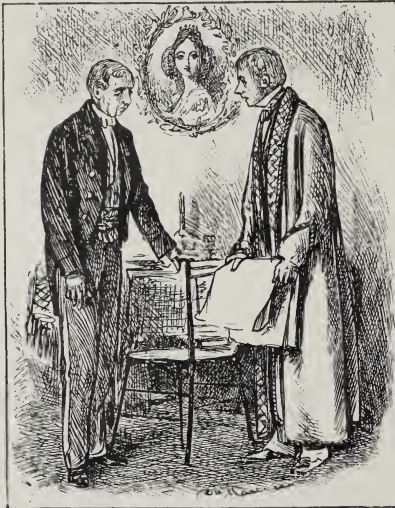
Not only is the differentiation of the characters in the cartoon most



definitely conceived and expressed, but the picture looked at as a whole strikes the imagination very vividly. Here are Mr. Gladstone and Lord Beaconsfield, caught by Dr. Punch in the act of flinging mud at each other, and "the two head boys of the school" don't know where to look. The half hang-dog expression of Beaconsfield's face and figure are irresistibly funny, and Gladstone looks so grimly in earnest, although not without a resentful shame at being caught, and a sullen resolve to be at it again when Dr. Punch and his cane have gone away.

PLAIN TO DEMONSTRATION.—*Customer* (nervously). "Ah! They must be very Irsome at first."
Dentist (exultantly). "Not a bit of it, Sir! Look here, Sir!" (Dexterously catching his entire set.)
 "Here's my Uppers, and here's my Unders!"

22.—BY CHARLES KEENE. 1877.



"A FELLOW-FEELING MAKES US WONDROUS KIND."—"What! Going to Leave us, James?"
 "Yes, Sir, I'm very sorry, Sir, but I really can't put up with Missus any longer!"
 "Ah, James! Think how long I've put up with her!"

23.—BY DU MAURIER. 1877.



A DISCUSSION ON CHARACTER.—"I believe that Character lies in the Nose. 'Give me plenty of nose'—as Napoleon said!"
 "Nose? Nose be Blowed! Character lies in the Chin and Lower Jaw!"

24.—BY DU MAURIER. 1877.

This cartoon was published August 10, 1878, at the time when the great popularity of Beaconsfield's Administration of 1874-1880 (at its climax after the Berlin Treaty of 1878) was just on the turn of the flowing tide of success. Mr. Parnell, then a young man, was beginning to harass and discredit the Government, which was also being censured by the Liberals in respect of foreign affairs, and Mr. Gladstone and Lord Beaconsfield had become "unparliamentary" in their "personal shies" of abuse and recrimination.

The stolid bluffness of the crusty carpenter in No. 32 is very good. Keene's cartoon in No. 33 (published November 2, 1878) refers to the



THE LAST SELL.—"Oh, Sir, please Sir, is this Chancery Lane?"
 "It is."
 "Ah! I knewed it was!"
 "Then why did you ask?"
 "'Cos I wanted to have Counsel's opinion!"

25.—BY DU MAURIER. 1878.



ON THE DIZZY BRINK.—Lord B. "Just a leetle nearer the edge?"
 Britannia. "Not an inch further. I'm a good deal nearer than is pleasant already!"

26.—BY TENNIEL. 1878.



AN EYE TO BUSINESS.—Shipwrecked Party (who sees his way to supply "A Sketch on the Spot" to the Illustrated Papers). "Beg pardon, but do you happen to have such a Thing as a piece of India Rubber!?"

27.—BY CHARLES KEENE. 1878.

suspension of the City of Glasgow Bank on October 1, 1878, with liabilities estimated at £13,000,000, followed by heavy failures in the mercantile world. Some of the directors of the bank were arrested, tried for fraud, and convicted, and it is at one of them, who is awaiting the preliminary magisterial examination, that the Artful Dodger and Charley Bates (from Dickens's "Oliver Twist") gaze with respectful admiration, as being a man who is at the tip-top of their

own profession of thieving and swindling.



PAUCA VERBA.—*Robinson* (after a long Whist-Bout at the Club). "It's awfully Late, Brown. What will you say to your Wife?"

Brown (in a whisper). "Oh, I shan't say much, you know—'Good Morning, Dear,' or something o' that sort. She'll Say the Rest!!!"

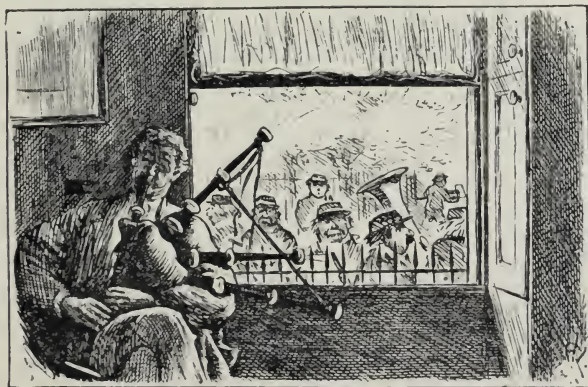
28.—BY CHARLES KEENE. 1878.



NEW IDEA FOR A FANCY BALL.—Shave your Head, and go as a Phrenological Bust.

29.—BY DU MAURIER. 1878.

No. 34, by Charles Keene, published in 1879, illustrates the then deplorable state of affairs in Ireland, which in May, 1882, caused the



PUT TO THE ROUT.—*Distracted Bandster*. "Komm away—komm away—ee zhall nod give you nodingsh—ee vill blay de Moozeek erselbst! Teufel!"
[They retreat hastily.]

30.—BY CHARLES KEENE. 1878.

terrible murder of Lord Frederick Cavendish and Mr. Burke in Phoenix Park, Dublin.

There is a very famous joke in No. 35, one that has become a classic since it was published by *Punch* twenty years ago.

The next Keene-picture, No. 36, has in it nothing to attract



A BAD EXAMPLE.—*Dr. Punch.* "What's all this? You, the two head boys of the school, throwing mud! You ought to be ashamed of yourselves!"

31.—BY TENNIEL. 1878.

admiration if we look for "prettiness." Two nasty little vulgar girls have been quarrelling, and the bigger girl viciously says to the other, "Yer nasty little Thing! If yer Father wasn't a P'liceman, I'd smack yer!" But Charles Keene did not try to attract the public by drawing pretty faces; he sought to be true in his expression of life rather than attractive, and this aim of his is no doubt one of the reasons why he did not as yet been properly appreciated in this country by the great

bulk of the public whom he amused for thirty years. But no one who is able to look intelligently at these wonderful drawings by Charles Keene can fail to see, at the least, that they are very clever indeed, even if all of us are not able to see, just at first, the reasons why Keene is placed even above John Leech by the most able artists and art-critics. Bear in mind that Keene's drawings have not the popular attraction of prettiness; they never try for effect by exaggeration of expression, but they are simply pieces of life translated in the most masterly way by the most deftly managed black lines that an artist ever drew.

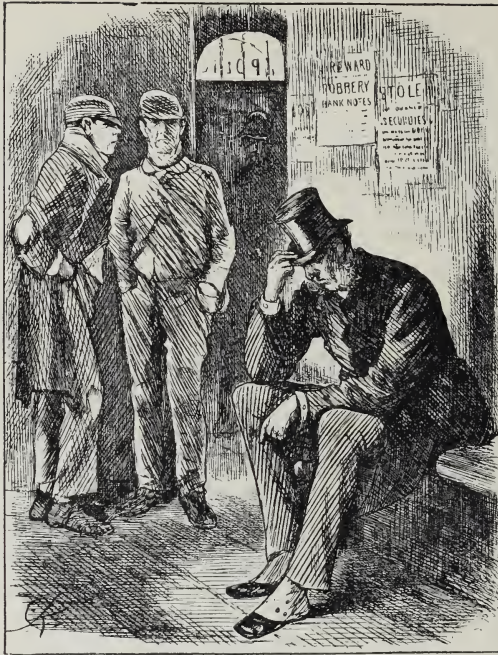
There is an historic Tenniel-cartoon in No. 37. It was published



"RETORT COURTEOUS."—*Facetious Old Gent*
(to *Passenger with a Saw*). "You show your
Teeth, Sir." (*Chuckles.*)
Crusty Carpenter. "You don't. 'Cause why?—
Y' ain't got none!"

32.—BY CHARLES KEENE. 1878.

March 1, 1879, after the horrible blunder at Isandhlwana on January 22, 1879, when the Zulus simply wiped out one of our columns of about 1000 men. We had fallen into the old pitfall of despising the enemy, just as a hundred years before the massacre at Isandhlwana we regarded the American War of Independence as a mere rebellion in our colonies, and sent out half a dozen ships to stop the rebellion, which, on the 4th July, 1776, resulted in the famous Declaration of Independence of the United States of America. But John Bull is able to learn a lesson from disaster. In 1879, Sir John Tenniel squatted him down on the stool we see in the cartoon, and set a



AT THE HEAD OF THE PROFESSION.—Scene.—Prisoners' Waiting-Room adjoining Police Court. (Eminently respectable Director awaiting Examination.)

Artful Dodger (to Charley Bates). "You've been copped for a Till—and me for a Cly. But 'e's been copped for a Bank—shared somethin' like six million swag among the lot!"

Charley Bates (in a tone of respectful admiration). "Lor!"

33.—BY CHARLES KEENE. 1878.



"A PLEASANT PROSPECT."—Car-Driver (to New Agent). "Begorra, the wondher is he wasn't Shot long before—but, shure, they say, what's Iverybody's Business is Nobody's Business!"

34.—BY CHARLES KEENE. 1879.



PARRIED.—*Facetious Parson (to Parishioner, who is not believed to be a rigid Abstainer).* "Ah, Mr. Brown! Fools stand in slippery places, I've heard!"

Mr. Brown (the footpath was in a frightful state). "So I see, Sir; but I'm blest if I can!"

35.—BY CHARLES KEENE. 1879.



"THERE'S A DIVINITY DOETH HEDGE," ETC.—*Juvenile "Scold."* "Yer nasty little Thing! If yer Father wasn't a P'liceman, I'd smack yer!"

36.—BY CHARLES KEENE. 1879.



A LESSON.

37.—BY TENNIEL. 1880.



CHARITY BEGINS AT HOME.—Tommy. "What beastly Waste!"

38.—BY DU MAURIER. 1879.

Zulu to write the lesson on the slate—quite plain. John Bull sat still, looked on—and learnt his lesson.



THE GENTLE CRAFTSMAN (?)—Irascible Angler (who hasn't had a rise all day). "There!" (Throwing his fly-book into the stream, with a malediction)—"Take your Choice!"

39.—BY CHARLES KEENE. 1879.

In September, 1898, we saw one of the results of the lesson taught to John Bull in 1879 by the Zulu in this Tenniel-cartoon. Slow and steady, swift and sure, Lord Kitchener kept this lesson that John Bull was taught in 1879 right before his eyes during the years of preparation for the final victory at Omdurman; and John Bull can now almost afford to sponge the Zulu's lesson off the slate, for it has been driven right home by success as well as by disaster.

Glancing at No. 38, we come to another very fine Keene-picture in No. 39. The fisherman stamps and almost bursts with impotent rage as at the end of a whole day's fishing without a single rise

he bangs his fly-book into the stream with a "Take your Choice!"—about all he has left to say. He has long since exhausted his stock of curses—you can see *that*, clearly, by looking at the man's face.

Observe the grave-digger's face in No. 40, and see how it exactly agrees with the reply he is making to the village doctor. Don't look only at the jokes, for good as these often are (this one, for example), they become almost insignificant by the side of Charles Keene's illustration of the joke.

Pictures 41 and 42 are both by du Maurier, and although No. 42 is burdened by a rather long piece of "cackle," it is well worth inclusion here, especially to those readers who will appreciate the full meaning



"LIVE AND LET LIVE."—*Village Doctor (to the Grave-Digger, who is given to Whiskey).* "Ah, John! I'm sorry to see you in this pitiable Condition again!"

Grave-Digger. "Toots, Sir! Can ye no' let a'e little Fau't o' mine gae by? It's mony a muckle ane o' yours I ha'e happit owre, an' said naething about!"

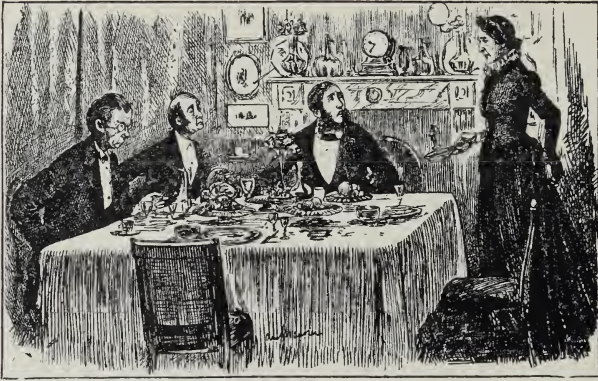
40.—BY CHARLES KEENE. 1879.



TAKING MEASURE.—*Tailor (to stout Customer).* "Have the kindness to put your Finger on this bit of Tape, Sir,—just here! I'll be round in a Minute!"

41.—BY DU MAURIER. 1879.

of this admirable woman's solicitude that her husband may be quite



THE FORCE OF EXAMPLE. — *Jones (newly married, to his bachelor friends Brown and Robinson).* "No, it's not Youth, nor Beauty, nor Wealth, nor Rank, that a sensible Man should look for in a Wife. It's Common Sense, united to experience of life; and Steadfastness of Purpose, combined with a deep though by no means unpractical sense of the fleeting nature of Human Existence on this——"

Re-enter Mrs. Jones, suddenly. "I'm sorry to disturb you, my Love, but it's getting late, and you have an early appointment in Town to-morrow, with the Consulting Physician of the—ahem!—of that *Life Insurance Company*, you know."

[*Taking the hint, Brown and Robinson depart, each framing a desperate resolve that he will throw himself away on the first good-looking young Heiress of Title he happens to meet.*]

42.—BY DU MAURIER. 1879.

fit to meet the Consulting Physician of the Life Insurance Company early to-morrow morning.

PART VIII.

1880 TO 1884.

THE powerful and impressive Tenniel-cartoon in No. 1 was published in *Punch* on May 1, 1880. On April 28th of that year, Mr. Gladstone again became Prime Minister, the Conservative party having been utterly routed at the General



I.—BY TENNIEL. 1880.

Election. The Liberals went back to the House of Commons with a great majority of one hundred and twenty votes, and Lord Beaconsfield—now near to the end of his life—saw the sun of his popularity

go down to rise no more. Sir John Tenniel finely drew the great statesman on this bare cliff, lonely and impressed by his disastrous defeat, watching across the sea the last gleam of his setting sun as it drops into the horizon.



NATURAL RELIGION.—*Bishop (reproving delinquent Page).* "Wretched Boy! Who is it that sees and hears all we do, and before whom *even I* am but as a Crushed Worm?"

Page. "The Missus, my Lord!"

2.—BY DU MAURIER. 1880.

The ten volumes of *Punch* which cover the five years now illustrated (Vols. 78 to 87) are very rich in fine pictures. Du Maurier, Charles Keene (the great master of black-and-white art), Linley Sambourne, Sir John Tenniel, Mr. A. C. Corbould, and others are all in full swing; and now, in 1880, Mr. Harry Furniss comes to add his lustre to Mr. Punch's shining band of artists.

It is all very well to laugh with Mr. Punch at his smart jokes as we turn over the pages of his wonderful books; but we ought not to let our appreciation of *Punch*



"A PREDESTINATE R.A."—*Mamma (entering).* "Now, I'm sure you Children are in Mischief, you are so quiet!"

Ethel (in a rapturous Whisper). "Hush, Ma'! Tommy's been Paintin' a Spider's Web on Gran'pa's Head while he's asleep, to keep the Flies off!"

3.—BY CHARLES KEENE. 1880.

stop at the jokes—it is well to remember that his pages contain a gallery of art as well as a gallery of jokes. Mr. Punch's gallery of



REPUDIATION.— *Butcher (rushing out).* "Hey—ess that yoer Doag, Mun?"
Donald. "Aweel—he waus mine ance, but he's aye daein' for hessel ye noo!"

4.—BY CHARLES KEENE. 1880.

art, through which we are now happily privileged to stroll, contains, without exception, the most splendid collection of pictures in black-and-white that has ever been got together by any one.

There is an amusing bit of du Maurier's social pictorial satire in No. 2, followed in No. 3 by one of Charles Keene's pictures in which we see the group of four just exactly caught, and drawn with their surroundings as a piece of actual life without a shade of exaggeration.

There is another inimitable Keene-picture in No. 4. Just read the joke, and then enjoy the picture, comparing

the facial expression of the two Scots with the words put into their mouths—a first-class joke and the picture a gem.



"Take away that Bauble!"

5.—THE FIRST "PUNCH" DRAWING BY MR. HARRY FURNISS. OCTOBER 30, 1880.

No. 5 is Mr. Harry Furniss's first *Punch*-picture; it refers to the ugly Temple Bar "Griffin" (really a heraldic dragon) which now



marks the ancient standing-place of poor old Temple Bar that was removed from Fleet Street in 1877 as being an obstruction to traffic, and which now serves as an entrance to Theobald's Park, near Cheshunt.

In No. 6—by Keene—the long, black-gloved finger of the Professional Temperance Orator instinctively points his craftily-managed *sotto voce* instruction to the barman, "I think you can put a Glass of Brandy into it!"

Another amusing du Maurier social satire in No. 7, and then two first-rate Keene-pictures (both with funny "cackle") in Nos. 8 and 9. The old woman's face in No. 8 is an extraordinarily truthful representation of her character—just look into this

AN AFTER-THOUGHT.—*Professional Temperance Orator*. "Waiter, have you got any Soda-Water?"

Barman. "Yessir—plenty, Sir. A Bottle of Soda, Sir?"

Prof. Temp. Orator (ostentatiously). "A Bottle of Soda-Water, please; and—(*sotto voce*)—I think you can put a Glass of Brandy into it!"

6.—BY CHARLES KEENE. 1880.



A POSER.—"It's not so much a *Durable Article* that I require, Mr. Crispin. I want something *Dainty*, you know—something *Coy*, and at the same time just a wee bit *Saucy*!"

7.—BY DU MAURIER. 1880.

face—as she replies, "Aweel, my dear, ah whiles hae ma doobts about the Meenister!"

The cartoon in No. 10 shows to us Lord Beaconsfield presenting to Mr. Punch a copy of his book "Endymion," published at the close of 1880. Beaconsfield is represented as Endymion the shepherd who would be always young, and Mr. Punch's dog, Toby, comes to sniff. The words at the bottom of this cartoon are quoted from the novel "Endymion," *Scaramouch* meaning *Punch*, and they refer to the rather severe and sometimes contemptuous handling that Beaconsfield had in past times received from *Punch*. You observe that Mr. Punch adds



UNCOMPROMISING.—*The Doctor's Daughter*. "I declare you're a dreadful Fanatic, Mrs. McCizzom. I do believe you think nobody will be saved but you and your Minister!"
Old Lady. "Aweel, my dear, ah whiles hae ma doobts about the Meenister!"

8.—BY CHARLES KEENE. 1880.



A NOTE AND QUERY.—*Wife (given to Literature and the Drama)*. "George, what is the meaning of the Expression, 'Go to!' you meet with so often in Shakespeare and the old Dramatists?"

Husband (not a reading Man). "Don't know, I'm sure, Dear, unless— Well,—p'raps he was going to say—but thought it wouldn't sound proper!"

9.—BY CHARLES KEENE. 1881.

the remark, "Ahem! He did flatter himself!" thus expressing his intention *not* to mitigate "for the future" . . . "the literary and the graphic representations of" Lord Beaconsfield when dealing with the statesman in *Punch*, otherwise *Scaramouch*. Mr. Punch could never be flattered into friendship, not even by so astute a man as Benjamin Disraeli.

In No. 11, Mr. Harry Furniss gives us an amusing caricature of the æsthetic craze descended into the kitchen. The awe-stricken Mrs. Muggles is very good, and so is the quite non-plussed village doctor, who, it is clear to see, has "a case" that is quite outside of his experience.

We laugh at du Maurier's picture No. 12, but it is certain that poor Jones didn't. As we compare the relative degrees of determination in the faces of Jones and of his bride (who "takes after" her father) we realize that no very long time will pass before Jones will most heartily indorse du Maurier's words, "Things one would rather



ENDYMION.

—“AND THE MINISTER FLATTERED HIMSELF THAT BOTH THE LITERARY AND THE GRAPHIC REPRESENTATIONS OF HIMSELF IN SCARAMOUCHE MIGHT POSSIBLY FOR THE FUTURE BE MITIGATED.”—Vol. 1, p. 312. (Ah! He did flatter himself)

10.—BY TENNIEL. 1880.

have left unsaid,” and will bitterly regret his “I will!” just now spoken at the altar.

In No. 13 Private Murphy had good reason for his remark to his sergeant, although it *was* rather personal, for we may be sure that Charles Keene drew this sergeant from life.

Du Maurier gives us a good thing in No. 14; one hardly knows which to admire the more—the drawing of the Eminent Provincial

Tragedian's face, or the very cleverly thought-out-and-*spell* words of the "cackle" which are put into his mouth.

In any one of Charles Keene's pictures it is not easy to pick out pieces that are better than other pieces of the same picture—he was not content until the whole of each picture was as near perfection as possible, and probably *he* was not content even then. But, in No 15, if one may venture to point to a thing that strikes one as being the cleverest part of this picture, there is the back-view of the running boy who has just started to run, after making sure that the old gentleman quite understands what he has to do with the bell.

Apart from the great difficulty in drawing such a life-like running boy as this, in the position shown, the back-view tells you also just what the boy's face is like—as it would tell you in real life. You see the boy's face through the back of his head, and you know that if you got round to the other side of him, you would see him (while saving his wind for a smart run, which is his first necessity) choke full of bursting glee and mischievous exultation at having fairly "done the old cove brown." You can see



WHAT IT HAS COME TO.—Mrs. Muggles. "Well, Doctor, I don't know as what's the matter with Marier since she come from her last Sitervation in Lunnon. There she sits all Day a-staring at an old Chiney Dish, which she calls a-going in for *Asthletix!*"

11.—BY HARRY FURNISS. 1881.

also how this boy will look when he reaches the first place of safety—all this and more is in the back-view of this running boy, as drawn by that past-master Charles Keene!

No. 16 is a very fine drawing by Mr. Linley Sambourne. It refers, as we see, to the Irish Home Rule matter which in 1882 was so much to the fore. Who can say what has been the effect of this one picture—which *crystallizes* the Home Rule affair into the shape in which it is regarded by the great majority of people in this country—upon killing the Home Rule question as a matter of practical politics? One cannot, of course, gauge the effect of this very clever picture, but it is reasonable to think that it did have a quite appreciable influence in that unhappy mistake which cut up Gladstone's great victorious Liberal Party of 1880—splendid as the old man's fight was!

We see in No. 17 Harry Furniss's development of the famous



12.—BY DU MAURIER. 1881.



INDUCTIVE.—*Officer.* "How's this, Murphy? The Sergeant complains that you called him Names!"

Private Murphy. "Plaze, Surr, I niver called him anny Names at all. All I said was, 'Sergeant,' says I, 'some of us ought to be in a Managerie!'"

13.—BY CHARLES KEENE. 1881.

Gladstone-collar which subsequently was such a prominent feature in the Gladstone-caricatures. Lord Randolph Churchill is here shown as the "getter-up" of Mr. Gladstone's collar (or cholera), and we see that Lord Randolph diminishes to gnat-like size as the old man's collar grows to its biggest.

Sir John Tenniel's strong and vivid cartoon in No. 18 takes us back to the early days of the Egyptian question, in which France then (1882) shared with us part of the responsibility for setting things right on the Nile. No. 19, by Charles Keene, contains a portrait of Keene himself, the man with the bag-pipes, who says to his musical friend, "Will I give you a Chune?" Keene was



CAUSE AND EFFECT. — *Eminent Provincial Tragedian*. "Come hithorr, Sweet One! Your Mothorr tells me that you shed Teorrs during my Soliloquy in Exile, last night!"
Sweet One. "Yes, Sir. Mother kept on Pinching me, 'cause I was so Sleepy!"

14.—BY DU MAURIER. 1882.



"BY PROXY."—*Humorous Little Boy*. "Plea', Sir, will you Ring the Bottom Bell but One, Four times, Sir?"
Old Gent (Gouty, and a little Deaf, but so fond o' Children). "Bottom Bell but One, Four times, my Boy?" (*Effusively*.) "Certainly, that I will!" [*In the mean time off go the Boys, and at the Third Peal, the irritable Old Lady on the Ground Floor—TABLEAU!*]

15.—BY CHARLES KEENE. 1882.

devoted to this strange instrument, and it is probable that the incident



Governess Gladly Blarncystone (to Master Paddy, who is still crying for the Moon). "Come and tell its Gladly quietly then! And, if he can't have it all, his Gladly will see if she can give him a little bit of it!"

16.—BY LINLEY SAMBOURNE. ! 1882.

here illustrated actually happened to himself, and that his proffered tune was politely refused by his host.



GETTING GLADSTONE'S COLLAR UP.

17.—MF. HARRY FURNISS'S DEVELOPMENT OF THE FAMOUS GLADSTONE-COLLAR.
APRIL 8, 1882.

Just look at No. 20. Did ever you see anything better than this picture, looking at it as a piece of black-and-white art, apart from its value as a first-rate joke? See how this marvellous Charles Keene gives the houses in the background, and the foliage of the trees, the lights of the picture, and then the two men: just look at them! Charles Keene had a magic hand, trained by years of technical study, and guided by his own great genius.

We pass Nos. 21 and 22, by Keene, noting the excellence of characterization in them; and in No. 23, published July 29, 1882, we see



18.—BY TENNIEL. 1882.

a fine Tenniel that sums up the Anglo-French position at that date as regards the Egyptian question. The British bluejacket's big non-chalance to the proposal of the dapper Frenchman—a proposal that we have consistently brushed aside since 1882—is admirably put by Tenniel into the face and attitude of the burly sailor who is lighting his pipe after the bombardment of Alexandria.

No. 24 is Harry Furniss's original of the picture which later became the famous soap-advertisement so well known to all of us.

Another splendid Tenniel cartoon in No. 25 illustrates the distressful condition of France's home affairs in 1883, a condition which

has been going from bad to worse since then, and this cartoon might well stand as a picture of France's condition to-day—she does indeed need a quick, strong Perseus to save her from her fate.

Imagine the policeman's shock of disgust when, in response to his



"THE MAN THAT HATH NOT MUSIC," ETC.—Brown (musical) invites his Highland friend, M'Clanky, to stay a few days with him. But M'Clanky was musical too! M'Clanky (the next morning). "Will I give you a Chune?" Brown (he had wondered what was in that Green Bag!). "Oh—eh? Thanks very much!" (Puts on invalid expression.) "But my Doctor tells me I must on no account indulge my passion for Music for some time!"

19.—BY CHARLES KEENE. 1882.

repeated signals down the area, the new cook appeared with the bland remark in Chinese pigeon-English, "Me am Cookey!" This picture, No. 26, by Charles Keene is in *Punch's Almanac*, December 7, 1882. The contrast between the bobby's taken-aback face and the bland composure of the Chinaman is worth looking into.

In No. 27, examine Keene's drawing of the Reduced Party who

"did not specify the coin"—is it not a wonderful piece of work? Despite the rags and tatters, you can see that this crossing-sweeper is really a *reduced* man who has seen better days, not an ordinary street-sweeper of the lower class, and the half-wistful, half-try-it-on expression of the man's face and attitude is most vividly rendered. The man's mouth, done by practically a single line, shows that his own sense of



RETROSPECTION. Scene—*Esthetic Neighbourhood.*—*Converted Betting Man (Plays First Concertina in Salvation Army Band).* "Pooty 'Ouses they builds in these Subu'bs, Mr. Swagget."

Mr. S. (Reformed Burglar, and Banner-Bearer in the same). "Ah! and how 'andy them little Bal-co-nies would 'a' been in former—"

[*A warning flourish on the Concertina, and Mr. S. drops the subject!*]

20.—BY CHARLES KEENE. 1883.

humour is tickled by the neat suggestiveness of his reply to the passer-by who says, "I'm afraid I haven't a Penny——"

The next cartoon, No. 28, is Tenniel's tribute to the memory of Lord Beaconsfield, who died on April 19, 1881. The conception of this picture is most dignified and simple, the figure of Britannia is

beautiful, and with the picture are included these words, "Peace with Honour," which will always be linked, and justly linked, with the name of Benjamin Disraeli, Earl of Beaconsfield.



CANDOUR.—*Pastor (who was preparing his Pupils for Confirmation).* "Now, my Boy, tell me, who is your Spiritual and Ghostly Enemy?"
Pupil (after painful hesitation). "Please, Sir, YOU ARE, Sir!"

21.—BY CHARLES KEENE. 1883.

Now we have two of du Maurier's pictures, Nos. 29 and 30. His work is nearly always pleasing, one reason of this being that du Maurier loved beauty of face and form so much that he put a plenty of both into his charming pictures. And all of us like to see pretty faces. But, despite his great talent and his popularity, du Maurier's work cannot be compared with that of Charles Keene; du Maurier himself has told us in his charming little book, "Social Pictorial Satire,"

"with all my admiration for Leech, it was at the feet of Charles Keene that I found myself sitting." And du Maurier also says about

Charles Keene's way of using lines to get his effects:—



"ON THE ALERT."—*Parson (catechizing).* "And what is your Duty towards your Neighbour?"
Sharp Boy. "To Keep your Eye on 'im, Sir!"

22.—BY CHARLES KEENE. 1882.



A "SELF-DENYING" POLICY!

François (our Ally). "C'est très bien fait, Mon cher Jean! You 'ave done ze vork. Voyons, mon ami, I shall share wiz you ze glory!"

23.—BY TENNIEL. 1882.

I think Keene's is the firmest, loosest, simplest, and best way that ever was, and—the most difficult to imitate. His mere pen-strokes have, for the expert, a beauty and an interest quite apart from the thing they are made to depict, whether he uses them as mere outlines to express the shape of things animate or inanimate, even such shapeless, irregular things as the stones on a sea-beach—or in combination to suggest the tone and colour of a dress-coat, or a drunkard's nose, of a cab or omnibus—of a distant mountain with miles of atmosphere between it and the figures in the foreground.



GOOD ADVERTISEMENT.

"I USED YOUR SOAP TWO YEARS AGO; SINCE THEN I HAVE USED NO OTHER."

24.—BY HARRY FURNISS. 1884.

His lines are as few as can be—he is most economical in this respect, and loves to leave as much white paper as he can ; but one feels in his best work that one line more or one line less would impair the perfection of the whole—that of all the many directions, curves, and thicknesses they might have taken he has inevitably hit upon just the right one. He has beaten all previous



THE FRENCH ANDROMEDA ;

OR, WANTED, A PERSEUS.

25.—BY TENNIEL. 1883.

records in this respect—in this country, at least. I heard a celebrated French painter say: "He is a great man, your Charles Keene ; he take a pen and ink and a bit of paper, and wiz a half-dozen strokes he know 'ow to frame a gust of wind!"

Ah ! the great French painter summed up Charles Keene's genius in his words—"and wiz a half-dozen strokes he know 'ow to frame a gust of wind !" As soon as one begins to look at Keene's pictures,



THE IMPENDING CHINAMAN.—Policeman (who had been whistling down this Area all the Morning). "Ullo! What are you doing 'ere? Is the Cook in?"

Chinaman (blandly). "Me am Cookey!"

[*"You might have knocked him down with a Peacock's Feather!"*] he said.]

26.—BY CHARLES KEENE. 1882.



"POOR SWEEPAR, SIR!"—Benevolent Stroller (feeling in his pockets). "I'm afraid I haven't a Penny—"
 Reduced Party (wistfully). "I did not specify the Coin, Sar!"
 [It came to Sixpence.]

27.—BY CHARLES KEENE. 1883.

without wanting mere prettiness or fun (although there is a plenty of fun in them), they open out to us in a most delightful and surprising way to gratify our intelligence, rather than merely to please our sense of personal beauty. The more one looks at Keene's work, the more one finds in it to admire and to satisfy our sense of intelligent interest in seeing the many wonderful effects that his pictures contain.

Pictures 31 and 32 bring us to Tenniel's suggestive cartoon, "Distraction!!"—No. 33. This was published March 8, 1884, when



"PEACE WITH HONOUR."

28.—BY TENNIEL. APRIL 30, 1881.

the country was getting uneasy about the Soudan, General Gordon having gone on his last special mission to Khartoum in January, 1884—and Mr. Gladstone, to distract little Johnnie Bull's attention from the Soudan Puzzle, offered him a Franchise-Bill-Toy worked with real strings that pull the bumpkin-voter this way and that!

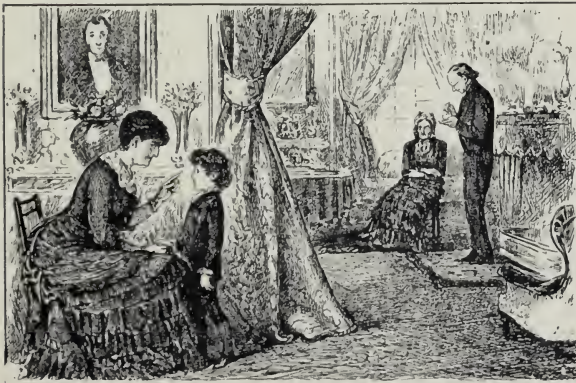
Glancing at Nos. 34 and 35, we come to the magnificent Tenniel-cartoon, "Mirage"—No. 36. This was published April 12, 1884.



HEARD IN MID-ATLANTIC.—*The Bishop* (severely). "When I was your age, my young Friend, it was not considered Good Manners for Little Boys to join in the Conversation of Grown-up People, unless they were invited to do so."

Small American. "Guess that was Seventy or Eighty Years ago. We've changed all that, you bet!"

29.—BY DU MAURIER. 1883.



ONE MORE UNFORTUNATE. — *Mamma* (a Widow of considerable personal attractions). "I want to tell you something, Tommy. You saw that Gentleman talking to Grandmamma in the other room. Well, he is going to be your new Papa. Mamma's going to Marry him!"

Tommy (who recollects something of the life his old *Papa* used to lead). "D-d-does he know it yet, Mamma?"

30.—BY DU MAURIER. 1883.



THERE'S ALWAYS A SOMETHING."—*Nondescript*.
 "Yer like yer noo Business, don't yer, 'Erree?"
Mute. "Tollol! It's a Profession that 'as its Drawbacks, mind yer. For instance (betwixt You and I), there's so few *Gentlemen* in it!"

31.—BY DU MAURIER. 1884.

General Gordon stands on the wall of Khartoum and shades his eyes to see what it is that comes up in the distance—the quick gleam of



CONCLUSIONS!—*Pitman* (to *Dignitary of the Church*). "Au'se warn't ye're a Poor Curate, noo, travellin' wi' the likes o' huz!"
Bishop (who thinks it right to travel *Third Class* occasionally). "I once was, my Friend—but—"

Pitman (compassionately). "Ah!—I see—that wretched Drink!"

[*Explanations!*]

32.—BY CHARLES KEENE. 1884.

English steel, or the mocking mirage of the wilderness! Alas! it was but a mocking mirage that Gordon saw in that far-off array which Tenniel has so well pictured on the misty horizon at which Gordon is anxiously gazing.

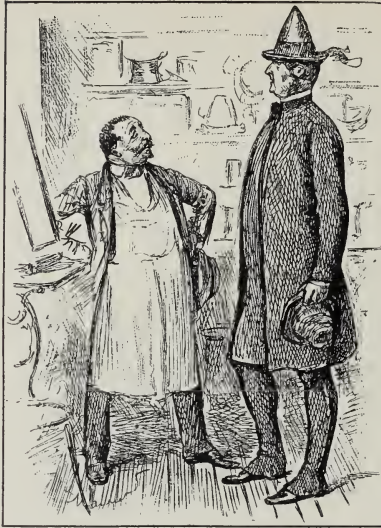
Pictures 37 and 38 are two fine Keenes. In No. 37 the extra-



33.—BY TENNIEL. 1884.

ordinary vividness of the bull-chased-old-man incident must strike the most casual observer, and notice also how deftly Keene has given the idea of *distance* to the other side of the big field across which the panting old man has just run. Then, again, there is most masterly management of light and shade here, and the old man and the bull are actually alive.

Pleasant for the newly-married man in No. 38, is it not?



DIGNITY IN DISTRESS.—*French Hatter* (with a very limited knowledge of English, to *Anglican Bishop*, whose Hat has just been blown away into the Sea). "Comme ça vous va bien! Bootifool, my Boy!"

34.—BY DU MAURIER. 1884.



TRUE MODESTY.—*Mr. Spinks*. "I had such a beautiful Dream last night, Miss Briggs! I thought I was in the Garden of Eden——"
Miss Briggs (with simplicity). "And did Eve appear as she is generally represented, Mr. Spinks?"
Mr. Spinks. "I—I—I—I didn't Look!"

35.—BY DU MAURIER. 1884.

The cartoon in No. 39, published November 22, 1884, was accompanied in *Punch* by verses that commenced with two lines from "Jack the Giant Killer":—

*Whoever dares this horn to blow
Shall wreak the Giant's overthrow!*



36.—BY TENNIEL. APRIL 12, 1884.

Lord Salisbury, as the Giant, peers over the battlement of his castle—the House of Lords—at the small "Bill" (Mr. Gladstone's "popular" Franchise Bill) which has just been sent up to the House of Lords. Negotiations took place between Gladstone's Government and the Opposition, with the result that this "Bill" was ultimately admitted



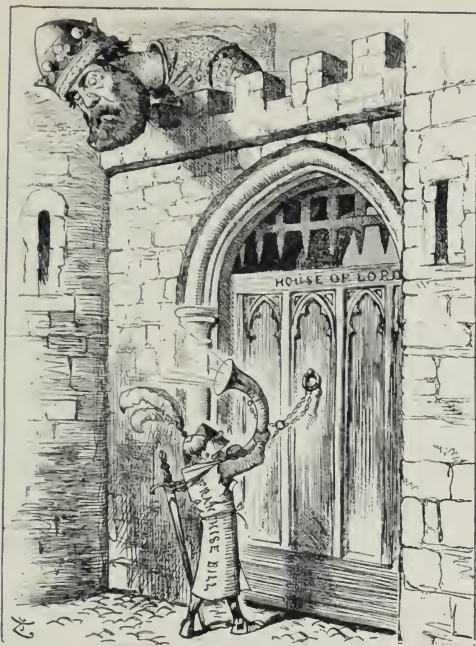
"BENEFITS FORGOT!"—Old Gentleman (he had been chased across the Field by the infuriated Animal, and only just scrambled over the Gate in Time—gasping for breath).
 "You in-fernal un-gra'ful Beast!—An' me—'been Veg'tarian allm'life!!"

37.—BY CHARLES KEENE. 1884.



"C'EST LE PREMIER PAS," ETC.—Husband (airily—they had just returned from their Wedding Trip). "If I'm not Home from the Club by—ah—Ten, Love, you won't wait—"
 Wife (quietly). "No, Dear"—(but with appalling firmness)—"I'll Come for you!!"
 [He was back at 9.45 sharp.]

38.—BY CHARLES KEENE. 1884.



"BILL" THE GIANT-KILLER.

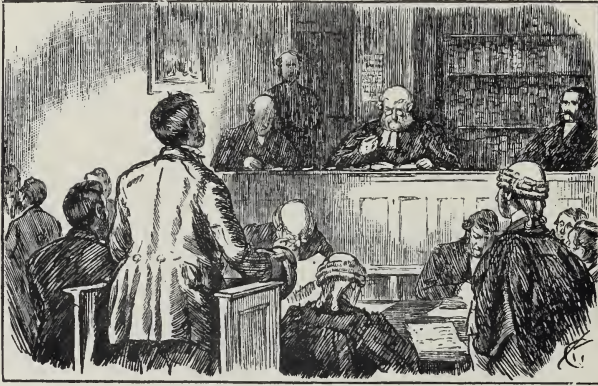
39.—BY TENNIEL. 1884.



40.—BY LINLEY SAMBOURNE. 1880.

into the Giant's Castle and duly made into law—without the disastrous effects that were foretold by some of the Conservatives.

The beautiful drawing in No. 40, was entitled, "Not Caught Yet," and it refers to political matters of no interest at the present day



IMPRACTICABLE.—*Judge (to Witness)*. "Repeat the Prisoner's Statement to you, exactly in his own Words. Now, what did he say?"

Witness. "My Lord, he said he stole the Pig—"

Judge. "Impossible! He couldn't have used the Third Person."

Witness. "My Lord, there was no Third Person!"

Judge. "Nonsense! I suppose you mean that he said, 'I stole the Pig'!"

Witness (shocked). "Oh, my Lord! He never mentioned your Lordship's Name!"
[Dismissed ignominiously!]

41.—BY CHARLES KEENE. 1884.

connected with the Dissolution of Parliament in 1880. Lord Beaconsfield is represented as a Fox, and this is a most charming specimen of Mr. Sambourne's unique work.

No. 41 is our concluding *bonne-bouche* for this part. Charles Keene has given the stupid witness a stupid thumb.

PART IX.

1885 TO 1889.

AWORD as to the typographic shape of Mr. George du Maurier's name. Mr. M. H. Spielmann, the art-critic, tells me that the artist attached importance to having his name printed du Maurier, not Du Maurier; the latter form being incorrect. And one often sees this artist's name printed incorrectly. Kind, sunny, and clever George du Maurier is entitled, at the least, to



MUSIC AT HOME.—Mrs. Smith (*fortissimo*, to Mrs. Brown, in one of those sudden and unexpected pauses with which Herr Signor Hammer-tonga is fond of surprising his Audience). "And so I gave her a Month's Warning on the spot!"

I.—BY DU MAURIER. PUNCH'S ALMANACK FOR 1885.

have his name printed as he liked it to be printed, and I make a special mention of this typographic detail for the guidance of those who may in future write the always-pleasant name—*George du Maurier*.

Pictures 1, 2, 3, 4, and 5 of this "Peep into 'Punch'" show to us fine specimens of the art of four of Mr. Punch's famous artists—George du Maurier, Charles Keene, A. Chantrey Corbould, and Sir John Tenniel.

Keene, in No. 2, was, as he always was, exactly right with his absolutely true representation of life and character when he drew for us the smart drill-sergeant, who, in reply to his Colonel's rebuke about bad language to the recruits, remarked, "Sir, perhaps I am a little Sarcashtic!"



EUPHEMISTIC.—Colonel. "I've never met with a smarter Drill than yourself, Sergeant, or one more thoroughly up to all his Duties; but you've one most objectionable habit, and that is your constant use of Bad Language and Swearing at the Men."

Sergeant. "Sir, perhaps I am a little Sarcashtic!"

2.—BY CHARLES KEENE. 1885.

Tennel, in No. 4, strikes a graver note with his cartoon showing the meeting at Khar-toum of General Gordon with General Sir Henry Stewart of the too-long-delayed relief expedition of 1885. This meeting, as we all know, *never took place*, although it was confidently expected to occur just when No. 4 was published—February 7, 1885. Both Generals were dead when this cartoon was published, and in the next week's issue *Punch* corrected this slip by the publication of the



A VERY ORTHODOX ANIMAL.—Bishop. "Doesn't Shy, eh, Mr. Perkins?"
Horsedealer. "Shy? Never! Stop, my Lord. I must be Honest with you. I did know him Shy once—but that was at a Salvationist Army passin' by!"
[Bishop buys Horse at once.]

3.—BY A. C. CORBOULD. 1885.

sombre cartoon "Too Late"—see No. 5—which shows the Mahdi and his fanatic host pouring into Khartoum, while Britannia covers her eyes, shamed and anguished.

We waited nearly fifteen years for Tenniel's grand figure of Britannia here seen outside Khartoum to drop her eye-covering arm and lift the sword with her other arm—*this* time effectually.



AT LAST!

A *Punch* slip; a cartoon published in anticipation of an event which did *not* occur—*viz.* the meeting of General Gordon and General Stewart at Khartoum. [See No. 5.]

4.—BY TENNIEL. FEBRUARY 7, 1885.

No. 6 is by Charles Keene. No. 7 is by Harry Furniss, and No. 8 by Tenniel; both of these show us something of the straits of Gladstone. No. 7—a picture full of animation, and wonderful in its fertility of ideas—was published February 14, 1885, in the week when No. 5 was published: there were ructions in that meeting of the Cabinet, which was held on February 5, 1885, just after the news had reached London of the capture of Khartoum by the Mahdi. There was intense excitement in London, and poor Mr. Gladstone sits distraught, biting

his ragged quill pen, while Mr. Chamberlain is urging upon him a line of action, and almost thumping the argument into Gladstone's face. Sir William Harcourt lounges, with eyes shut to the uproar, at the right of the picture, and a big book, entitled "Harcourt on Himself," is just falling on his upturned face, while other members of the Cabinet are assisting in the general scrimmage, or, weary of the turmoil, are waiting for something to turn up. Tenniel's cartoon, No. 8, was published April 10, 1886; the old man, Gladstone, with the "Irish Vote"



"TOO LATE!"

Telegram, Thursday Morning, Feb. 5.—"Khartoum taken by the MAHDI. General GORDON'S fate uncertain."

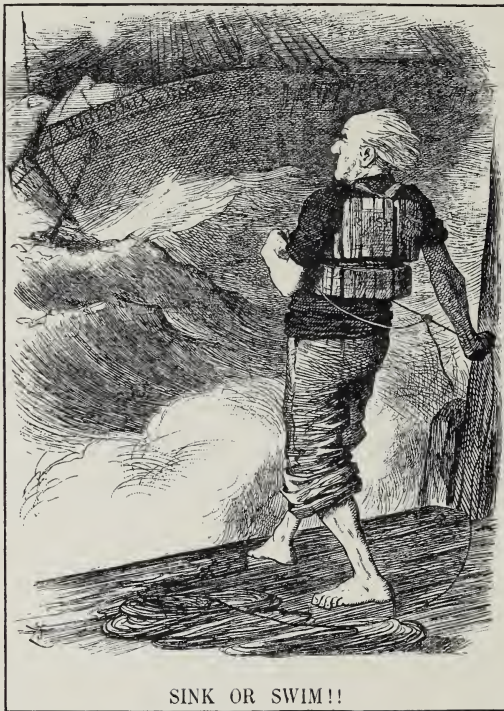
The cartoon which followed that shown in No. 4.

5.—BY TENNIEL. FEBRUARY 14, 1885.

life-belt around him, is just plunging into the rough sea to the rescue of the wreck *Hibernia*; it was "sink or swim," and the result was sink. On April 8, 1886, Mr. Gladstone, just then Prime Minister for the third time, made public avowal of his conversion to Home Rule, and at half-past four o'clock on that day he walked into the House of Commons and, in his seventy-seventh year, made a giant's speech of

published May 1, 1886, shortly after Mr. Chamberlain had announced his intention to withdraw from the Government on account of his disapproval of Gladstone's Home Rule policy.

The next five pictures, Nos. 12 to 16, are all by Charles Keene. Not only are they all good jokes, but the drawings themselves are pieces of life caught by this great artist, and shown to us at the moment of occurrence by reason of his perfect mastery of his art.



8.—BY TENNIEL. APRIL 10, 1886

There is a dainty piece by du Maurier in No. 17, and a really marvellous picture by Charles Keene in No. 18. It is not necessary to say anything about this No. 18. One reads the "legend" of it, looks at the picture, and the absolute reality of the work is impressed upon one's mind—the rustic whose "deep thought" turns out to be "maistly nowt" is a perfect piece of work—one can say neither more nor less.

In No. 19 du Maurier has a most amusing hit at the bag-pipes,

and if you want to see another masterpiece of Charles Keene's black-and-white art, look at picture No. 20, and at the half-dismayed, half-



"TEACH YEER GRAN'MITHER," ETC. — *Englishman (to Highland Friend, who is on a visit South, and "fir-st acquaint" with Asparagus). "Mac! Mac!"—(in a whisper)—"you're eating it at the Wrong End!" Mac (who is not for learning anything from a "gowk of a Saxon"). "Ah, but ye dinna ken, Man, Ah pr-ruffur-r't!"*

9.—BY CHARLES KEENE. 1886.

puzzled bridegroom, who is told by the absent-minded parson, "And now fix your Eyes on that Mark on the Wall, and look pleasant!"

The two cartoons by Tenniel, Nos. 21 and 22, relate to the famous challenge to Mr. Parnell made by the *Times* in 1887, when that paper published letters, believed by the *Times* to be genuine letters, which involved Parnell in the ghastly Phoenix Park murders of Lord Frederick Cavendish and Mr. Burke. Later, as all the world knows, these so-called Parnell letters were proved to have been forged by Pigott, and so, on March 9, 1889, *Punch* published



HAPPY THOUGHT.—How to Equalize the Odds!

10.—BY DU MAURIER. 1886.

cartoon No. 22, which shows the *Times* doing Penance, with a most doleful look on its familiar clock-face : a very fine cartoon—is it not ?

Pictures 23, 24, and 25 are by du Maurier ; the last one is perhaps the best of the three, which are all very good.



Mr. Gladstone trying to lure Mr. Joseph Chamberlain back to the Liberal Party.

II.—BY TENNIEL. MAY I, 1886.

And now we have three Keenes in Nos. 26, 27, and 28. Do you not find that his work "grows on" you the more you see of it? And that as soon as you get rid of the idea of looking for surface-pretty in Keene's pictures, they reveal to you some of their many fine qualities? Look, for example, at this thick Scot in No. 26 ["THRIFT"]

—look at his face as he says to you, while he presses his hurt, bootless foot, "Phew-ts!—e-ch what a ding ma puir Buit wad a gotten if a'd



"SUPPLY AND DEMAND."—*Antiquarian Gent.* "Got any old—ah—Roman Weapons or Pottery lately?"
Dealer. "'Xpect 'em in nex' Week, Sir,—'ain't quite finished Rustin' yet, Sir,—about Toosday, Sir!"

12.—BY CHARLES KEENE. 1886.

had it on!!" The man is so entirely in earnest as to the escape his boot has had from severe damage, although his face is pinched with the sharp pain in his naked foot.



AT THE SESSIONS.—*Counsel.* "Do you know the Nature of an Oath, my good Woman?"
Witness (with a black eye). "I did ought to, Sir! Which my 'Usban' 's a Covin' Garden Porter, Sir!"

13.—BY CHARLES KEENE. 1887.

Glancing at No. 29, we come to a very funny picture in No. 30 by



"OVERCAST."—They were out for a Day in the Country—were late at the Station—He left it to her to take the Tickets—a Horrid Crowd—Frightfully Hot—and she was Hustled and Flustered considerably when she reached the Carriage.

He (cool and comfortable). "How charming the Yellow Gorse—"

She (in a withering tone). "You didn't 'spect to see it blue, I s'ppose!" [Tacet!]

14.—BY CHARLES KEENE. 1888.

Mr. G. H. Jalland. The French "Sportman" is in trouble with his horse, and he cries, "I tomble—I faloff! Stop ze Fox!!!"



CAPACITY!—*First Traveller (proffering his Mull).* "Tak a Pench?"
Second Traveller. "Na, 'm obleeged t'ye—ah dinna tak't."
First Traveller. "Man!—That's a Pety!—Ye've Gr-r-raund Accaummotation for't!"

15.—BY CHARLES KEENE. 1886.

Nos. 31, 32, and 33 are by Charles Keene. No. 34, by du Maurier, reminds one of the tale about a certain bishop who, at a public meeting, became greatly incensed by some of the statements made by his opponents. The fiery bishop choked down verbal expression of his wrath, and turning to a gentleman by his side on the platform, asked



SHOPPING!--Lady (at Seaside "Emporium"). "How much are these--ah--Improvers?"

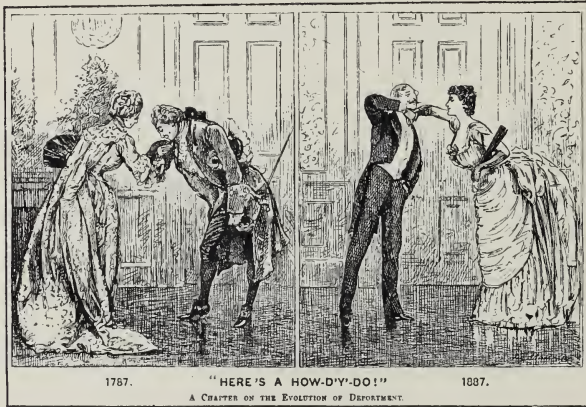
Shopman. "Improv--hem!--They're not, Ma'am"--(confused)--"not--not the article you require, Ma'am. They're Fencing-Masks, Ma'am!" [Tableau!]

16.—BY CHARLES KEENE. 1886.

him, as a layman, to express in suitable words the feelings to which he himself, as a bishop, dared not give verbal expression.

The fine, breezy cartoon in No. 35, by Tenniel, shows Lord Salisbury nailing to the mast the Union Jack flag of "National Defence." This was published March 16, 1889, and on March 7 Lord George Hamilton had stated to the House the new Naval Programme by

which the Government proposed to spend £21,000,000 sterling in building seventy additional ships representing a fighting weight of



17.—BY DU MAURIER. 1887.

318,000 tons. On April 4, 1889, a resolution approving this expenditure of £21,000,000 for Naval Defence was carried, and it is not



RURAL FELICITY.—*Sympathetic Old Parson.*
 "You appear in deep Thought, my Friend. May I ask what chiefly occupies your Mind?"
Countryman. "Maistly nowt!"

18.—BY CHARLES KEENE. 1887.

straining the truth to say that this wise and bold act of finance in the spring of 1889, backed up as it has been during the last ten years, was



A YOUNG HUMANITARIAN—"Oh, Mamma, Manmima, couldn't you interfere? There's a horrid Man squeezing something under his Arm, and he *is* hurting it so!"

A CHILD'S FIRST EXPERIENCE OF THE BAGPIPES.

19.—BY DU MAURIER. 1887.

to a distinctly appreciable degree an act that bore good fruit in the autumn of 1898, when the strength of our Navy enabled us to act so



"LAPSUS LINGUÆ."—Parson (who is also an enthusiastic Amateur Photographer, his mind wandering during the Service). "And now fix your Eyes on that Mark on the Wall, and look pleasant!"

20.—BY CHARLES KEENE. 1888.

firmly that war between this country and a neighbour was avoided without loss of prestige to England.

No. 36, by Charles Keene, illustrates an amusing argumentation between a musical curate and his practical rector; and now, in Nos. 37 and 38, we have two very clever pieces of work by Mr. Harry Furniss.

Mr. Furniss did a series of these Puzzle-Headed People for Mr. Punch: these two were published in 1889, and I remember quite well how eagerly I used to look each week for the next one. Of the series



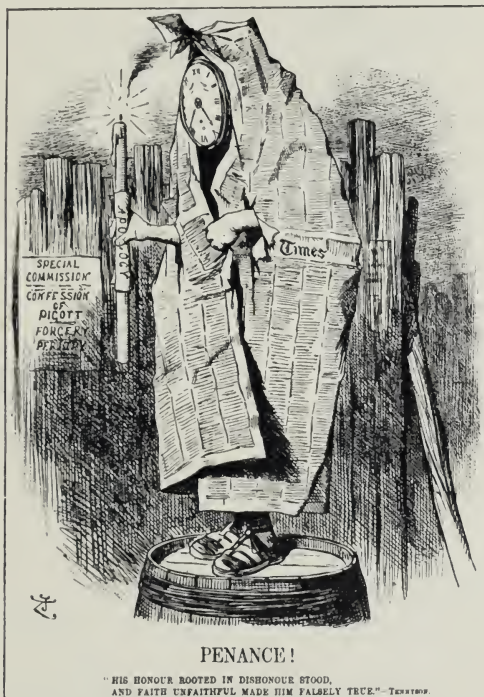
The famous challenge to Mr. Parnell made by *The Times* in the matter of the Phoenix Park murders.

21.—BY TENNIEL. APRIL 30, 1887. [See No. 22.]

published, the two shown here are perhaps the best, and No. 37 is probably the better one of these two. The more you look at this "All Harcourts" head, the more you admire Mr. Furniss's wonderful ingenuity and animation. You look and look and look at this head, and as you look, wherever you look, Harcourts spring up like the armed men from the dragon's teeth that brave Jason sowed in the furrowed field of Mars. You know what Jason did: he threw a stone among these armed men, and they fell one upon the other until

their formidable ranks were destroyed. Was Mr. Furniss a bit of a prophet when in 1889 he made this remarkable picture?

Even in the signature to No. 37, Harry Furniss has made the letters to be profile likenesses of Sir William Harcourt, and the black dash under the signature is another portrait of the politician, who was a leader of the Liberal party before "their formidable ranks were



Published March 9, 1889, after Pigott had confessed to forging the so-called "Parnell letters" to which cartoon No. 21 refers.

22. --BY TENNIEL.

destroyed" by reason of the members of that party falling "one upon the other" to their common destruction.

And see how this master-jester has treated Mr. Joseph Chamberlain. In No. 38, the ear is a J. C., the cord of the eye-glass is a looped J. C., the curve of the nostril and of the lip together make a J. C., a complete Joseph Chamberlain is the eye that is looking out so alertly through the eye-glass; the J. C. Home Rule necktie stands for Mr. Chamberlain's notion of Irish Home Rule in 1889, which was

not at all the same idea as Mr. Gladstone's, who is peeping out from the corner of the collar. The orchid in the buttonhole is a good like-



FORM.—Public School Boy (to General Sir George, G.C.B., G.S.I., V.C., etc., etc., etc.). "I say, Grandpapa,—a—would you mind just putting on your Hat a little straighter? Here comes Codgers—he's awfully particular—and he's the Captain of our Eleven, you know!"

23.—BY DU MAURIER. 1887.

ness of Mr. Jesse Collings, the faithful lieutenant of Mr. Chamberlain; his matrimonial alliance with the United States is represented



FOND AND FOOLISH.—Edwin (suddenly, after a long pause). "Darling!"
 Angelina. "Yes, Darling?"
 Edwin. "Nothing, Darling. Only Darling, Darling!"
 [Bilious Old Gentleman feels quite sick.]

24.—BY DU MAURIER. 1888.



CAUTION 7. CAUTION.—“So careful, so economical, my dear Wife is! She always locks up the Decanters when we've had all we want—on account of the Servant; you know! He! He! . . . She doesn't know I've got a Key too!”

25.—BY DU MAURIER. 1888.



THRIFT.—*Highlander (he had struck his foot against a "stane").* “Phew-ts!—e-eh what a ding ma puir Buit wad a gotten if a'd had it on!!”

26.—BY CHARLES KEENE. 1888.



OUR VILLAGE INDUSTRIAL COMPETITION.—*Husband (just home from the city).* "My Angel!—Crying!—Whatever's the Matter?"
Wife. "They've—awarded me—Prize Medal"—(*sobbing*)—"f' my Sponge Cake!"
Husband (soothingly). "And I'm quite sure it deserv—"
Wife (hysterically). "Oh—but—'t said—'twas for the Best Specimen—o' Concrete!"

27.—BY CHARLES KEENE. 1888.



"THE FLATTERING TALE."—*Old Lady ("down upon Followers").*
 "That young Man who is just going out, I suppose, is your Brother, Jane?"
Maid. "No, 'M. Not my Brother, M'um,—which he's a young Man, M'um,—most r'spect'ble, M'um,—as I've 'opes of!"

28.—BY CHARLES KEENE. 1888.

by the Stars and Stripes; the seams of a coat that has been turned are each labelled with a different legend—Radicalism, Democracy,



AWKWARD REVELATIONS.—*Effie*. "Georgy and I have been downstairs in the Dining-room, Mr. Mitcham. We've been playing Husband and Wife!"

Mr. Mitcham. "How did you do that, my dear?"

Effie. "Why, Georgy sat at one end of the Table, and I sat at the other; and Georgy said, 'This Food isn't fit to eat!' and I said, 'It's all you'll get!' and Georgy said, 'Dam!' and I got up and left the Room!"

29.—BY DU MAURIER. 1888.

Republicanism, Gladstonianism, Toryism, Chamberlainism. The smoke of factories makes the hair, the smoke from tall chimneys



"LE SPORTSMAN."—"Hi!! Hi!! Stop ze Chasse! I tomble—I faloff! Stop ze Fox!!!"

30.—BY MR. G. H. JALLAND. 1888.

gives the slighter hair between the ear and the back of the neck, while the shaded line from the ear towards the chin is made by a screw—



UNDAUNTED.—*Bridegroom (tremulously).* "You're not nervous, Darling?"
Bride (Widow—firmly). "Never was yet!"

31.—BY CHARLES KEENE. 1889.



"THE OTHER WAY ABOUT."—*Irate Passenger (as Train is moving off).*
 "Why the — didn't you put my Luggage in as I told you—you old —"
Porter. "E—h, Man! yer Baggage es ne sic a Fule as yersel. Ye're i'
 the Wrang Train!"

32.—BY CHARLES KEENE. 1888.



FIGURATIVE.—Head Waiter (the Old Gent had wished for a stronger cheese). "Hi! James—let loose the Gorgonzola!"

33.—BY CHARLES KEENE. 1889.



VICARIOUS! (On the Underground Railway).—Irascible Old Gentleman (who is just a second too late). "Confound and D—!"

Fair Stranger (who feels the same, but dares not express it). "Oh, thank you, so much!"

34.—BY DU MAURIER. 1889.



NAILED TO THE MAST!

35.—BY TENNIEL. MARCH 16, 1889.



"THE SERMON QUESTION."—*Curate (Musical)*. "But why do you object to having a Hymn during the Collection?"

Rector (Practical). "Well, you see, I preach a good Sermon, which I calculate should move the People to an average of Half-a-Crown each; but I find, during a long Hymn, they seem to cool down, and it barely brings a Shilling a head!"

36.—BY CHARLES KEENE. 1888.

that well-made and universally-used screw that we have all handled in our carpentering at home, the proper manufacturing of which built up Mr. Chamberlain's fortune, and which is an infinitely better screw than those that were to be had before Mr. Chamberlain decided that screws should be made as they are now made. The fish marked with the Stars and Stripes refers to the fact that Mr. Chamberlain was one of the members of the Fisheries Commission, who, at Washington,



37.—ONE OF MR. HARRY FURNISS'S MASTERPIECES. NOVEMBER 9, 1889.

on February 15, 1888, signed the treaty between us and the United States.

These are two very clever bits of jesting, and I show one for each of the two chief political parties, so that adherents of each side may have a laugh at the other's expense without wishing to go for the very talented artist who drew these two heads.

The Tenniel cartoon in No. 39 was published September 14, 1889; it has reference to the dock labourers' strike in London at that time,

but Mr. Punch's remark to the man who is about to kill with his knife, labelled "Strike," the Guinea-Fowl (Capital) that lays the Golden Eggs—"Don't lose your head, my man! Who'd suffer most



MR. PUNCH'S PUZZLE-HEADED PEOPLE. No. 11.
 38.—ANOTHER OF MR. HARRY FURNISS'S MASTERPIECES.
 DECEMBER 14, 1889.

if you killed it?" is a remark that applies well enough to many other strikes than that illustrated by this cartoon. No. 40, by du Maurier illustrates the risk run by umpires at football matches.

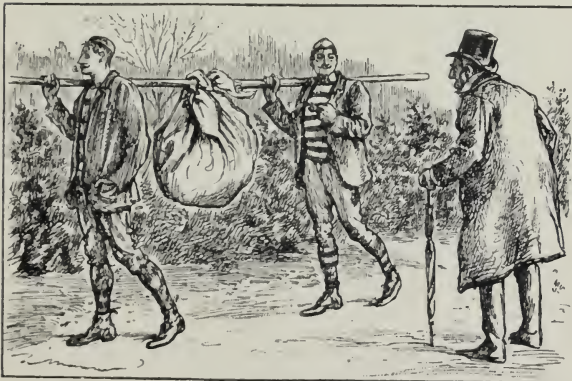


THE GUINEA-FOWL THAT LAYS THE GOLDEN EGGS.

(Enop slightly altered.)

Mr. P. "DON'T LOSE YOUR HEAD, MY MAN! WHO'D SUFFER MOST IF YOU KILLED IT?"

39.—BY TENNIEL. SEPTEMBER 14, 1889.



NEMESIS.—*Inquisitive Old Gentleman.* "Who's Won?"
First Football Player. "We've Lost!"
Inquisitive Old Gentleman. "What have you got in that Bag?"
Second Football Player. "The Umpire!"

40.—BY DU MAURIER. NOVEMBER 23, 1889.

PART X.

1890 TO 1894.

THERE are some very notable pictures to be seen in our present Peep into Punch; for example, the last picture by Charles Keene, the first by Phil May, and the cartoon which is usually considered to be the masterpiece of Sir John Tenniel.

Pictures 1, 2, and 3 are all by Charles Keene, No. 3 being the last drawing by this great artist that was published in *Punch*. The date



"THE SERVANTS."—Lady Patroness (*Registry Office of Charitable Society*). "And why are you leaving your present Place?"
Small Applicant. "Please, 'M, the Lady said she can do with a less experienced Servant!"

1.—BY CHARLES KEENE. 1890.

of this drawing is August 16, 1890, and Charles Keene died on the 4th of January, 1891, in his sixty-eighth year, having worked for *Punch* for nearly forty years—see Part II. of this book, which shows Charles Keene's first *Punch*-picture. On November 26, 1890, Keene wrote to a friend: ". . . Infirmities increase upon me, but my appetite is so good and I sleep well, so that, like Charles II., I shall have to apologize for being such an unconscionable long time a-dying. . . ."



"ANNALS OF A QUIET PARISH."—*The Vicar's Wife (to Country Tradesman)*. "Now, Hoskins, after so many years of our Liberal Patronage, it was really too bad of you to send us such a Globe—cracked from Top to Bottom—!"

Vicar (calling from the Study-door at end of passage). "My dear, did you recollect to send for Hoskins about the Globe you had the little Accident with last week?"

2.—BY CHARLES KEENE. 1890.



'ARRY ON THE BOULEVARDS.

3.—THE LAST PICTURE IN "PUNCH" BY CHARLES KEENE. AUGUST 16, 1890.

With the one exception of Sir John Tenniel, whose first drawing for *Punch* was published November 30, 1850, no *Punch*-artist has



DROPPING THE PILOT.

4.—SIR JOHN TENNIEL'S WORLD-FAMOUS CARTOON. PUBLISHED
MARCH 29, 1890.

ever been associated with the paper for so long while as Charles Keene, and no black-and-white artist in this country has ever



WHAT OUR ARTIST HAS TO PUT UP WITH. — "It's very odd—but I can't get rid of my Pictures. The House is full of them!"

"Can't you get your Grocer to give 'em away with a Pound of Tea, or something?"

5.—BY DU MAURIER. 1890.

attained such a consummate mastery of his art as Charles Keene attained—

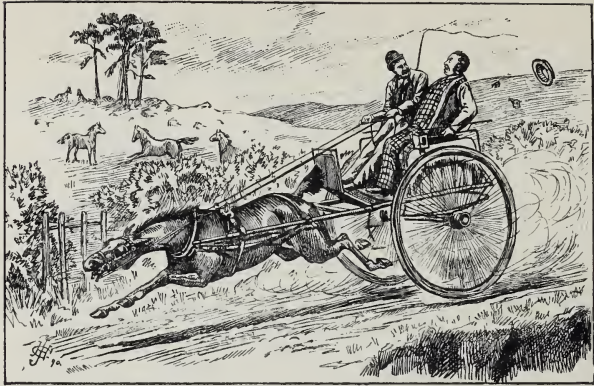
All with that broad free force, whose fascination
 All felt, and artists most; that dextrous sleight
 Which gave our land the unchallenged consumption
 Of graphic mastery in Black-and-White—



A "SCENE" IN THE HIGHLANDS.—*Ill-used Husband (under the bed).* "Aye! ye may Crack me, and ye may Thrash me, but ye canna break my Manly Sperrit. I'll na come out!!"

6.—BY E. T. NEED. 1890.

wrote *Punch* in the obituary notice of January 17, 1891; and Mr. Punch's opinion of the greatest artist who has ever worked for him is amply corroborated by the united opinion of artists and critics in this country and elsewhere, although the general public has not as



A SPECULATIVE OFFER.—*Driver.* "Now, Tom, when we arrive at the Turn, I'll sell you the Dog-cart for a Sov!"

7.—BY G. H. JALLAND. 1890.



"RETIRE!—WHAT DO YOU THINK?"

The G.O.M. of Politics at age 82, drawn by the G.O.M. of Art at age 71.

8.—BY SIR JOHN TENNIEL. FEBRUARY 7, 1891.



THE SECRETS OF LITERARY COMPOSITION.—
The Fair Authoress of "Passionate Pauline,"
 gazing fondly at her own reflection, writes as
 follows: "I look into the glass, Reader! What
 do I see? I see a pair of laughing, *espiègle*, forget-
 me-not blue eyes, saucy and defiant; a *mutine* little
 rosebud of a mouth, with its ever-mocking *mon*;
 a tiny shell-like ear, trying to play hide-and-seek
 in a tangled maze of rebellious russet gold; while,
 from underneath the satin folds of a *rose-thé* dress-
 ing-gown, a dainty foot peeps coyly forth in its
 exquisitely-pointed gold morocco slipper," etc., etc.
 (*Vide "Passionate Pauline," by Parbleu.*)

9.—BY DU MAURIER. 1891.



IBSEN IN BRIXTON.—*Mrs. Harris.* "Yes, William,
 I've thought a deal about it, and I find I'm nothing but
 your Doll and Dickey-Bird, and so I'm going!"

10.—BY EVERARD HOPKINS. 1891.



CLERICAL ÆSTHETICS.—*Fair Parishioner.* "And do you like the Pulpit,
 Mr. Auriol?"

The New Curate. "I do not. Er—it hides too much of the Figure, and I
 like every Shake of the Surplice to tell!"

11.—BY DU MAURIER. 1891.

yet ranked the work of Charles Keene so high as it ranks the work of other artists inferior to Keene—possibly for the reason that Charles Keene deliberately ignored in his pictures the popular qualities of "prettiness" and elegance, which have, of course, no necessary connection with art. Charles Keene sought to be true in his expression of life and character, rather than attractive, and in this endeavour the great artist has a brilliant successor in Mr. Phil May, whose first *Punch*-picture we shall see farther on.



"TURNING THE TABLES."—["The Success of a Russian Loan is not dearly purchased by a little effusion, which, after all, commits Russia to nothing. French sentiment is always worth cultivating in that way, because, unlike the British variety, it has a distinct influence upon investments."—*Daily Paper*.]

12.—BY SIR JOHN TENNIEL. SEPTEMBER 26, 1891.

Sir John Tenniel's masterpiece (of late years) is shown in No. 4. It was published March 29, 1890, just after the present Emperor of Germany had decided to run Germany without Bismarck as the political pilot of the country. The confident young Emperor looks half-wistfully over the side of the ship at the brave old pilot who goes down to the boat, which is waiting to take him ashore, and the old pilot has to steady himself for just a moment with his left hand

against the ship's side. The original sketch was finished by Sir John Tenniel as a commission from Lord Rosebery, who then gave it to Bismarck. Both the Prince and the Emperor were pleased with this stately picture, and "in acknowledging the drawing," says Mr. Spielmann in his "History of *Punch*," "the ex-Chancellor declared, 'It is indeed a fine one!'"

No. 5 is by du Maurier, and the very funny No. 6 is by Mr. E. T. Reed, that clever artist now so popular, whose first drawing was published in *Punch* on June 8, 1889. No. 7 is by Mr. G. H. Jalland.



13.—BY LINLEY SAMBOURNE. JULY 25, 1891.

[The first Number of "Punch" was issued on July 17, 1841.]

The Tenniel-cartoon in No. 8 was published in February, 1891. Mr. Gladstone was eighty-two, and rumours of his retirement were in the air. The last of Mr. Punch's verses which face this cartoon is—

I regret, so much to tease them !
 My last exit would much ease them.
 But Retire !—and just to please them !
 What do you think ?
 [*Winks and walks round.*]

The pictorial satire in No. 9 is by du Maurier. In No. 10 there is a most amusing skit by Everard Hopkins on the Ibsenite reason and rot of 1891, the fantastic and morbid work of the Norwegian dramatist being then thrust upon the London public, with the comical result shown in this drawing.

Glancing at No. 11, we see in No. 12 a good Tenniel cartoon that hits off very neatly the relative positions of France and Russia at the



Mr. Punch's Greeting to the Prince of Wales on the Prince's fiftieth birthday.

14.—BY SIR JOHN TENNIEL. NOVEMBER 14, 1891.

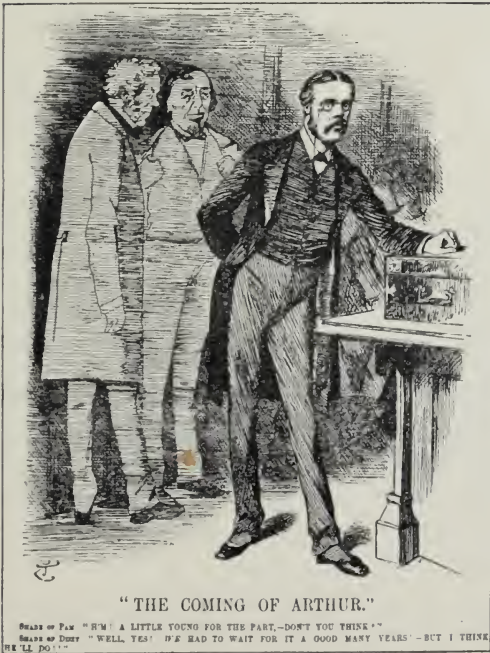
time of the French loan to Russia in 1891—the cunning Bear and his too-effusive Leader have changed places.

Mr. Linley Sambourne gives us in No. 13 a very fine drawing of Mr. Punch on the attainment of his Jubilee. This was published July 25, 1891, and the first number of *Punch* was issued July 17, 1841. By the way, Mr. Sambourne has worked for *Punch* since April, 1867—more than thirty years—and his unique work, strong, fine, and true, is still one of the leading features of *Punch*.



A POSER.—*Fair Client.* "I'm always photographed from the same Side, but I forget which!"
Scotch Photographer (reflectively). "Well, it'll no be *this Side*, I'm thinkin'. Maybe it's t'ither!"

15.—BY E. T. REED. 1890.



"THE COMING OF ARTHUR."

SHADES OF P.M. "HE'S A LITTLE YOUNG FOR THE PART,—DON'T YOU THINK?"
 SHADES OF D.D. "WELL, YES! HE'S HAD TO WAIT FOR IT A GOOD MANY YEARS'—BUT I THINK HE'LL DO!"

Mr. Arthur Balfour criticized by the "shades" of Lords Palmerston and Beaconsfield.

16.—BY SIR JOHN TENNIEL. FEBRUARY 20, 1892.

The Tenniel in No. 14 portrays Mr. Punch greeting the Prince of Wales on *his* Jubilee—for both these famous and most popular



PERFECTLY PLAIN.—*Young Wife*. "Oh, I'm so happy! How is it you've never Married, Miss Prymme?"

Miss Prymme. "My dear, I never have accepted—and never would accept—any Offer of Marriage!" [And then her Questioner began softly playing the old Air, "Nobody axed you.,"]

17.—BY BERNARD PARTRIDGE. 1892.

personages were born in the year 1841, and so they both attained their Jubilee in 1891.

Another funny picture by Mr. E. T. Reed, No. 15, brings us to



STUDIES IN ANIMAL LIFE. THE GOORMONG. (*Epicuri de Grege Porcus. British Isles.*) *Mr. Huggins*. "What a 'eavenly Dinner it was!"
Mr. Buggins. "B'lieve yer! Mykes yer wish yer was born 'Oller!"

18.—BY DU MAURIER. 1892.

"The Coming of Arthur" in No. 16, by Tenniel, published February 20, 1892, in which month Mr. Arthur Balfour first became Leader of

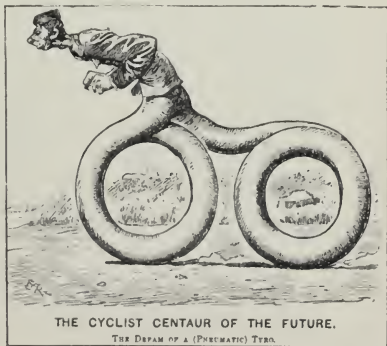


The "Gog and Magog" of London City threatened by the London County Council.

19.—BY SIR JOHN TENNIEL. MARCH 19, 1892.

the House of Commons. The ghosts of two former Conservative Leaders, Palmerston and Disraeli, look at the new "young" leader of their Party, who was then in his forty-fourth year, and their remark, "But I think he'll do!" has been fully justified by events. We have almost forgotten that this quietly strong statesman was once nicknamed in the House, "Miss Balfour."

Mr. Bernard Partridge drew No. 17, and No. 18 is by du Maurier—two talented artists whose love of beauty has so often delighted the readers of *Punch*.



20.—BY E. T. REED. 1891.



21.—BY SIR JOHN TENNIEL. JULY 23, 1892.



22.—ONE OF MR. E. T. REED'S FAMOUS "PREHISTORIC PEEPS."
FEBRUARY 24, 1894.

In No. 19 Sir John Tenniel depicts the genii of London City—Gog and Magog—singing the popular ditty, "Hush! Hush! Hush! Here comes the Bogie Man!" as at the back of them hovers the menacing London County Council, which in 1892, with a large Progressive majority, threatened the ancient rights and powers of London City. Here is *Punch's* final chorus to the song—



THE ROAD TO RUIN.

23.—BY SIR JOHN TENNIEL. NOVEMBER 5, 1892.

Oh, hush! hush! hush!
 Here comes the Bogie Man!
 Turtle, be cautious; Griffin, hide!
 You're under his black ban.
 Oh, whist! whist! whist!
 We'll save ye, *if we can*,
 My pretty popsey-wopsey-wops,
 From yon bad Bogie Man!

—a very fine cartoon—represents exhausted Mr. Gladstone (as John Gilpin) just dismounted from his exhausted horse, Liberal Party. The date of this is July 23, 1892, and at the General Election of that year the Liberals just managed to get into power, but could only remain in power by aid of the Irish Nationalist vote—hence the words "Home Rule" on the cloak which the weary old horseman carries on his arm.



24.—BY LINLEY SAMBOURNE. DECEMBER 10, 1892.

Then was resumed that terrible "Home Rule Dance," so cleverly drawn by Mr. Harry Furniss in No. 25, in which the unfortunate politician was dragged this way and that by the conflicting interests and necessities of his uncomfortable position.

Cartoon No. 23, by Tenniel, refers to the increase in European armaments. France and Germany, each heavily burdened with armies of four million men, are riding doggedly "The Road to Ruin," as the two horsemen glare at each other, while the overladen horses falter in their stride.

The very graphic picture in No. 24 is by Linley Sambourne : Mr. Cecil Rhodes strides across Africa from Cape Town to Cairo, connecting the two places with his telegraph wire.

In Tenniel's cartoon, No. 26, the old warrior is warily advancing along the top of the dangerous wall "Home Rule," with disaster awaiting him on either side, and with not even a star to guide his



25.—BY HARRY FURNISS. FEBRUARY 18, 1893.

doubting eye as he anxiously gazes towards the unseen end of his dangerous pilgrimage.

One of Mr. Sambourne's best cartoons is that in No. 27—France descending into the maelström of Corruption. What splendid work Mr. Sambourne does! *Punch* wrote when this splendid drawing was published in January, 1893: ". . . as if here a national Argosy, laden with Opulence, Rank, Intelligence, and Honour, had gone, dismally and desperately, down to ——— *what? . . .*"

Well, well—there is no need to dwell upon one of the many corruptions of the Third Republic of France, which, in January, 1893, when this picture was drawn, had not added to her muck-heap the crowning corruption of the Dreyfus horror.

Passing No. 28, we have in Nos. 29 and 30 two noble and rather pathetic cartoons by Sir John Tenniel, which relate to the close of Mr. Gladstone's political life. In No. 29, published September 30, 1893,



A PILGRIM'S PROGRESS.

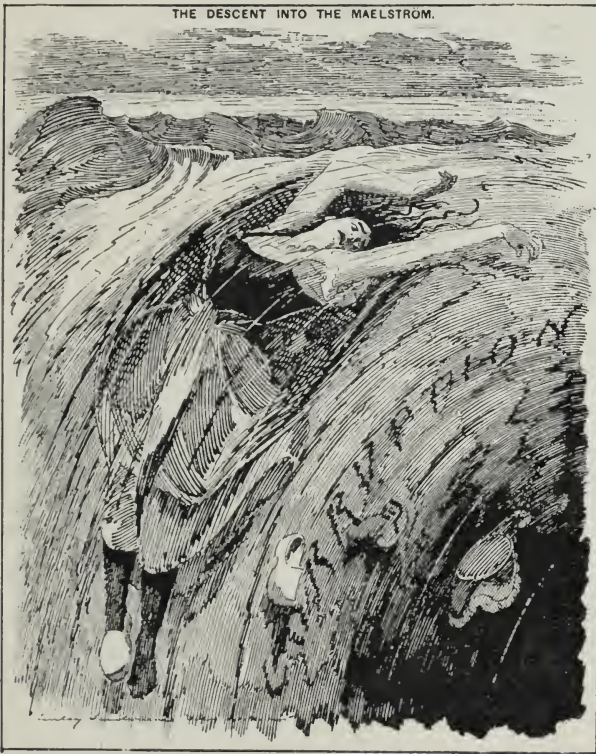
26.—BY SIR JOHN TENNIEL. APRIL 15, 1893.

the now desperate but still valiant old fighter is climbing the impossible cliff on the crest of which stands the House of Lords. Mr. Gladstone's Home Rule Bill had been rejected by the Lords, and in revenge the old man leads his followers to attack them. Look at Tenniel's drawing of the desperate face.

A less painful picture is No. 30, published March 10, 1894, "Un-arming." On March 3rd the Queen had accepted Mr. Gladstone's resignation, and had summoned Lord Rosebery to form a Ministry.

The worn old champion takes off his armour for the last time, and, in his eighty-fifth year, hangs upon the wall his double-handed sword of Leadership.

Mr. Reginald Cleaver has a very humorous drawing in No. 31, and in No. 32 we see the first picture by Mr. Phil May that was published in *Punch*. Not only is Mr. Phil May a natural humorist of the first



27.—THE DECADENCE OF FRANCE. BY LINLE SAMBOURNE.
JANUARY 28, 1893.

water, but he has an astounding excellence of draughtsmanship and a truth of observation which enable him to realize his humorous conceptions in a most masterly way. He is, moreover, as careful and thorough a workman as even Charles Keene was, and the quite remarkable "economy of means" that is so characteristic of Mr. Phil May's work (*i.e.* the fewness of the strokes by which his effects



EQUIVOCAL.—“A—got anything on to-night, Lady Godiva?”—“Not much, I’m glad to say!”

28.—BY DU MAURIER. 1893.



29.—BY SIR JOHN TENNIEL.
SEPTEMBER 30, 1893.

THE “FORLORN FOPE.”

30.—BY SIR JOHN TENNIEL.
MARCH 10, 1894.



UNARMING.

UNARM—THE LONG DAY'S TASK IS DONE.
Anthony and Cleopatra, Act IV, Scene 12



MILITARY EDUCATION.—*General.*
"Mr. de Bridoon, what is the general use of Cavalry in modern warfare?"

Mr. de Bridoon. "Well, I suppose to give Tone to what would otherwise be a mere Vulgar Brawl!"

31.—BY REGINALD CLEAVER. 1892.

A Peep into "Punch."



"AND SHE OUGHT TO KNOW!" — "That's supposed to be a Portograph of Lady Solsbury. But, bless yer, it ain't like her a bit in Private!"

32.—THE FIRST "PUNCH" PICTURE BY MR. PHIL. MAY. OCTOBER 14, 1893.



"RESH'PROSH'TY."

M. CARROT. "WELL, OLE FLER, WE'VE ALL HAD JOLLY GOOD TIME-AN' I'M GOING T' AMNESTY EV'RY'YI! YOU—DO—SAME!!"
 TALK. "LEAVE THAT T ME. BY TH' WAY—COULD YOU 'BLJOE ME—TRIFLIN' LOAN!'"

33.—BY SIR JOHN TENNIEL. NOVEMBER 11, 1893.

IMPROVED GNOMENCIATURE.
(A popular Song adapted to the Glacial Period.)

"ON AN ICICLE MADE FOR TWO."

34.—BY E. T. REED. 1893.



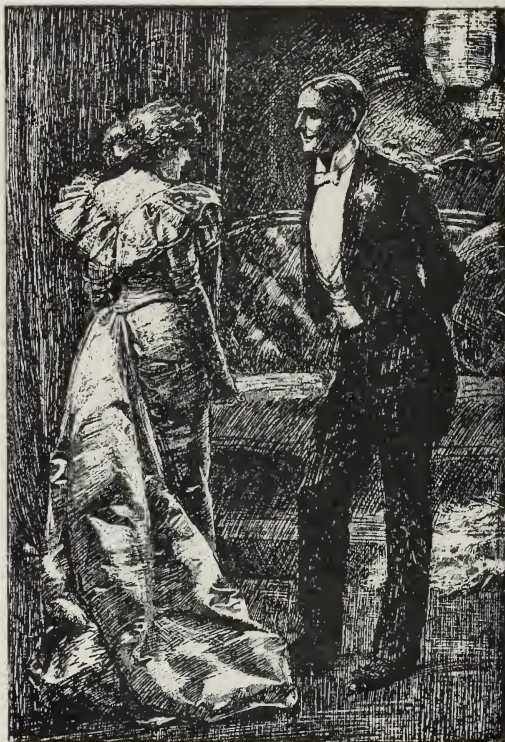
"A MESSAGE FROM THE SEA."

FATHER NORTON. "LOOK HERE, JOHN, THERE'S A JOLLY SIGHT O' THEM FURRIE' CRAFT ABOUT, TAKE A TIP FROM YOUR OLD FRIEND—BUILD ALL YOU KNOW—AND DASH THE EXPENSE!"

35.—BY SIR JOHN TENNIEL. DECEMBER 23, 1893.

are shown) is another sign of the genius of this fine artist, who as "a man [of genius] in the street," is a worthy successor to the great Charles Keene himself.

In No. 33 Tenniel refers to the visit to Paris of the late Czar of Russia in the autumn of 1893. It is really very funny, for when,



Nervous Youth (to *Fair Débutante*). "Er—I must congratulate you on your Appearance, Miss Godolphin!"

Fair Débutante (flattered). "Oh, thanks, Mr. Young!"

Nervous Youth (hastily). "Of course—er—I only mean your First Appearance, you know!"

36.—BY BERNARD PARTRIDGE. 1894.

after a good dinner, President Carnot is effusively saying good-bye, the Czar edges in the request—"By th' way—could you 'blige me—triflin' loan?" A condition of things sufficiently near the truth to make the humour of this cartoon all the more funny.

In No. 34 Mr. E. T. Reed has cleverly adapted a popular song to the Glacial Period; and in No. 35 Sir John Tenniel drives home a

lesson that England must never forget, when he makes Father Neptune say to John Bull, "Look here, John, there's a jolly sight o' them furrin' craft about; take a tip from your old friend—build all you know—and *dash* the expense!"

Although the greatest care and the best work is put into the reproduction of these pictures, I doubt whether the beautiful little drawing in No. 36 by Mr. Bernard Partridge does justice to the original.



37.—BY SIR JOHN TENNIEL. JUNE 30, 1894.

Notice how wonderfully Mr. Partridge has drawn the silk dress of this pretty girl, and how cleverly he has given the effects of light and shade produced by the Japanese lantern.

Just as Mr. Phil May is no unworthy successor of Charles Keene in the portrayal of the people's life, so we may say that Mr. Bernard Partridge is in all respects worthy to take up the mantle of George du Maurier in the portrayal of the life of Society.

No. 37 relates to the opening of the Tower Bridge in June, 1894;



THE 'ARDEN-ING PROCESS.

Orlando. "TIRED, ROSALIND!" Rosalind. "PNEUMATICALLY."

38.—BY EVERARD HOPKINS. 1894.

No. 38 is by Mr. Everard Hopkins, and Nos. 39 and 40 are two fine examples of Mr. Phil May's genius; he has drawn these people of the slums to the life—from the life. The artist has caught these men and women in the very act of their speech and movement, and shows them here *as* living people—not as dummies with words tacked on to them.

Mr. W. J. Hodgson drew No. 41; and No. 42 is an amusing cartoon by Tenniel on the victory of little Japan over big China in 1894. George du Maurier drew No. 43.



Q. E. D.

"WHAT'S UP WI' SAL!" "AIN'T YER ERD! SHE'S MARRIED AGIN!"

39.—BY PHIL MAY. 1894.



40.—BY PHIL. MAY. 1894.



41.—BY W. J. HODGSON. 1894.



42.—BY SIR JOHN TENNIEL. NOVEMBER 17, 1894.



A BLOODTHIRSTY BARITONE.—*Miss Maud.* "Won't you sing something, Mr. Green?"

The Curate. "I haven't brought my Music. But if you know the Accompaniment, and would play it, I think I could sing 'The Brigand's Revenge'!"

43.—BY DU MAURIER. 1894.

PART XI.

1895 TO 1898.

THIS part, which covers recent years of *Punch*, is specially notable for the very fine drawings by Mr. Linley Sambourne that it includes.

The cartoon in No. 1 was published June 22, 1895, and



"HONEY, MY HONEY!"

Chinaman. "MUCH OBLIGED TO YOU FOR THIS LITTLE ADVANCE; BUT I'M AFRAID I SHALL WANT SOME MORE SOON."

Bear (aside). "SO SHALL I; A GOOD DEAL MORE—FROM YOU."

[Hums "Oh, honey, MY honey!"

I.—BY LINLEY SAMBOURNE. 1895.

although in its present much reduced size, we lose some of the effect

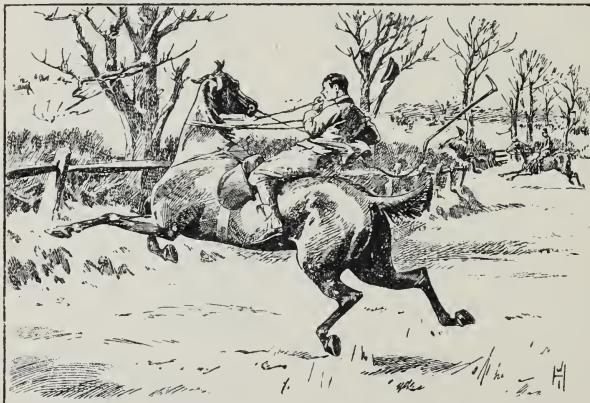
of Mr. Sambourne's original, this little picture is still very pleasing. It is most interesting to look closely into Mr. Sambourne's fine work



A RULING PASSION.—*Mr. Meenister MacGlucky (of the Free Kirk, after having given way more than usual to an expression "a wee thing strong"—despairingly).* "Oh! Aye! Ah, w-e-el! I'll hae ta gie 't up!"
Mr. Elder MacNab. "Wha-at, Man, gie up Gowf?"
Mr. Meenister MacGlucky. "Nae, nae! Gie up the Meenistry!"

2.—BY REGINALD CLEAVER. 1895.

and to see how he gets his effects by a most wonderful use of lines in all sorts of directions, lines of various textures, lines crossed and lines



'ARRY ON 'ORSEBACK.—*Arry (in extremities).* "Well, gi' me a 'Bike'!"

3.—BY W. J. HODGSON. 1895.

not crossed, straight lines and curved lines, with here and there a slight use, very slight, of solid black or of solid white. The final effect is

extraordinarily clean and decisive, and it shows a mastery of form, qualities that with Mr. Sambourne's skill in composition (by which term I mean his arrangement of the different parts of his drawings into one whole) stamp this artist's work as supremely good.

This cartoon No. 1 relates to the political affairs of 1895 in connection with the loan to China. China grasps Russia's loan of £16,000,000, and says, "I'm afraid I shall want some more soon." And the Russian Bear's "aside" is—"So shall I! A good deal more—from you." Russia took the "good deal more," including a lease of Port Arthur and Ta-lien-wan. By the land agent's agreement, this lease is to be for 25 years, "but may be extended by mutual agreement."

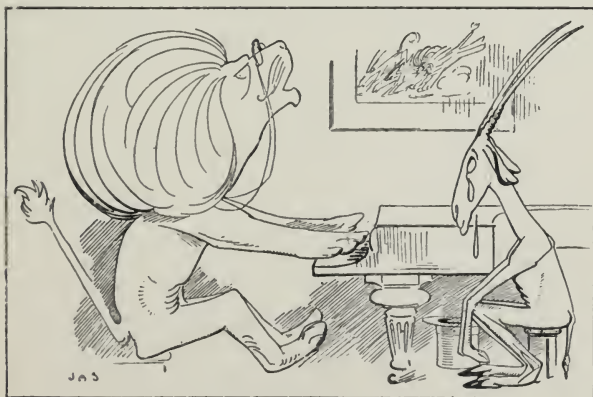
"Wha-at, Man, gie up Gowf?" exclaims Elder Mac-Nab in Mr. Reginald Cleaver's very clever drawing, No. 2, when the



IN THE VESTRY.—Minister (who has exchanged pulpits—to Minister's Man). "Do you come back for Me after taking up the Books?"

Minister's Man. "Ou ay, Sir, I comes back for ye, and ye follows Me at a respectful distance!"

4.—BY DU MAURIER. 1895.



"I'LL SING THEE SONGS OF ARABY!"

5.—BY J. A. SHEPHERD. 1895.



BOTANY; OR, A DAY IN THE COUNTRY.—“Say, Billee, shall we gaver Mushrooms?”
 “Yus. I’m a Beggar to Climb!”

6.—BY PHIL MAY. 1895.

“a wee thing strong” which have just been forced out of his mouth go very badly indeed with his ministerial calling. Has any one—even an English bishop—been able to suppress wholly the words “a wee thing strong” that seem to be the natural relief given to the golf-player when his most careful endeavours to drive the ball result so disastrously as in this picture? If so, I should like to see that person, or that English bishop—he must be something outside the usual course of Nature, something uncanny, fantastic, extra-human.

The spirited drawing No.

despairing “Meenister” of the Scotch Free Kirk finds that golf tries his patience beyond the limit of verbal expression proper to his calling: “Nae, nae! Gie up the Meenistry!” says the exasperated Mr. Meenister MacGlucky, who, as we see from the many cuts in the turf, is evidently in the “agricultural” state of the game.

How thoroughly some of us can sympathize with Mr. Meenister MacGlucky in his dilemma! His Scotch dourness won’t let him be beaten by that aggravating little white ball which he has missed with his driver about six times running, and his Scotch conscientiousness tells him that the expressions



SO THAT DOESN'T COUNT.—“Are you sure they’re quite Fresh?”
 “Wot a Question to arst! Can’t yer see they’re Alive?”
 “Yes; but *you’re Alive*, you know!”

7.—BY PHIL MAY. 1895.

3 is by Mr. W. J. Hodgson, and the amusing and quite natural joke



THE SPILL!

<p>Jack and Jill went up a Hill To fetch a Pail of Water,</p>	<p>Jack fell down and broke his Crown, And Jill came Tumbling after.</p>
-------------------------------------------------------------------	----------------------------------------------------------------------------------

8.—BY TENNIEL. JULY 27, 1895.

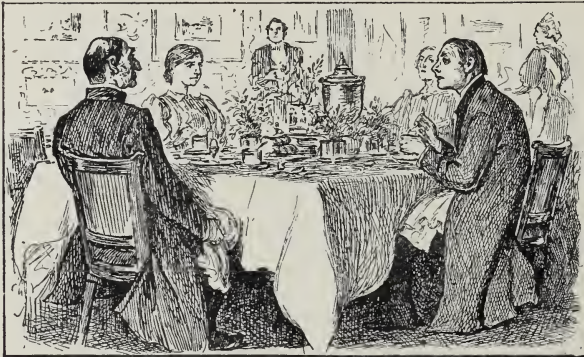
in No. 4 is by George du Maurier, whose thirty-six years' work for *Punch* came to an end in the year 1896.



A SKETCH FROM LIFE.—Chorus (*slow music*). "We're a rare old—fair old—rickety, racketsy Crew!"

9.—BY PHIL MAY. 1895.

Mr. J. A. Shepherd's original and very clever work is well known to all of us, and in No. 5 there is one of the many good things contri-



TRUE HUMILITY.—*Right Reverend Host.* "I'm afraid you've got a bad Egg, Mr. Jones!"
The Curate. "Oh no, my Lord, I assure you! Parts of it are excellent!"

10.—BY DU MAURIER. 1895.

buted to *Punch* by this most amusing artist. His effects, got as they are by the deft use of a few lines which give so much character to his



OUR OVERWORKED BISHOPS.—*The Rector's Wife.* "Have you heard from the Bishop, dear, about the Alterations you proposed to make in the Services?"

The Rector. "Yes; I have just got a Postcard from his little Boy. This is it:—'The Palace, Barchester.—Papa says you mustn't.'"

11.—BY DU MAURIER. 1896.

work, proclaim Mr. Shepherd an artist of no small talent. By the way, Mr. Shepherd was invited by Mr. Burnand to draw for *Punch* after

the publication, some years ago, of his well-known "Zig-Zags at the Zoo" in the *Strand Magazine*.

Pictures 6 and 7 are by Mr. Phil May; and the Tenniel cartoon in No. 8 illustrates the downfall, in the General Election of July, 1895, of Sir William Harcourt and the Liberal Party, when Sir William went to fetch a pail of water in his bucket so disastrously labelled "Local Veto," a measure that set the whole publican interest of the country dead against Sir William and the Liberal Party.



SCENE FROM A SUBMARINE PANTOMIME.—Tantalizing Position of a Susceptible Diver.

12.—BY W. ALISON PHILIPS. 1895.



"DADDY'S WAISTCOAT!"—
(Sketched from *Life in Drury Lane*.)

13.—BY PHIL MAY. 1895.

In No. 9 we are treated to another of Mr. Phil May's brilliant drawings of life and character as seen by the man in the street.

No. 10 and 11 are by George du Maurier. No. 10 is very funny, while No. 11 illustrates, aptly enough, the pressure of work brought to our bishops by the present conflict of opinions in affairs of the Church. No. 12 is a beautiful little bit of work by Mr. W. Alison Philips, somewhat away from Mr. Punch's usual lines, but well worth inclusion here.

Two more of Mr. Phil May's drawings are shown in Nos. 13 and 14. "Daddy's Waistcoat" is quite a gem.

The Sambourne-drawing in No. 15 illustrates Mr. Gladstone's receptivity of fresh ideas even in his advanced age. Much impressed by the Chinese statesman, Li Hung Chang, who visited this country in 1896, Mr. Gladstone adopts the costume and sits down to write an essay in Chinese on the Philosophy of Confucius. Notice in this clever drawing how deftly Mr. Sambourne has introduced patches of pure white which, with the use of faint black lines, quite suggest the light and brightness of atmosphere in which the old man gladly works.



Street Serio (singing). "Er—yew will think hov me and Love me has in dies hov long ago-o-o!"

14.—BY PHIL MAY, 1896.

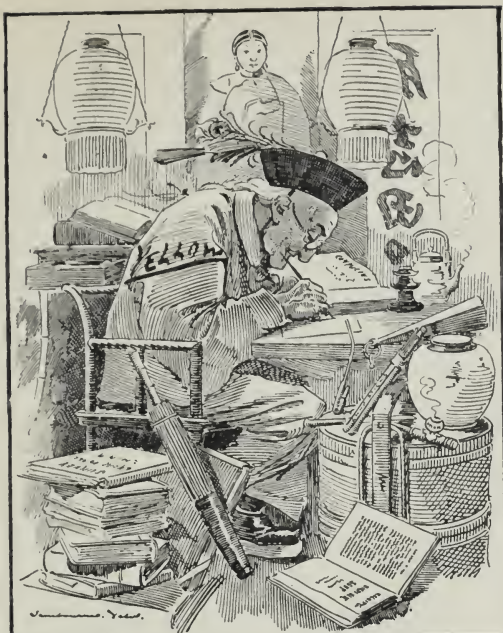
Mr. Leonard Raven-Hill is another comparatively "new" *Punch* artist who has done fine work since his first contribution to *Punch* in 1896. No. 16 is one of Mr. Raven-Hill's early drawings.

The cartoon in No. 17, by Sir John Tenniel, dated February 29, 1896, refers to the Naval Works Bill of that time, which involved a cost of many millions. Here again the Government acted on the wise principle embodied in the adage, "To secure Peace, be prepared for War."

There are two delightful Phil Mays in Nos. 18 and 19. The "Johnny" in No. 18 who wants to arrange an overdraft with the Manager at Messrs. R-thsch-ld's, calmly asks the Manager, "Ah!—how much have you got?"

And, in No. 19, the "Sorcy 'ound!" of the irate 'Liza Ann who has misunderstood the yell of the conductor of the Hammersmith 'bus is really delicious. How splendidly natural and vivid this drawing is!

No. 20 is the last picture by George du Maurier that was published in *Punch* before his sadly premature death on October 8, 1896, at the age of sixty-two. There was one other drawing by du Maurier published after his death, in *Punch's Almanack* for 1897; but the one now shown is the last that was published in the ordinary pages of *Punch*. The work of this talented artist in Social Pictorial Satire extended from



LATEST PORTRAIT OF THE G. O. M.

MR. G. HAVING BEEN MUCH IMPRESSED BY THE CUSTUME OF THE OTHER VETERAN STATESMAN, LI HUNG CHANG, HAS, IT IS SAID, ADOPTED THE ORIENTAL FASHIONS OF PIG-TAIL AND CHOPSTICKS, AND IS NOW WRITING AN ESSAY IN CHINESE ON THE PHILOSOPHY OF CONFUCIUS.

15.—BY LINLEY SAMBOURNE. 1896.



THINGS ARE NOT ALWAYS WHAT THEY SEEM.

His Honour. "H'm! Will you kindly raise your Veil? I find it extremely difficult to—h'm—hear any one distinctly with those thick Veils—"

"Er—er—thank you! SILENCE! I will not have this Court turned into a Place of Amusement!"

16.—BY L. RAVEN-HILL. 1896.

1860 to 1896 ; it was of the greatest value to *Punch*, and it received full and well-merited recognition from the public.

Phil May's drawing in No. 21 reminds me of a good story about Albert Chevalier a few years ago when he was singing his coster songs in London in, of course, full coster dress. Chevalier had promised to sing a coster song at a benefit performance in a variety theatre in the suburbs. After he had done an early song at one of the London



17.—BY TENNIEL. FEBRUARY 29, 1896.

theatres, he drove off to Charing Cross Station, still made up as a coster, and going to the booking-office asked for a "first-class return to Hammersmith." It happened that a real coster was standing just behind Chevalier at the booking-office, and when this real coster heard his supposed "pal's" request he was for a moment pretty considerably startled. However, the real coster, with the ready wit of his class, at once came up to the scratch and ejaculated to the booking-clerk, "Blimey—give me a Pullman to Whitechapel!"



Johnny (who has to face a bad Monday, to Manager at Messrs. R-thsch-la's). "Ah! I—want to—ah!—see you about an Over-draught."

Manager. "How much do you require?"

Johnny. "Ah!—how much have you got?"

18.—BY PHIL MAY. 1896.



'Bus Conductor. "Emmersmith! Emmersmith! 'Ere ye are! Emmersmith!"

'Liza Ann. "Oo er yer callin' Enmer Smith! Sorcy 'ound!"

19.—BY PHIL MAY. 1896.

No. 22 is by Mr. Bernard Partridge, and No. 23 is one of Mr. E. T. Reed's very witty series, now happily published in book form entitled "Ready-Made Coats-(of-Arms) ; or, Giving 'em Fits !"



TWO SIDES TO A QUESTION.—"Oh, Flora, let us be Man and Wife. You at least understand me—the only Woman who ever did!"

"Oh, yes ; I understand *you* well enough, Sir Algernon. But how about your ever being able to understand *me* ?"

20.—BY DU MAURIER. SEPTEMBER 26, 1896. *The last drawing published before the artist's death on October 8, 1896.*

Mr. A. S. Boyd, who joined *Punch* in 1894, and whose work is always thoroughly good, is represented in No. 24 by a very amusing joke most excellently rendered in black and white. Another funny



Clerk of Booking-Office. "There is no First Class by this Train, Sir." 'Arry. "Then wot are we going ter do, Bill?"

21.—BY PHIL MAY. 1896.

joke is seen in No. 25, by Mr. Barnard Partridge; the baby is angry with Tommy because Tommy tried to make the baby smile by the insertion of his mother's glove-stretcher into the baby's mouth!

Cartoons 26 and 27 are both by Mr. Sambourne. The former shows to us Mr. Cecil Rhodes, whose raid into the Transvaal has worked so much mischief in South Africa, facing the music of his hecklers during the Parliamentary inquiry into the raid, as boldly as he faced the difficulties of the siege of Kimberley.



He. "How would you like to own a—er—a little Puppy?"
She. "Oh, Mr. Softly, this is so sudden!"

22.—BY BERNARD PARTRIDGE. 1896.

The beautiful drawing in No. 27 is a fine example of Mr. Linley Sambourne's unique work and of his use of the line.

Mr. Raven-Hill gives us a funny drawing in No. 28. The "nice refined-looking little boy" who "has a mouth fit for a cherub" when he is getting the sixpence from the old lady, is suddenly changed, five seconds later, when he has got the sixpence, into the little gutter-snipe who nearly splits his face as he yells to a friend with that piercing



One of Mr. E. T. Reed's famous "Ready-Made Coats-(of-Arms); or, Giving 'em Fits!"

23.—DECEMBER 12, 1896.



THE SUBSTITUTE.—*The Rector's Wife.* "Oh, Mrs. Noggins, I should really try to break your Parrot of his habit of swearing in that awful way!"
The Widow Noggins. "Well, 'm, I finds it such a comfort to 'ear 'im. Makes it seem more like as if there was a man about the 'Ouse again."

24.—BY A. S. BOYD. 1896.

UNGENGLE PERSUASION.—*Mother.*
 "Tommy, what on earth is Baby crying
 for?"

Tommy. "He's angry with me,
 Mamma, because I was trying to make
 him smile with your Glove-stretcher."

25.—BY BERNARD PARTRIDGE. 1897.



"FACING THE MUSIC."

GREAT PARLIAMENTARY PALAVER BETWEEN C-C-I, RH-D-S AND HEKLA CHIEFS,
 H-RC-RT, CH-MB-RL-N, ETC.

26.—BY LINLEY SAMBOURNE. 1897.



THE TRANSVAAL CROMWELL.

Oliver Kruger. "TAKE AWAY THAT BAUBLE!"

[The judges of the Transvaal are made removable at the will of the Raad. (See "Spectator.")

"The judges," said the President, "would have to abide by the voice of the Volksraad or go."—*Times*, Feb. 25.]

27.—BY LINLEY SAMBOURNE. 1897.



Old Lady. "Dear me, what a nice refined-looking little Boy! Why, Jane, he has a Mouth fit for a Cherub; I really must give him Sixpence."
[Does so.]

The Cherub (five seconds later). "S-s-s!! Billee! the old Gal's give me a Tanner!"

28.—BY L. RAVEN-HILL. 1897.

tooth-whistle which, as a boy, I never *could* manage, "S-s-s-s!! Billee! The old Gal's give me a Tanner!"



A SAD FACT.—Impudent Choir-boy (to our I'icay, who is "teaching himself"). "Here endeth the First Lesson!"

29.—BY G. H. JALLAND. 1897.



"I 'ear this 'ere Patti ain't 'ay' bad!"

30.—BY PHIL MAY. 1897.

No. 29 is by Mr. G. H. Jalland, and in No. 30 Mr. Phil May has illustrated what is probably one of his own observations of the street-



Irate Cabbie. "Oh, if I 'adn't got Something inside, P'd Talk to you!"

31.—BY L. RAVEN-HILL. 1897.

Arab when he makes the urchin say to a friend, as they pass the big



ALTOGETHER SATISFACTORY.—*Aunt Fanny.* "I do like these French Watering-places. The Bathing Costume is so sensible!"
Hilda. "Oh, yes, Auntie! And so becoming!"

32.—BY A. S. BOYD. 1897.



HOW WE LIVE NOW.—*Prim Old Gentleman.* "My dear young Lady, it is hardly possible for me to explain to you the nature of this—Cause Célèbre, without entering into details."

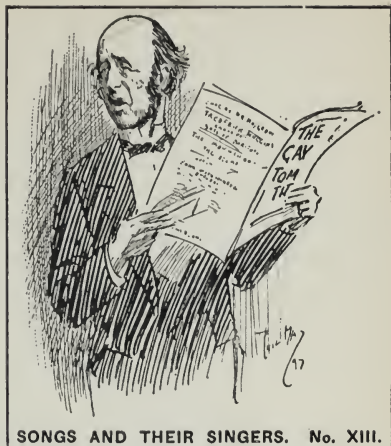
Very Modern Young Lady. "My dear Man, what do you take me for? Why, I read the Paper every Morning!"

33.—BY BERNARD PARTRIDGE. 1897.

board announcing a Patti-concert at the Albert Hall, "I 'ear this 'ere Patti ain't 'arf bad!"

The 'bus-driver in No. 31 has all the best of the argument with the cabbie, who is deterred by the "Something inside" his cab—so eloquently pointed to by the cabbie's right hand—from doing justice to his own command of the Queen's English. This is by Mr. Raven-Hill.

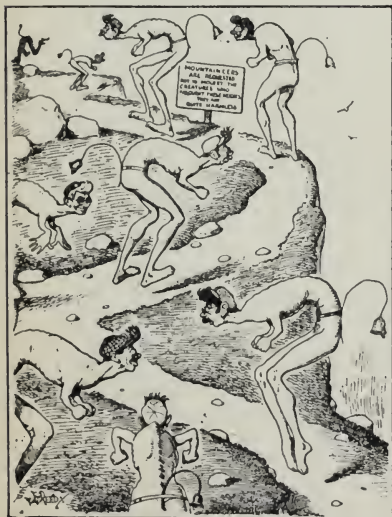
There is a good piece of work by Mr. A. S. Boyd in No. 32, and an amusing bit of "cackle" underneath it. No. 33 is by Mr. Bernard Partridge, and No. 34 is one of a series



SONGS AND THEIR SINGERS. No. XIII.

34.—BY PHIL MAY. 1897.

of very humorous drawings by Mr. Phil May, entitled "Songs and their Singers," the *motif* of these clever drawings being the contrast between the title of the song and the personal appearance of the singer. Many of these contrasts are very funny indeed, and one of the best of them is that now shown, where a lank and lugubrious gentleman with a great brain capacity is singing the light and dainty little ditty, "The Gay Tom Tit." This is rendered still more funny to those who recognize the original of Mr. Phil May's singer, for this is a first-rate portrait of a distinguished historian and member of Parliament, with whom one cannot connect, even in thought, the singing of "The Gay Tom Tit" without a smile at the humour of the bare idea.



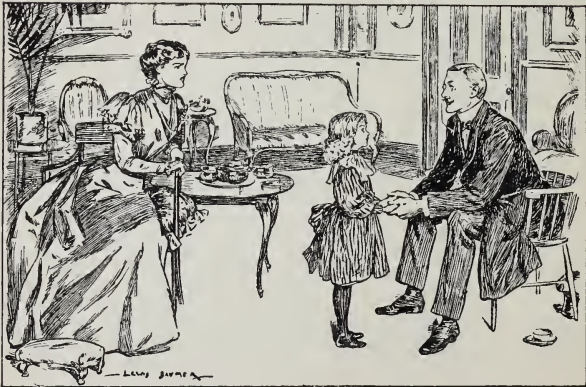
AWFUL FATE OF THE CYCLIST SCORCHER! (About A.D. 1950).—Driven at last by a long-suffering Public from all the Haunts of Men, his Limbs adapted to one means of locomotion only, he is compelled to Hop about as best he can in Inaccessible Mountain Retreats!

35.—BY E. T. REED. 1897.



Mrs. Mashem. "Bull-bull and I have been sitting for our Photographs as 'Beauty and the Beast'!"
Lord Loreus (a bit of a Fancier). "Yes, he certainly is a Beauty, isn't he?"

36.—BY PHIL MAY. 1897.



Mr. Green. "Now I'm going to tell you something, Ethel. Do you know that Last Night, at your Party, your Sister promised to Marry me? I hope you'll forgive me for taking her away!"
Ethel. "Forgive you, Mr. Green! Of course I will. Why, that's what the Party was for!"

37.—BY LEWIS BAUMER. 1898.

Mr. E. T. Reed gives, in No. 35, a pictorial forecast of the Cyclist Scorcher. The small words on the notice-board are, "Mountaineers are requested not to molest the creatures who inhabit these heights. They are quite harmless."

Nothing seems to come amiss to Mr. Phil May. In No. 36 he draws a pretty woman and a prize bulldog as well as he draws the bits



BLASÉE.—"Now I'm going to read you a pretty Story. Dear—all about the Garden of Eden!"
 "Oh, Mummy, please, not that one. I'm so tired of that Story of the Adamases!"

38.—BY BERNARD PARTRIDGE. 1897.



Lunatic (suddenly popping his head over wall). "What are you doing there?"

Brown. "Fishing."

Lunatic. "Caught anything?"

Brown. No."

Lunatic. "How long have you been there?"

Brown. "Six hours."

Lunatic. "Come inside!"

39.—BY PHIL MAY. 1897.

of life he picks out of the London streets and slums, and he gives to them the same quality of life and actuality.

Mr. Lewis Baumer's drawing in No. 37 is good. Look at the young woman's face as she hears her ingenuous little sister tell poor Mr. Green, "Why, *that's what the Party was for!*" when Mr. Green has just told the dear little girl that her sister promised to marry him "last night." A most uncomfortable position for both Mr. Green and his *fiancée*.

No. 38 is by Bernard Partridge, and in No. 39, by Phil May, the short, crisp cross-examination of the angler by the lunatic, and the lunatic's logical invitation to the angler to "Come inside" the Dottyville Lunatic Asylum, are really delicious—although the logic of the invitation seems to have taken the angler "aback."

The bogie in No. 40 is marked Isolation of England, which Sagacious Salisbury thinks has been made a little bit *too* awful by Jack-o'-Lantern Joe. At that time, May, 1898, we were on rather thin ice over Chinese affairs with Russia, and England was said to be



Jack-o'-Lantern Joe. "I SAY, GUV'NOR, *THAT* MADE 'EM JUMP."

Sagacious S-l-sb-ry. "YES, JOEY. BUT—AHEM!—DON'T YOU THINK YOU'VE MADE IT JUST A LITTLE BIT *TOO* AWFUL?"

40.—BY LINLEY SAMBOURNE. 1898.

isolated. It seems now (February, 1900) that this bogie was not too exaggerated, for nearly all the rest of the world is against England.

Mr. Everard Hopkins is clever with his drawing in No. 41 of the deceitful, cadging woman who is coaching her son "Allbert" as to his pose when he goes into "the Kind Lidy's Drorin' Room." But Albert is up in his business, and he quite knows how to put on that "beautiful lorst Look, and sy, 'Oh! Muvver, is this 'eaven?'"

The Misunderstanding in No. 42 is by Mr. Arthur Hopkins, and



TRAIN UP A CHILD, ETC.—*Mrs. Hunt (a popular and prosperous pauper)*. "Now, Albert, what'll yer sy, when I tike yer into the Kind Lidy's Drorin' Room?"

Albert (a proficient pupil). "Oh! all right, I know—put on beautiful lorst Look, and sy, 'Oh! Muvver, is this 'eaven?'"

41.—BY EVERARD HOPKINS. 1898.



MISUNDERSTOOD!—*Mrs. Van de Leur*. "By the way, Mr. Fairfax, if any of my Son's old Boots would be of use to you—"

Mr. Fairfax (interrupting). "Really, Madam! The Clergy are under-paid, but we can—"

[Rises to take his leave. But Mrs. Van de Leur was only thinking of the Ragged School.]

2.—BY ARTHUR HOPKINS. 1898.



"Operator" (desperately, after half an hour's fruitless endeavour to make a successful "Picture" from unpromising Sitter). "Suppose, Madam, we try a Pose with just the least suggestion of—er—Sauciness?"

43.—BY BERNARD PARTRIDGE. 1898.



"I say, 'Arry, don't we look Frights?"

44.—BY PHIL MAY. 1898.

the pictorial suggestion in No. 43 to "try a Pose with just the *least* suggestion of—er—*Sauciness*" is by Mr. Bernard Partridge. Just look at the lady-sitter to whom a saucy pose is suggested as a last resource by the hopeless photographer!



Irascible Lieutenant (down engine-room tube). "Is there a Blithing Idiot at the end of this Tube?"
Voice from Engine-room. "Not at this end, Sir!"

45.—BY L. RAVEN-HILL. 1898.

When Mr. Phil May saw the 'Arry and 'Arriet in No. 44 he probably agreed with 'Arriet's opinion, which, however, only came to her after "seeing themselves" in this concave distorting mirror.



"THE COSTER GUARDS" (QUEEN'S OWN EAST END REGIMENT). WHY NOT?—"Inquire of any recruiting sergeant, and he will tell you a young Cockney makes the best material for a soldier. . . . Take the *Coster class*, generally born in London, and it will be difficult to match such men elsewhere for work and lung power."—*Volunteer Surgeon*, "Daily Mail," September 7.]

46.—BY E. T. REED. 1898.

The naval joke in No. 45 is by Mr. Raven-Hill ; and in No. 46 we have a very funny drawing by Mr. E. T. Reed of "The Coster Guards." This exceedingly clever drawing has been reduced from a full page of *Punch*, but even in its present small size you can see very well the faces of these cockney costers, who make such good fighting-men. The officer who marches in front of the men, the other who is bawling a command (*with his hand to his mouth*), the eight men, and the



VERB. SAP.

John Bull (to Right Hon. Cecil Rhodes). "YOU MIGHT HAVE DONE BETTER. TAKE MY ADVICE—DON'T TALK SO MUCH ABOUT 'BRITISH SUPREMACY.' I WILL LOOK AFTER THAT, IF NECESSARY."

47.—BY LINLEY SAMBOURNE. 1898.

coster-donkey, are all up to Mr. E. T. Reed's own standard of real, spirited, and unforced humour—and that means a good deal.

In No. 47 John Bull thrusts out to Mr. Cecil Rhodes the paper headed "Cape Elections. Defeat of Progressives," and says, "Don't talk so much about 'British Supremacy.' I will look after that, if necessary." Unhappily it became necessary for John Bull to look after

British supremacy in South Africa, just one year later than the date of this cartoon.

Perhaps this present peep into *Punch*, covering the years 1895-1898, surpasses all the previous peeps as regards the humour and the variety of its joke-pictures and the excellence of their drawing. One of the jokes which seems to be irresistibly funny is that in No. 48 by Mr. Raven-Hill. No. 51 is by the same artist.

The Tenniel in No. 49 is the famous Fashoda-cartoon of October



'Arry, (as a bee alights on her hand). "My word, 'Arry, wot a pretty Fly!" (Sting.) "Crikey! ain't is Feet 'ot!"

48.—BY L. RAVEN-HILL. 1898.

22, 1898, which caused an immense sensation. It is perhaps a little "robust," but we must remember that when this cartoon was drawn the whole country was smarting with a sense of having been tricked and "pin-pricked" at a most inopportune moment. Not that I am concerned to make any apology for this cartoon—[nor am I indeed in any way entitled to do so]—which, at the date of its publication, was simply a true expression of the nation's feeling.

But Mr. Punch has voiced the nation's feeling for close on sixty years, and he did it again when Sir John Tenniel drew, *at the age of seventy-eight*, the splendid cartoon in No. 50, in which John Bull, with



QUIT!—PRO QUO?

J. B. "Go away! Go away!!"

French Organ Grinder. "Eh? What you give me if I go?"

J. B. "I'll give you something if you don't!!"

49.—SIR JOHN TENNIEL'S FAMOUS "FASHODA-CARTOON."
OCTOBER 22, 1898.



A FIXTURE.

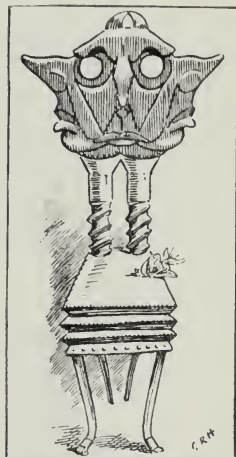
50.—BY TENNIEL. NOVEMBER 19, 1898.

a wink in his left eye, sits down in his Egyptian dress to attend in his own resolute way to his own business in Egypt. Certainly "A Fixture": to be allowed for and reckoned in the account, by any one who may want to take over the property.



Clergyman. "Augustus, wilt thou take this Woman——"
Bride (late of Remnant and Co.'s Ribbon Department). "LADY!"

51.—BY L. RAVEN-HILL. 1898.



SEATS OF THE MIGHTY.—II.

THE "Jo Jo" EXPANDING CHAIR.

As worshipped in the savage dependencies of the Empire. A very elegant chair, constructed on screws (patent monopoly). Can also go higher. [From the collection of the Marquis of SALISBURY.]

52.—BY GEORGE R. HALKETT. 1898.

"The "Jo Jo" Expanding Chair in No. 52 is one of a series by Mr. George R. Halkett, who has here very cleverly worked Mr. Joseph Chamberlain's face into the back of the chair.

interesting material that may be used appropriately for our final peep into Mr. Punch's wonderful collection.

The uncertainty that attaches to the paternity of *Punch* itself, which has been mentioned in the first part of this book, is also con-

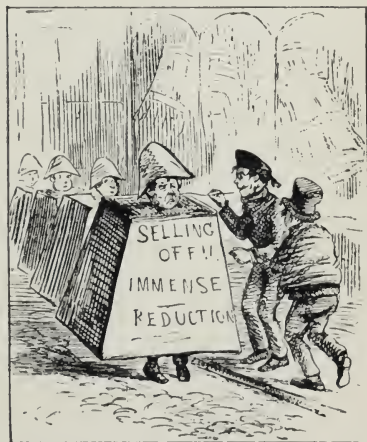


2.—FROM PUNCH'S ALMANACK FOR 1849. THE GREAT SEA SERPENT, BY RICHARD DOYLE.

nected, in some degree, with the origin of *Punch's* first almanack, the first page of which is shown in No. 1.

This small facsimile of the original page — relating to January, 1842 — is now shown mainly as a curiosity and on account of the interest it has as the first page of the first *Punch* Almanack; it has not been practicable to reproduce here the small print of the original page in a size that would admit of these jokes for January, 1842, being easily read.

According to Mr. Athol Mayhew, "son of Henry Mayhew, projector, part proprietor, and first editor of *Punch*," this first Almanack was written entirely by Henry Mayhew and H. P. Grattan in the Fleet Prison. In his book, "A Jorum of *Punch*," Mr. Athol Mayhew states that the late H. P. Grattan, who in 1841-2 was in the Fleet Prison for debt, was called off the racket-ground one day by his visitor, Henry Mayhew, who then communicated an idea to Grattan for plucking "*Punch* out of the Slough of Despond in which that hard-struggling publication was fast sinking" in 1841-2. Mayhew's idea was to issue a "*Punch's* Comic



"TICKLED WITH A STRAW."—Advertising Medium. "Come, now, you leave off! or I'll call the Perlice!"

3.—BY JOHN LEECH. PUNCH'S ALMANACK FOR 1859.

Almanack," with humorous cuts and a joke for every day in the year, and Grattan was asked to join Mayhew in the work.



SCENE ON A BRIDGE IN PARIS.—Now, what do you Think is the Matter here? Why, Alphonse, in a Boat on the River, has just caught a Goujon about the size of his Little Finger!

4.—BY JOHN LEECH. PUNCH'S ALMANACK FOR 1863.

But Grattan could not get out of the Fleet and Mayhew could not sleep there—the latter not being detained in the prison. The work



AMATEUR THEATRICALS. AN OTHELLO "BREAK-DOWN."—Othello, who as Iago says, "is always up to some Foolery or Other, under the Combined Influence of Sherry and the Blackness of the Circumstances, finds the "Nigger Business" utterly Irresistible. Scene rises Suddenly. TABLEAU! Dismay of Desdemona, Iago, etc., and Delight of the Audience.

5.—BY SIR JOHN TENNIEL. PUNCH'S ALMANACK FOR 1868.

necessitated the close and continuous association of the two writers,

so Mayhew became a voluntary prisoner in the Fleet for seven days, and during the week—so Mr. Athol Mayhew states—the whole of the



"FINE ART." 1869.—*Rural Connoisseur*. "He's a P'intin' Two Pictur's at Once, d'yer See? 'Blest if I don't Like that there Little 'Un as he's got his Thumb through, the Best!"

6.—BY CHARLES KEENE. PUNCH'S ALMANACK FOR 1870.

famous first *Punch's* Almanack was written by these two men: an average of about fifty jokes per day, and the whole of them made in a prison!



THE ROYAL BLANKSHIRE HUSSARS (YEOMANRY). "INSPECTION PARADE."—*Sergeant-Major*. "When I d' saye Draa-a—, mind thee BE—ANT to Draa-a—; but when I d' saye Souards,—whip 'em out smearn and 'Dress up' t' Gutter."

7.—BY SIR JOHN TENNIEL. PUNCH'S ALMANACK FOR 1871.

Another authority questions the full authenticity of this account of the first *Punch's Almanack*, but whatever be the true version, it seems to be a fact that this first Almanack, whose first page is shown in No. 1, was mainly instrumental in making *Punch* permanently and financially successful. Mr. Athol Mayhew states that the sale of *Punch* before the appearance of the first Almanack was barely seven thousand a



AN ALARMING INTRUDER.—Little Boldwig (he had been dining with his Company, and had let himself in with his latchkey—to Gigantic Stranger he finds in his hall). "Come on. I'll fight you!" (Furiously). "Put your Shtick down!" [But his imaginary foe was only the new Umbrella-Stand—a present from Mrs. B. !]

8.—BY CHARLES KEENE. PUNCH'S ALMANACK FOR
1875.

week, and that the sales of this one Almanack reached the enormous total of one hundred and fifty-two thousand. *Punch's* circulation went up in the week of issue from 6000 to ninety thousand; "an increase"—says Mr. M. H. Spielmann—"I believe, unprecedented in the annals of publishing." The illustrations in No. 1 were done, I believe, by H. G. Hine and Kenny Meadows—two of Mr. Punch's early artists.

Richard Doyle is represented by No. 2, part of a picture for the

Almanack for 1849—fifty years ago. And Doyle's design for the front cover of *Punch* still shows its familiar face on the bookstalls, week by week, although this cover-design was made in January, 1849. Richard Doyle died in December, 1883, and his nephew, Arthur Conan Doyle, brilliantly perpetuates the success of a talented family.

Nos. 3 and 4 are by John Leech, and in No. 5 we see the familiar sign-manual of Sir John Tenniel in the left-hand corner of this comic Othello-drawing. The present generation of *Punch*-lovers are so accustomed to Sir John's classic cartoons that this specimen of his early "fooling," and others in preceding parts of this book, will come to them as a surprise.

In this connection it is interesting to quote Sir John



NEVER JUDGE PEOPLE BY EXTERNALS.—*Boy (with Game)*. "Is this Squire Brown's?"
Squire Brown. "It is!"
Boy. "Are you Squire Brown's Butler?"
Squire Brown. "I am not!"
Boy. "Whose Butler are you?"

9.—BY DU MAURIER. PUNCH'S ALMANACK FOR 1879.



THE COMMISSARIAT.—*Squire (to new Butler)*. "I have three or four Clergymen coming to Dine with me to-morrow, Prodgers, and—"
Mr. Prodgers. "Igh or Low, Sir?"
Squire. "Well—I hardly—. But why do you ask, Prodgers?"
Mr. Prodgers. "Well, you see, Sir, the 'Igh' drinks most Wine, and the 'Low' eats most Vittles, and I must pervide accordin'!!"

10.—BY CHARLES KEENE. PUNCH'S ALMANACK FOR 1879.

Tenniel's own words spoken by him in April, 1889, to Mr. M. H. Spielmann, and recorded by the latter in his "History of *Punch*":—



THE KNIGHT AND THE FLEA — AN UNRECORDED TRIAL OF THE MIDDLE AGES.

11.—BY LINLEY SAMBOURNE. PUNCH'S ALMANACK FOR 1880.



PHYSICAL GEOGRAPHY.—*English Angler (on this side of the Tweed)*. "Hi, Donald! come over and help me to land him—a 20-pounder I'll swear—"
Highlander (on the other). "It wull tak' ye a lang Time to lan' that Fush too, d'ye ken, Sir, whatever!—Ye hae heuked the Kingdom o' Auld Scotland!"

12.—BY CHARLES KEENE. PUNCH'S ALMANACK FOR 1881.

As for political opinions, I have none; at least, if I have my own little politics, I keep them to myself, and profess only those of the paper. If I have infused any dignity into cartoon-designing, that comes from no particular effort on my part, but solely from the high feeling I have for art. In any case, if I am a "cartoonist"—the accepted term—I am not a caricaturist in any sense of the word. My drawings are sometimes grotesque, but that is from a sense of fun and humour. Some people declare that I am no humorist, that I have no sense of fun at all; they deny me everything but severity, "classicality," and dignity. Now, I believe that I have a very keen sense of humour, and that my drawings are sometimes really funny!



DISTINGUISHED AMATEURS—THE POET.—*Poetic Husband*. "Hear this Sonnet of Mine, Emily. It has cost me much Labour; and though I say it who shouldn't, it's not unworthy of Shakspeare or Milton."
Prosaic Wife. "Certainly, my Love. But I wish you wouldn't write Sonnets on our best cream-laid Note-paper! I must get you some Foolscap!"

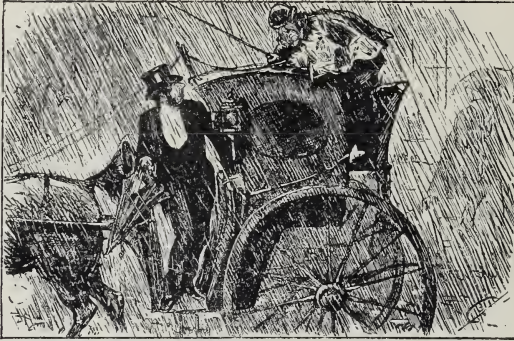
13.—BY DU MAURIER. PUNCH'S ALMANACK FOR 1882.



A LITTLE MISTAKE.—*New Beauty (just out, and fresh from Clapham)*. "And are you a Member of the Blue Ribbon Army?"
Chatty Old Gentleman. "No, I haven't that honour!"
N. B. "Then, what's that big Blue Ribbon you've got on?"
C. O. G. "Well, it's called the Ribbon of the Order of the Garter!"

14.—BY DU MAURIER. PUNCH'S ALMANACK FOR 1883.

Inspection of No. 5, and of No. 7, also by Sir John Tenniel, will indorse Sir John's opinion as to his sense of humour, while, apart from these unaccustomed and little-known "social" drawings, of which



"ARCADES AMBO."—*New M.P. (grandly).* "The House!" *Cabby (lately from the Provinces also).* "'Ouse!—what 'Ouse?" [*Explanations in the rain! Cabby said, when he returned to the Shelter, "The language that Ge'tleman give 'im was that ch'ice, he thought he must 'a' been one o' the Irish lot!"*]

15.—BY CHARLES KEENE. PUNCH'S ALMANACK FOR 1884.

Nos. 5 and 7 are examples, many of the Tenniel-cartoons which we have seen in earlier parts of this book show a very keen sense of



"THE ENEMY.—*Horrid Boy (to newly appointed Volunteer Major, who finds the military seat very awkward).* "Sit further back, General! You'll make his 'Ead ache!"

16.—BY CHARLES KEENE. PUNCH'S ALMANACK FOR 1884.

humour. Of course, Sir John Tenniel, as "senior" cartoonist, has often struck a much higher note than humour—notes in which a trace

of humour would have been a jarring discord. The fine pathos of his "Dropping the Pilot" (see Part X.) wants no humour to spoil it, to



DEVELOPMENT OF MESMERIC SCIENCE.—The fatal Mesmeric Duel in the Bois de Boulogne, between the Chevalier Lenoir, of Paris, and Professor Schwartz, of Berlin. (*Vide Annals of Psychical Society for 1884.*)

17.—BY DU MAURIER. PUNCH'S ALMANACK FOR 1884.

quote only one of the many Tenniel-cartoons that would have been impossible had Sir John permitted his own sense of humour to interfere with the dignified and most powerful expression he has so often given to the public mind during his splendid fifty years' work for *Punch* and for the nation. A strong Tenniel-cartoon is far-reaching in its effects, and the lesson taught by it sometimes needs for its propulsion a weightier arrow than the light shaft of humour.

No. 6 is by Charles Keene, and No. 8 is also by Mr. Punch's greatest artist; Charles Keene was the finest master of black-and-white art that this country has yet produced.

No. 9 is by du Maurier, No. 10 by Charles Keene, and in No. 11 there is a quite unexpected Linley Sambourne. This consummate



CATCHING A TARTAR.—*Flippant Cockney*. "Are there many Fools in this part of the World, my Lad?" *Nondescript*. "Not as I knows on, Zur! Why, d'yer feel a bit *Lonesome*, loike?"

18.—BY DU MAURIER. PUNCH'S ALMANACK FOR 1885.

master of design has not often given us such a broadly humorous drawing as this in No. 11, but even here the draughtsmanship is as



VOLUNTEER TACTICS AT OUR AUTUMN MANŒUVRES. — *Captain Wilkinson (excitedly, to Major Walker, of the Firm of Wilkinson, Walker & Co., Auctioneers and Estate Agents). "Don't you think we'd better bring our Right Wing round to attack the Enemy's Flank, so as to prevent their occupying those empty Houses we have to let in Barker's Lane?!"*

19.—BY CHARLES KEENE. PUNCH'S ALMANACK FOR 1885.

perfect as in the more classic drawings which we associate with Mr. Sambourne.



CULTCHAH!—*Ingenious Youth. "May I—offer you Happy Thoughts, from Punch?" Fair Girtonite. "A—thanks; but I have provided myself with the 'Pensées of Pascal.'"*

20.—BY DU MAURIER. PUNCH'S ALMANACK FOR 1888.

There is a wonderful Keene in No. 12. I don't mean the joke, which is good enough, but the drawing itself. Look at it.

In Nos. 13 and 14 are two good examples of du Maurier's social pictorial satire, and No. 15, by Charles Keene, almost makes one feel wet to look at it, so vivid is Keene's representation of the drenching rain, in which the cabby (lately from the Provinces) asks the pompous new M.P. who wants to go to "The House": — "'Ouse! — what 'Ouse?" And No. 16, by Keene, is very fine indeed.

In No. 17 du Maurier pokes fun at the revival of mesmerism of fifteen years ago, and No. 18 is also by Mr. Punch's genial satirist. No. 19 is by Charles Keene, and No. 20 by du Maurier. This



"THE MESHES OF THE LAW!"—*Rural Magistrate*. "Prisoner, you are charged with—ah—loitering about in a suspicious manner, without any ostensible Employment. How do you obtain a living?"

Prisoner. "Your Wusship, I'm engaged in the manufacture of Smoked Glasses for observing Eclipses—an 'Industry,'—solemnly—" an 'Industry,' your Wusship, which involves protracted periods of enforced Leisu-are!!"

[Discharged with a Caution!]

21.—BY CHARLES KEENE. PUNCH'S ALMANACK FOR 1887.

drawing, "Cultchah!" is the last of those by du Maurier which have been chosen from *Punch's Almanacks*, etc., for inclusion here, and before we leave this most popular of Mr. Punch's artists, it will be



A LITTLE QUIET WHIST IN PREHISTORIC TIMES.—THE END OF THE GAME.

22.—BY E. T. REED. PUNCH'S ALMANACK FOR 1894.

interesting to turn to du Maurier's little book, "Social Pictorial Satire," published in 1898 (the author died in October, 1896).

George Louis Palmella Busson du Maurier, who was born in 1834, and who worked for *Punch* during 1860-1896, was originally intended to be a man of science, and, as a youth, he studied under Dr. Williamson, the eminent professor of chemistry at the Laboratory of Chemistry at University College, London. But even in those early days the



PREHISTORIC PEEPS.—PRIMEVAL BILLIARDS.

23.—BY E. T. REED. PUNCH'S ALMANACK FOR 1894.

tendency towards art came out, and du Maurier states in his book that Dr. Williamson told him "not long ago" that "he remembers the caricatures that I drew, now fifty years back . . . and that he and other grave and reverend professors were hugely tickled by them at the time. Indeed, he (Dr. Williamson) remembers nothing else about me, except that I promised to be a very bad chemist."

Du Maurier threw away test-tubes and crucibles and went back to Paris, where he was born and brought up, and studied to become an



THE FESTIVE SEASON IN ANCIENT EGYPT.—A little Market-ing in the Nineveh New Road.

24.—BY C. HARRISON. PUNCH'S ALMANACK FOR 1897.

artist in M. Gléyre's studio. In those days came the intimate knowledge of student-life in Paris which du Maurier shortly before his death in 1896 crystallized into "Trilby"—and by so doing charmed the world.

After Paris came more art-study in Antwerp, where du Maurier had Sir Lawrence Alma-Tadema as a fellow-student, and where du Maurier

lost the sight of one eye: "Perhaps it was the eye with which I used to do the funny caricatures," remarks the artist. All du Maurier's work for *Punch* was done by a man with only one eye!

The next drawing, No. 21, is the last by Charles Keene that has



"THE MAHOAGANY TREE."—THE "PUNCH" DINNER.
25.—BY LINLEY SAMBOURNE. PUNCH'S "JUBILEE" NUMBER, JULY 13, 1891.

been taken from these Almanacks. Look at the bland composure of the vagabond as he so deliberately explains his occupation to the puzzled rustic magistrate: "Your Wusship, I'm engaged in the manu-

facture of Smoked Glasses for observing Eclipses—an 'Industry'—*(solemnly)*—"an 'Industry,' your Wusship, which involves protracted



PREHISTORIC PANTOMIME—It certainly was somewhat disconcerting when the *real* Animal suddenly turned up in the Stage Box!"

26.—BY E. T. REED. PUNCH'S ALMANACK FOR 1895.

periods of enforced Leisu-are!!" Admirable! is it not? You almost hear the man say: "... protracted periods of enforced Leisu-are!!" as you look at Keene's wonderful drawing of the speaker. And the magistrate listens so earnestly to the rigmarole! The artful vagabond shows plainly that he knows he has the best of the game.



Youth (to Miserable Policeman).
Why don't you go 'Ome?"

27.—PUNCH'S ALMANACK FOR 1899.

And now we reach some of Mr. E. T. Reed's work, Nos. 22 and 23. These two "Prehistoric Peeps" are very funny, and although their full effect is not seen so well in these small facsimiles as in the much larger *Punch*-originals, the small copies now shown are excellent examples of Mr. E. T. Reed's thoroughly genuine and unforced humour. An art-critic has aptly remarked, Mr. Reed and Mr. Punch were made for each other. May the partnership long continue will be the hope expressed by those whom Mr. Reed has made his friends by virtue of his work for *Punch*—and that means nearly all the world.

To the Almanack for 1897 Mr. C. Harrison contributed some very original and humorous sketches, applying our Christmas customs to Ancient Egypt, and one of these is shown in No. 24—a little Marketing in the Nineveh New Road. A clever imitation of the style of drawing practised by the ancient Egyptians.

In No. 25 we have a small copy of Mr. Linley Sambourne's very



BRITANNIA À LA BEARDSLEY.—(By Our "Yellow" Decadent.)

28.—BY E. T. REED. PUNCH'S ALMANACK FOR 1895.

fine drawing, "The Mahogany Tree," which was published as a double-page picture in the Jubilee Number of *Punch*, July 18, 1891. The proprietors and the staff are toasting Mr. Punch on the attainment of his fiftieth year. Mr. Burnand (the editor of *Punch* since 1880) stands at the left pointing to *Punch* as he gives the toast of the evening, on Mr. Burnand's right sits Sir John Tenniel with dog Toby pawing him, then come Mr. Linley Sambourne, Mr. Arthur à Beckett, Mr. R. C.

Lehmann, Mr. Harry Furniss, Mr. du Maurier. Mr. W. H. Bradbury is just rising from his chair at the right of du Maurier, and his partner



"THE TWELVE LABOURS OF 'ARRY."—FOURTH LABOUR.—'Arry play Cricket, and "wishes he adn't."

29.—BY PHIL MAY. PUNCH'S ALMANACK FOR 1896.



"Oh, I say, they're gone for a Rope or something. Awfully sorry, you know, I can't come any nearer, but I'll stay here and talk to you."

30.—BY L. RAVEN-HILL. PUNCH'S ALMANACK FOR 1898.

Sir William Agnew, stands with arms outstretched, drinking to the benign Punch. Then, on Sir W. Agnew's right, come Mr. Milliken, Mr. Gilbert à Beckett, Mr. E. T. Reed, with a glass upheld in his right hand, Mr. H. W. Lucy ("Toby, M.P."), and Mr. Anstey.

The portraits and busts also included by this most interesting picture are of Mark Lemon, editor from 1841-1870, at the left, of Gilbert Abbot à Beckett, with one of Douglas Jerrold under it, a bust of Thackeray, small busts of Richard Doyle and of Thomas Hood in Punch's alcove, a large bust of John Leech, a portrait of Shirley Brooks,

editor from 1870 to 1874, and one of Tom Taylor, editor from 1874 to 1880. A portrait of Charles Keene (lately dead at the date of this



UNRECORDED HISTORY.—I. Landing William the Conqueror. (*Cross Channel, Passage moderate*).

31.—BY E. T. REED. PUNCH'S ALMANACK FOR 1896.

picture) is on the easel behind the chairs of the two proprietors of *Punch*.

In No. 26 Mr. E. T. Reed treats us to a glimpse of Prehistoric



UNRECORDED HISTORY.—V. Queen Elizabeth just runs through a little thing of her own composition to William Shakspeare.

32.—BY E. T. REED. PUNCH'S ALMANACK FOR 1896.

Pantomime, and, glancing at No. 27, we see in No. 28 a wonderfully true imitation by Mr. Reed of the peculiar style of drawing invented by the late Mr. Aubrey Beardsley.

Mr. Phil May drew No. 29, and No. 30 is by Mr. Raven-Hill.

The two pieces of Unrecorded History in Nos. 31 and 32 are full of amusing incident—Mr. E. T. Reed's bright humour sparkles at the tip of every pen-stroke that he has put into these drawings. I wish these copies were a little bigger.

Look, too, at Mr. Reed's most witty drawing, "The Millenniumsky Review," in No. 33.

In No. 34, by Phil May, Mr. Gladstone looks less scandalized than



THE MILLENNIUMSKY REVIEW. (TSARSKOE SELO, A.D. 1900 AND SOMETHING.) Their Imperial Majesties the Kaiser and the Tsar proceeded, followed by a brilliant Staff, to inspect the virtuous and harmless remnant of the Russian Troops. It is no use disguising the fact that the first results of General Disarmament and Universal Peace were just a trifle lugubrious and depressing!

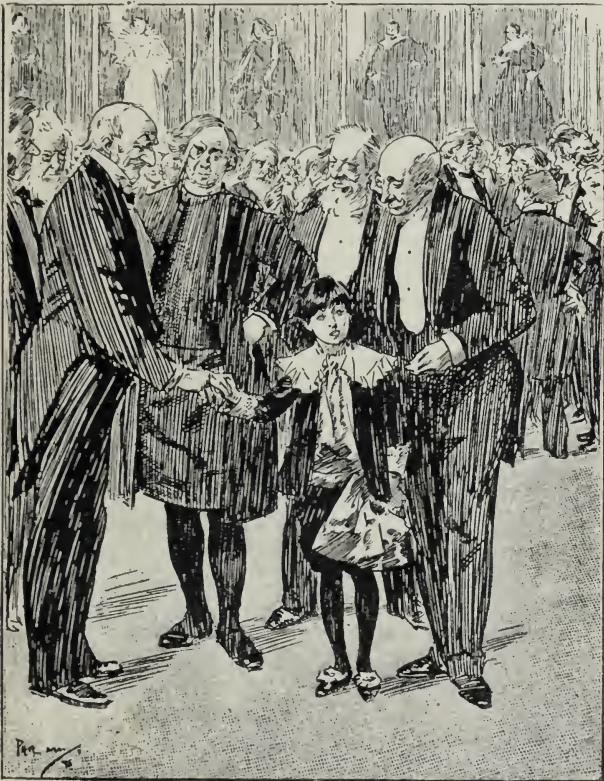
33.—BY E. T. REED. PUNCH'S ALMANACK FOR 1899.

some of the other distinguished guests, when the little boy asks his father, "Isn't there a *Conjurer* amongst them?"

The Prehistoric *Punch*-Dinner in No. 35, by Mr. E. T. Reed, has interest for us apart from that of its intrinsic fun, for the reason that we may compare it with Mr. Sambourne's *Punch*-Dinner in No. 25. Both these drawings contain portraits of the privileged few who are entitled to sit at Mr. Punch's famous table, and while No. 25 relates to the year 1891 (July 18), this later drawing, No. 35, is from the Almanack for 1899, and it includes all the members of the staff—the inside staff—of *Punch* at the present date (September 27th, 1899). A comparison of these two drawings will show some important alterations in the staff of *Punch* since his Jubilee year in 1891.

For a description of the staff at dinner in No. 35 I will use Mr. E. T. Reed's own words given to me :—

Beginning at the left, Sir William Agnew, the Chief Proprietor, sits at the head of the table. On his left is Mr. Laurence Bradbury, another of the proprietors ; next to him Mr. Owen Seaman tunes up his harp and voice as



A GREAT DISAPPOINTMENT.—Proud Parent (who has been introducing his son to some of England's gentlemen). "There, my Boy, this will be something for you to remember when you are a Man!"
 Young Hopeful (rather disappointed). "Isn't there a Conjuror amongst them?"

34.—BY PHIL. MAY. PUNCH'S ALMANACK FOR 1897.

the bard of *Punch*, next to him and hurling an immense rock is Mr. R. C. Lehmann the famous oarsman (a literary member of the staff). On his left is Mr. Arthur à Beckett ; then Linley Sambourne, the life and soul of the table, on this as on many another occasion. Sir John Tenniel comes next. Smoking the primeval churchwarden, Mr. F. C. Burnand is genially controlling the discussion (of the Cartoon). Next, on Burnand's left, is Mr.

Anstey Guthrie (Mr. F. Anstey), the cheery recipient of Mr. Lehmann's rock ! Then "Toby, M.P."—Mr. H. W. Lucy ; on the turf in the foreground is the artist (Mr. E. T. Reed), a suppliant before one of his own productions ! Then Mr. Bernard Partridge with his pipe, and next to him Mr. Phil May makes the most of his closing moments and dashes down a lightning study of the expression of the monster who is about to assimilate him. Last, Mr. Philip L. Agnew, one of the Proprietors of *Punch*, who is trying energetically to preserve the valued life of his unfortunate friend !

It is interesting to compare the two lists of the members of the inside staff of *Punch* in the Jubilee pictures of July 18, 1891 (No. 25),



A PREHISTORIC "PUNCH"-DINNER.—The weekly discussion of the Cartoon was full of incident and pleasurable excitement.

35.—BY E. T. REED. PUNCH'S ALMANACK FOR 1899.

and in this drawing from the Almanack for 1899. Here is the comparison :—

In drawing No. 25,
July 18, 1891.

In drawing No. 35, from the
Almanack for 1899.

INSIDE STAFF.

Mr. F. C. Burnand	Mr. F. C. Burnand.
Sir John Tenniel	Sir John Tenniel.
Mr. Linley Sambourne	Mr. Linley Sambourne.
Mr. Arthur à Beckett	Mr. Arthur à Beckett.
Mr. R. C. Lehmann	Mr. R. C. Lehmann.
Mr. Harry Furniss	Resigned.
Mr. George du Maurier	Dead.
Mr. E. J. Milliken	Dead.

In drawing No. 25,
July 18, 1891.

In drawing No. 35, from the
Almanack for 1896.

INSIDE STAFF.

Mr. Gilbert à Beckett
Mr. E. T. Reed
Mr. H. W. Lucy
Mr. Anstey Guthrie

Dead.
Mr. E. T. Reed.
Mr. H. W. Lucy.
Mr. Anstey Guthrie.
Mr. Bernard Partridge.
Mr. Phil May.
Mr. Owen Seaman.

PROPRIETORS.

Mr. W. H. Bradbury
Sir William Agnew

Dead.
Sir William Agnew.
Mr. Laurence Bradbury.
Mr. Philip L. Agnew.



MR. PUNCH DRINKS TO EVERYBODY—WISHING THEM A HAPPY NEW YEAR!!

36.—BY LINLEY SAMBOURNE. PUNCH'S ALMANACK FOR 1894.

The present very strong inside staff of *Punch*—literary and artistic—is, moreover, reinforced by many other good workers who have not a place at the *Punch*-table. Some of the best known of these clever artists are Mr. A. S. Boyd, Mr. A. C. Corbould, Mr. Reginald Cleaver, "E. H." (Mr. Everard Hopkins), Mr. Arthur Hopkins, Mr. W. J. Hodgson, Mr. G. H. Jalland, Mr. J. A. Shepherd; and amongst the still "newer" men are Mr. L. Raven-Hill, Mr. C. Harrison, Mr. Lewis Baumer, Mr. G. R. Halkett, Mr. Tom Browne, Mr. G. D. Armour, Mr. Ralph Cleaver, Mr. Sydney Harvey, Mr. Gordon



37.—BY LINLEY SAMBOURNE. PUNCH'S "JUBILEE" NUMBER, JULY 18, 1891.

Browne, Mr. C. L. Stampa, Mr. James Greig, Mr. J. Leighton, and others.

It is certain that no periodical but *Punch* has ever included in its inside and outside staffs so much brilliant and varied talent, starred here and there with genius of the first order, as has been displayed by these peeps into the pages of *Punch*. Mr. Punch—Long may you live and prosper! We reciprocate your good wishes for the New Year so finely expressed by your great artist Mr. Linley Sambourne, and we hope, some of us, to be present at your "At Home" on July 17th, 1941, to which you finally invite us for the celebration of your hundredth birthday.

THE END.

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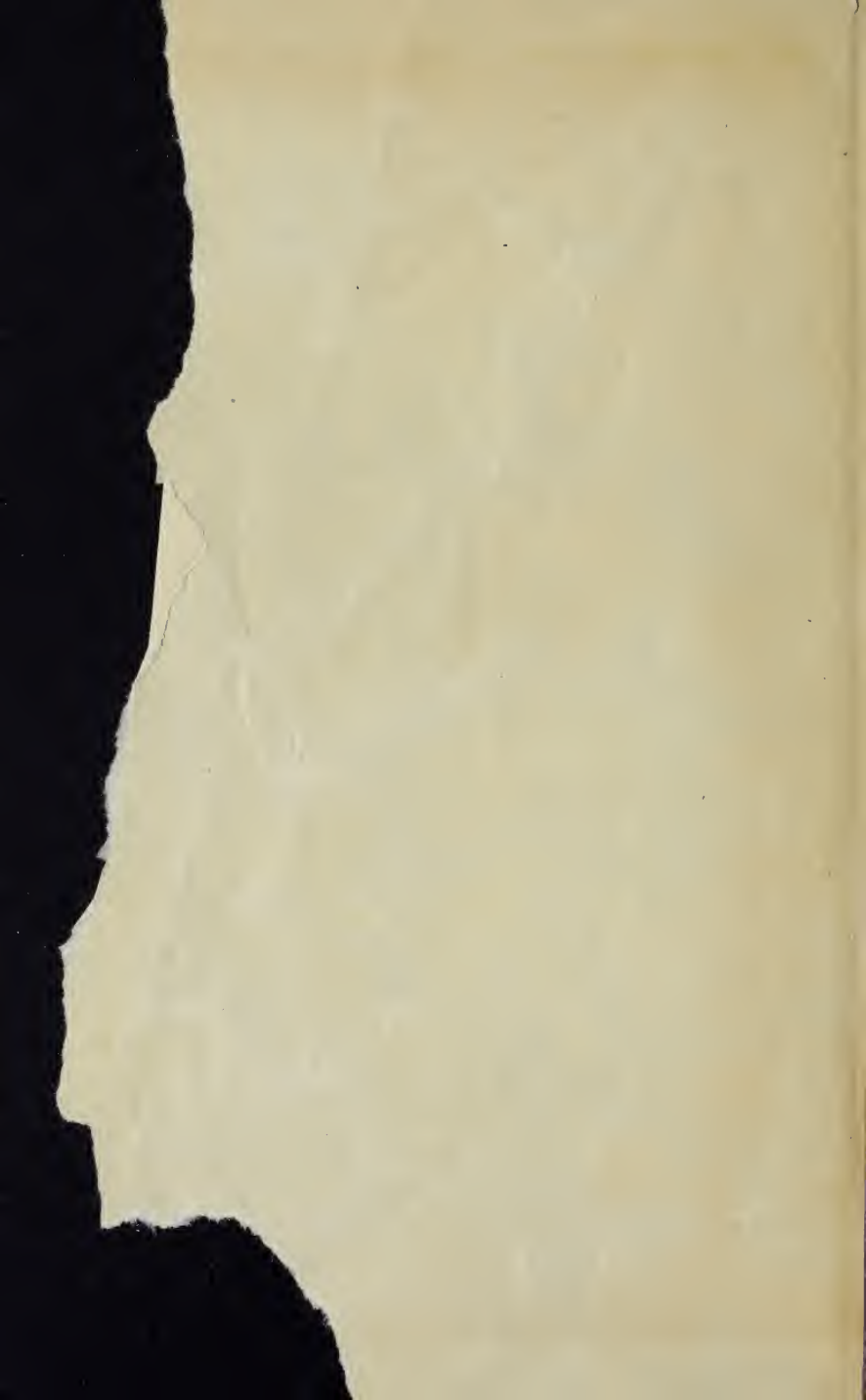
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