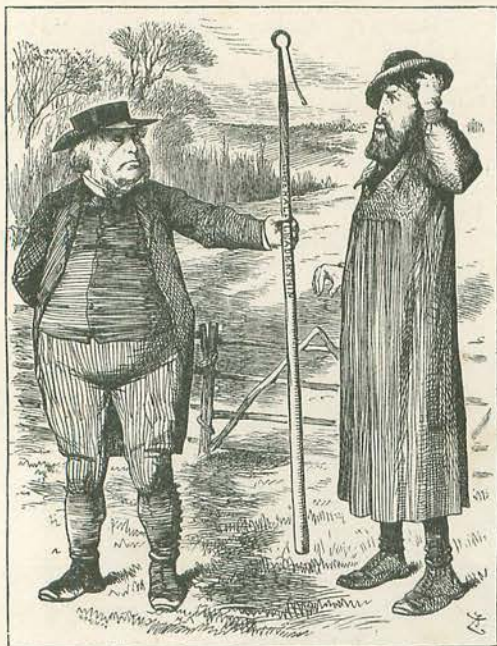


A Peep into "Punch."

PART VII.—1875 TO 1879.

BY J. HOLT SCHOOLING.

[The Proprietors of "Punch" have given special permission to reproduce the accompanying illustrations. This is the first occasion when a periodical has been enabled to present a selection from Mr. Punch's famous pages.]



THE NEW SHEPHERD.—Hartington (new hand, just taken on). "Hey, but Measter!—Where be the Sheep?"
1.—BY TENNIEL, 1875.

IN the Tenniel-cartoon, No. 1, John Bright is giving to Lord Hartington (now the 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 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



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.

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 Party in the



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.

House of Commons was, on the nomination of John Bright, passed on to Lord Hartington—hence the cartoon in No. 1, in which the New



JUMPING AT CONCLUSIONS.—Ethel (much impressed). "O, Miss Grumph, do look! That must be Adam!"
6.—BY DU MAURIER, 1875.

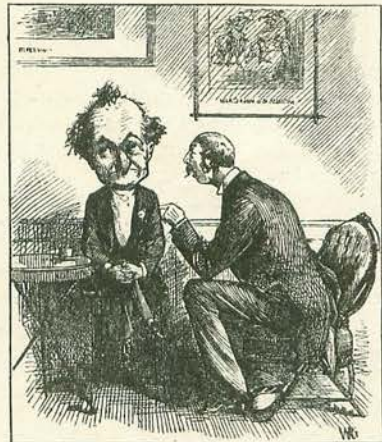


"A PARTHIAN SHAFT."—Cook. "Now I'm a Leavin' of yer, M'um, I may as well Tell yer as the Key o' the Kitching-Door fits your Store-Room!"
4.—BY CHARLES KEENE, 1875.

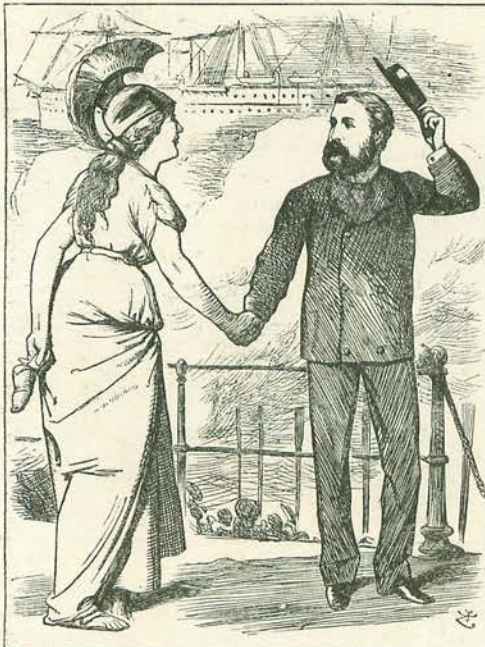
But the selection of Sir Henry Campbell-Bannerman answered *that* question.

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,

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*?"



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.



"BON VOYAGE!"—"Good-bye, my dear Boy! And mind you give my love to India."
5.—BY TENNIEL, 1875.

who are momentarily aroused from stifled boredom by their appreciation of the cat's just act.

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.

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 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



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? Peg your Pard—"
Polite Stranger (roaring in his ear). "Accident!"
Old Gentleman (starting). "Bless my Soul! You don't say so! Where? Where? I hope nobody's killed—"
[Polite Stranger rushes off, and loses his Train!]
 8.—BY CHARLES KEENE, 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



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.

West-end Stock Exchange. The motto, "I et us prey," is very happily chosen. The temptingly-worded advertisements of the "outside"

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."



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, hooved and clawed gules. Motto: "Let us prey."
 9.—BY LINLEY SAMBOURNE, 1875.



"NEW CROWNS FOR OLD ONES!" (Aladdin adapted.)
 11.—BY TENNIEL, 1876.

stockbrokers, 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 advertise-

ments, 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).

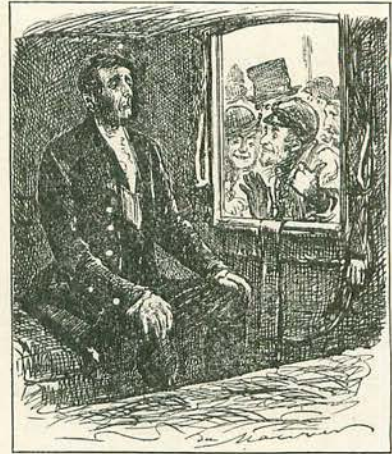
Glancing at No. 10, we see in No. 11 Benjamin Disraeli (as the magician in Aladdin who offered "New lamps for old ones") offering the Crown of India to the Queen in exchange for the Crown of England. This cartoon was published April 15, 1876, the year in which, on Disraeli's initiative,



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.

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



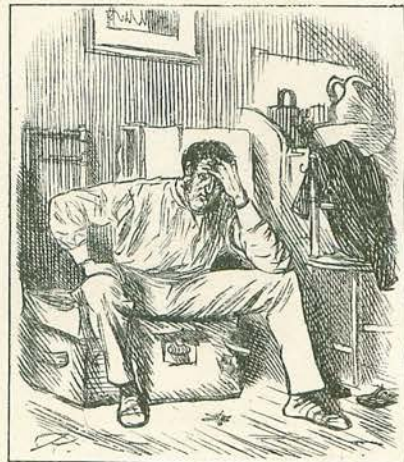
DIGNITY AND IMPUDENCE. (*A Reminiscence of the Great Ball at the Guildhall*.) *Impudence* (to *Dignity*). "Ye'd better look sharp, my Lord, if yer wants to be in Time for Supper! Why, the Tripe and-Onions is all gone, and so's the Liver-and-Bacon; and blest if they hain't sendin' round the Corner for all the Fried Fish as they can lay 'old on!"

13.—BY DU MAURIER, 1876.

female figure the exact pose of being over-weighted.

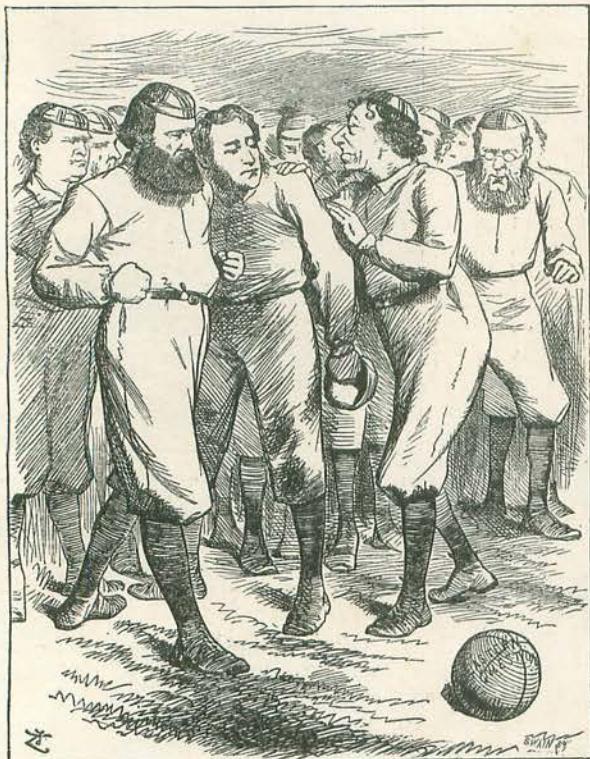
There is a good drawing by Du Maurier in No. 13, and No. 14 is a vivid picture of despair by Charles Keene.

In the important Tenniel-cartoon, No. 15, Lord Beaconsfield, Prime Minister in 1876, is bringing Lord Salisbury to the front in foreign 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.



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.



A FRESH "KICK OFF."—Beaconsfield (Captain). "There, stand out of the way, Elliott!—We've got a stronger man!"
15.—BY TENNIEL, 1876.

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



"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.

theft "must lie between us Twa," 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 mis-interpretation of the old pew-opener's innocent remark as to the bad condition of the pulpit in the church which is to be restored. The half-startled, half-suspicious glance of the clergyman at his trusted pew-opener



THE ROUND OF THE STUDIOS.—*Esthetic 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.

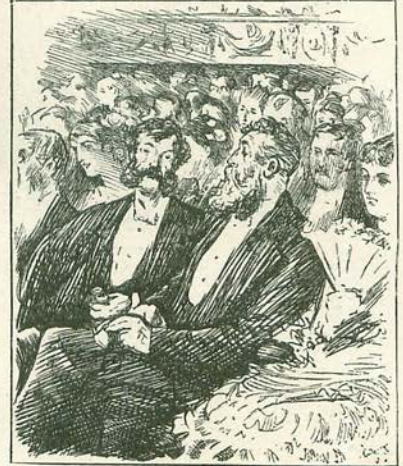
—as the double meaning of her remark strikes him also—is another of those life-like bits of absolutely true expression with which Charles Keene's work abounds. Look at poor Tam's face in No. 19—a perfect expression of disappointment and vexation, mixed with half-heartedly-hopeless entreaty.

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 small Scots boy, who has not had a rise



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.

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

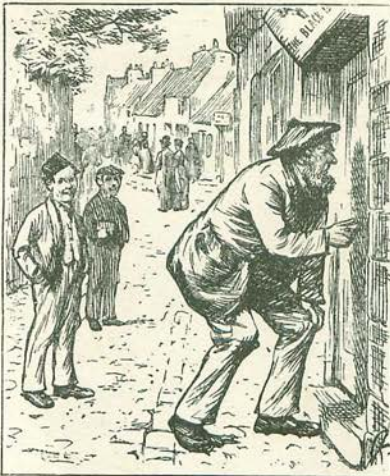


EXPENSIVE!—*Londoner (to Friend from the North).* "Well, how do you like the Opera, MacAlister?"
Mr. MacAlister. "No that bad. But is't no dreadfu', Mon, to be sittin' in thae Chairs at Ten Shilluns apiece!"
 20.—BY CHARLES KEENE, 1877.

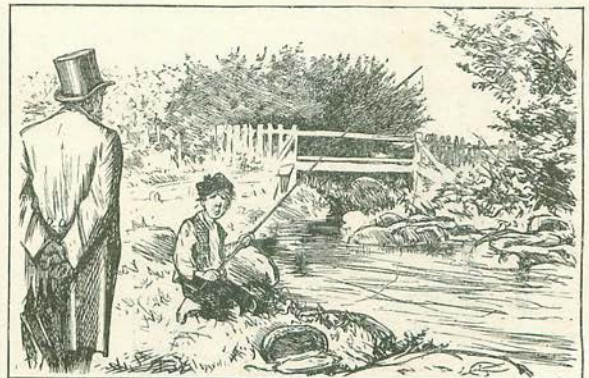
all the morning, to the minister's reproof, "Don't you know it's Wicked to catch Fish on the Sawbath?" There is no exaggeration, no caricature of expression in the work of Charles Keene: it is just real bits of life truly caught and most wonderfully expressed in line. The injured feeling of the boy and 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.

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 Missus any longer is as plainly shown as is the conviction of his master that he at

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



CANDID.—*Tam (very dry, at door of Country Inn, Sunday Morning).* "Aye, Mon, ye nicht 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 Nicht (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.



"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.

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.



PLAIN TO DEMONSTRATION.—Customer (nervously). "Ah! They must be very Irksome 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 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 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 referred 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 Constanti-



"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.



THE LAST SELL.—"Oh, Sir, please Sir, is this Chancery Lane?"
"It is."
"Ah! I knew it was!"
"Then why did you ask?"
"Cos I wanted to have Counsel's opinion!"
25.—BY DU MAURIER, 1878.

noble 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



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.

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



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.

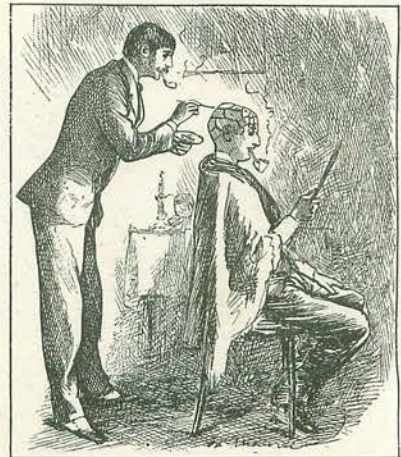


PAUCA VERBA.—Robinson (after a long Whist-Bout at the Club). "It's awfully Late, Brown. What will you say to your Wife?"
 Brown (in a whisper). "Oh, I shan't say much, you know—'Good Morning, Dear,' or something o' that sort. She'll Say the Rest!!!"
 28.—BY CHARLES KEENE, 1878.

twenty years have passed since we first heard it roared out:—

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.

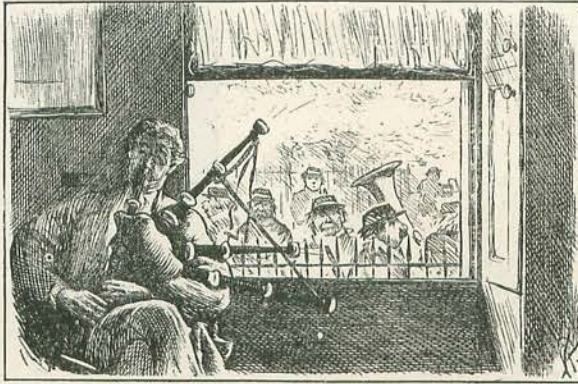


NEW IDEA FOR A FANCY BALL.—Shave your Head, and go as a Phrenological Bust.
 29.—BY DU MAURIER, 1878.

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."

Passing Nos. 27, 28, and 29, 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 bag-pipes, not with the quite discomfited German band



PUT TO THE ROUT.—*Distracted Bandster.* "Komm away—komm away—ee zhall nod give you nodingsh—ee vill blay de Moozeek erselbst! Teufel!"
30.—BY CHARLES KEENE, 1878. [*They retreat hastily.*]

No. 30 were drawn from the life out of his own collection.

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 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

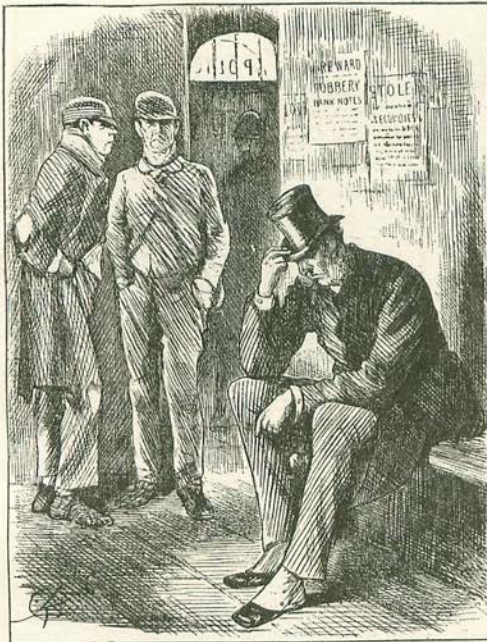


A BAD EXAMPLE.—*Dr. Punch.* "What's all this? You, the two head boys of the school, throwing mud! You ought to be ashamed of yourselves!"
31.—BY TENNIEL, 1878.



"RETORT COURTEOUS."—*Facctious 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.

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



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.

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.

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 bluntness of the crusty carpenter in No. 32 is very good. Keene's cartoon in No. 33 (published November 2, 1878) refers to the 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



PARRIED.—Facetious Parson (to Parishioner, who is not believed to be a rigid Abstemious). "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.

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.

No. 34, by Charles Keene, published in 1879, illustrates the then deplorable state of affairs in Ireland which in May, 1882, caused the 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 admiration



"A PLEASANT PROSPECT."—Car-Driver (to New Agent). "Begorra, the wonderer 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.

if we look for "prettiness." Two nasty little vulgar girls have been quarrelling, and the bigger girl viciously says to the other, "Yer



"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.



CHARITY BEGINS AT HOME.—Tommy. "What beastly Waste!"
38.—BY DU MAURIER, 1879.

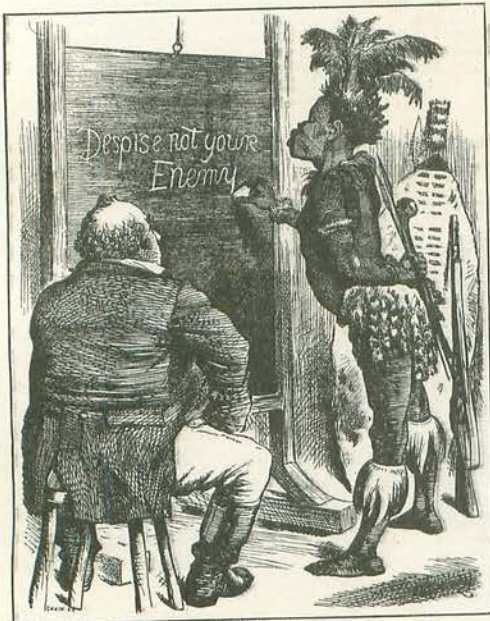
1,000 men. We had fallen into the old pitfall of despising the enemy, just as a hundred years before the massacre at Isandhlwana we regarded the American War of Independence as a mere rebellion in our colonies, and sent out half-a-dozen ships to stop the rebellion which, on the 4th July, 1776, resulted in the famous Declaration of Inde-

nasty little Thing! If yer Father wasn't a P'liceman, I'd smack yer!"

There is an historic Tenniel-cartoon in No. 37. It was published 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



THE GENTLE CRAFTSMAN (C)—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.



A LESSON.
37.—BY TENNIEL, 1879.

pendence 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 Zulu to write the lesson on the slate—quite plain. John Bull sat still, looked on—and learnt his lesson.

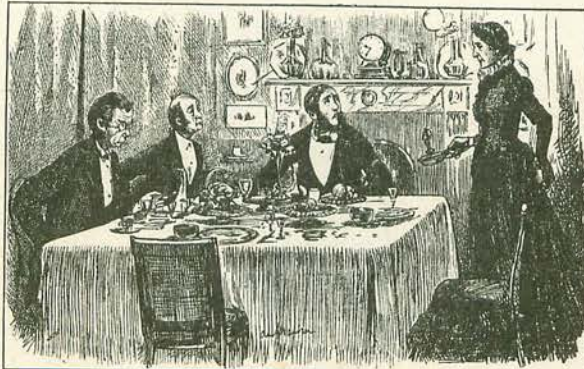


"LIVE AND LET LIVE."—Village Doctor (to the Grave-Digger, who is given to Whiskey). "Ah, John! I'm sorry to see you in this pitiable Condition again!"
Grave-Digger. "Toots, Sir! Can ye no' let a'e little Fau't o' mine gae by? It's mony a muckle ane o' yours I ha'e happit owre, an' said naething about!"

40.—BY CHARLES KEENE, 1879.

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



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 its 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 ood-looking young Heiress of Title he happens to meet.]

42.—BY DU MAURIER, 1879.

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



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.

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 of this admirable woman's solicitude that her husband may be quite fit to meet the Consulting Physician of the Life Insurance Company early to-morrow.

(To be continued.)

A Peep into "Punch."

By J. HOLT SCHOOLING.

[The Proprietors of "Punch" have given special permission to reproduce the accompanying illustrations. This is the first occasion when a periodical has been enabled to present a selection from Mr. Punch's famous pages.]

PART VIII.—1880 TO 1884.

This part contains the first of Mr. Harry Furniss's "Punch"-drawings.



SUNSET.

1.—BY TENNIEL, 1880.



HE 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 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.

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.

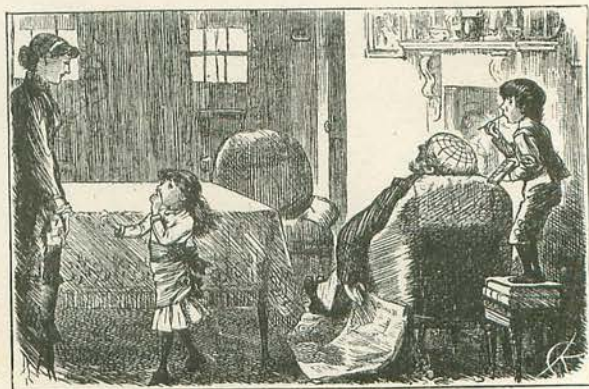
It is all very well to laugh with Mr. Punch at his smart jokes as we turn over the pages



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.

of his wonderful books; but we ought not to let our appreciation of *Punch* stop at the



"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.

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 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 anyone.

There is a most amusing bit of Du Maurier's social pictorial satire in No. 2,



REPUDIATION.—Butcher (rushing out). "Hey—ess that yoer Doag, Mud? Donald. "Aweel—he waus mine ance, but he's aye daein' for hessel ye noo!!"
4.—BY CHARLES KEENE, 1880.

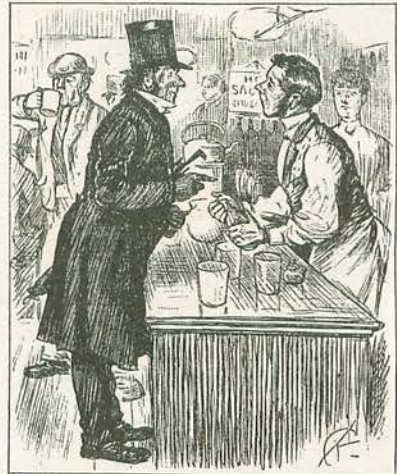
in No. 4. Just read the joke, and then enjoy the picture, comparing the facial expression of the two Scots with the words put into their mouths—a first-class joke and the picture a gem.

No. 5 is Mr. Harry Furniss's first *Punch*-picture; it refers to the ugly Temple



"Take away that Bauble!"

5.—THE FIRST "PUNCH"—DRAWING BY MR. HARRY FURNISS; OCTOBER 30, 1880.



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.

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



A POSER.—"It's not so much a Durable Article that I require, Mr. Cri-pin. I want something Dainty, you know—something Coy, and at the same time just a wee bit Saucy!"
7.—BY DU MAURIER, 1880.

Orator instinctively points his craftily-managed *sotto voce* instruction to the barman, "I think you can put a Glass of Brandy into it!"



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.

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 face—as she replies, "Aweel, my dear, ah whiles hae ma doobts about the Meenister!"



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 Shakspeare and the old Dramatists?"
Husband (not a reading Man). "Don't know, I'm s'ure, Dear, unless— Well,—p'raps he was going to say—but thought it wouldn't sound proper!"
 9.—BY CHARLES KEENE, 1881.



ENDYMION.

—AND THE MINISTER FLATTERED HIMSELF THAT BOTH THE LITERARY AND THE GRAPHIC REPRESENTATIONS OF HIMSELF IN SCARANOUGH MIGHT POSSIBLY FOR THE FUTURE BE MITIGATED.—Vol. I. p. 311. *Ed. by Tenniel*

10.—BY TENNIEL, 1880.

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



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 Siterwation 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.

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 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 aesthetic craze descended into the kitchen. The awe-stricken Mrs. Muggles is very good,



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 Menagerie!'"
 13.—BY CHARLES KEENE, 1881.

Jones will most heartily indorse du Maurier's words, "Things one would rather 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.

Here is a splendid "old master" for you! A happy conceit indeed of Mr. Harry Furniss when he drew the picture in No. 14!

Du Maurier gives us a good thing in



THINGS ONE WOULD RATHER HAVE LEFT UNSAID.
 Jones. "I WILL!"

12.—BY DU MAURIER, 1881.

and so is the quite nonplussed 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



AN UNDOUBTED OLD MASTER.

(By Himself.)

14.—BY HARRY FURNISS, 1882.



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!"
15.—BY DU MAURIER, 1882.

No. 15; —one hardly knows which to admire the more—the drawing of the Eminent Provincial Tragedian's face, or the very cleverly thought-out-and-



Governess Gladly Blarneystone (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!"
17.—BY LINLEY SAMBOURNE, 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 meantime off go the Boys, and, at the Third Peal, the irritable Old Lady on the Ground Floor.—TABLEAU!]
16.—BY CHARLES KEENE, 1882.

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. 16, 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.

No. 17 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

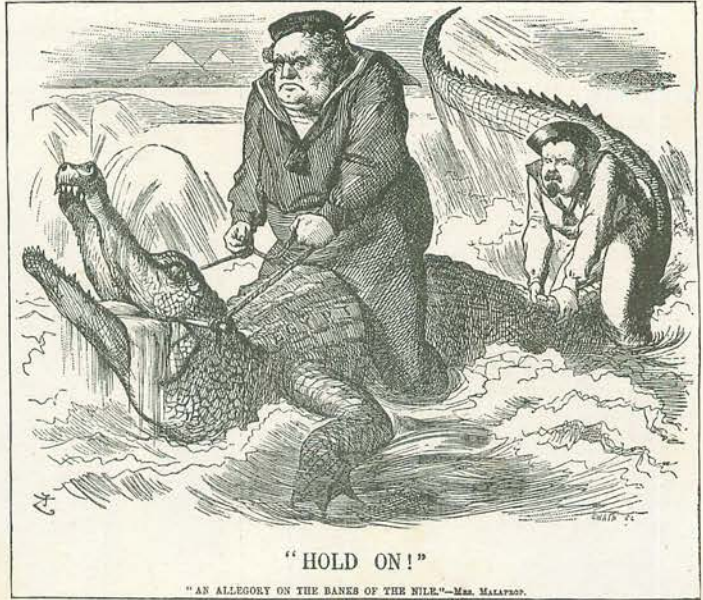


GETTING GLADSTONE'S COLLAR UP.

18.—MR. HARRY FURNISS'S DEVELOPMENT OF THE FAMOUS GLADSTONE-COLLAR; APRIL 8, 1882.

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 unhappymistake which cut up Gladstone's great victorious Liberal Party of 1880—splendid as the old man's fight was!

We see in No. 18 Harry Furniss's development of the famous 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-

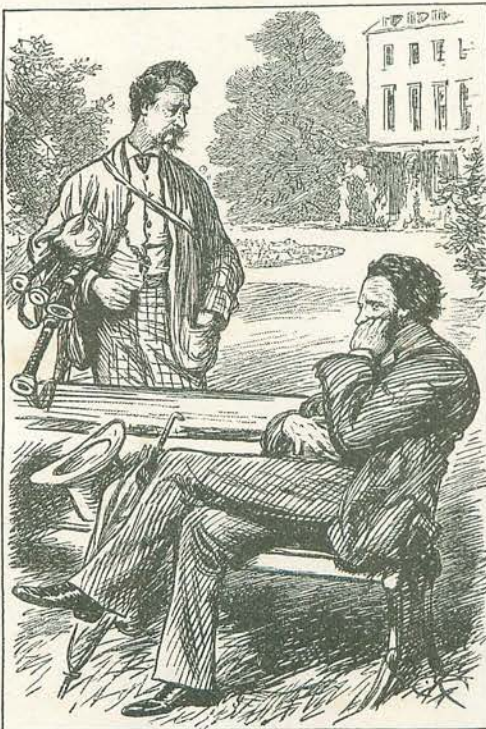


"AN ALLEGORY ON THE BANKS OF THE NILE."—*Mac. MALAPROP.*

19.—BY TENNIEL, 1882.

like size as the old man's collar grows to its biggest.

Sir John Tenniel's strong and vivid cartoon



"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!"*

20.—BY CHARLES KEENE, 1882.

Vol. xviii.—26.



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!]

21.—BY CHARLES KEENE, 1883.

in No. 19 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. 20, 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 devoted to this strange instrument, and it is probable that the incident here illustrated



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!"
 22.—BY CHARLES KEENE, 1883.

actually happened to himself, and that his proffered tune was politely refused by his host.

Just look at No. 21. 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



"ON THE ALERT."—Parson (catechising). "And what is your Duty toward's your Neighbour?"
 Sharp Boy. "To Keep your Eye on 'im, Sir!"
 23.—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!"
 24.—BY TENNIEL, 1882.

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. 22 and 23, by Keene, noting the excellence of characterization in them; and in No. 24, published July 29, 1882, we see a fine Tenniel that sums up the Anglo-



GOOD ADVERTISEMENT.
 "I USED YOUR SOAP TWO YEARS AGO; SINCE THEN I HAVE USED NO OTHER."
 25.—BY HARRY FURNISS, 1884.

French position at that date as regards the Egyptian question. The British bluejacket's big nonchalance 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. 25 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. 26 illustrates the distressful condition of France's home affairs in 1883, a condition which has been

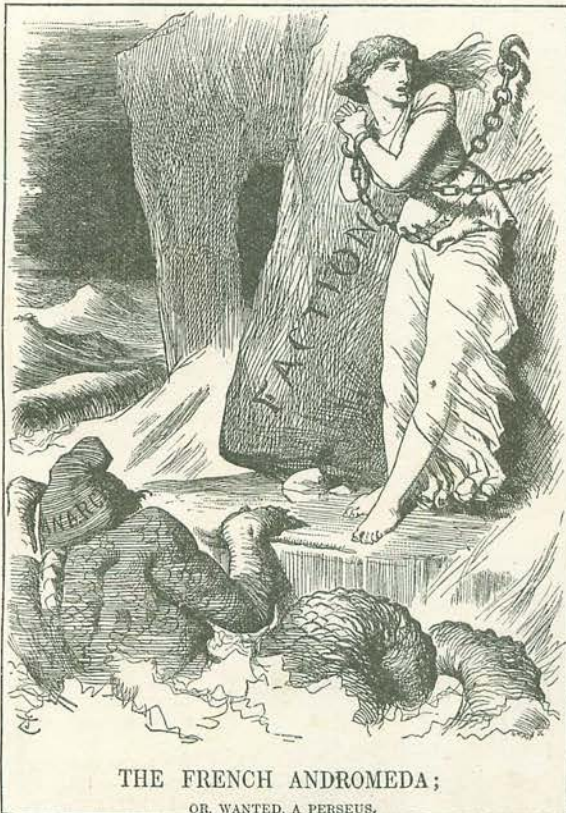


THE IMPENDING CHINAMAN.—Policeman (who had been whistling down this Area all the Morning). "Ullo! What are you doing 'ere? Is the Cook in?"

Chinaman (blandly). "Me am Cookey!"
 ["You might have knocked him down with a Peacock's Feather!" he said.]
 27.—BY CHARLES KEENE, 1882.

Chinese pigeon-English, "Me am Cookey!" This picture, No. 27, 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. 28, 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



THE FRENCH ANDROMEDA;

OR, WANTED, A PERSEUS.

26.—BY TENNIEL, 1883.

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 when, in response to his repeated signals down the area, the new cook appeared with the bland remark in



"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!]

28.—BY CHARLES KEENE, 1883.



29.—BY TENNIEL; APRIL 30, 1881.

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 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. 29, 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.

Now we have two of du Maurier's pictures, Nos. 30 and 31. His work is nearly always pleasing, one reason of this

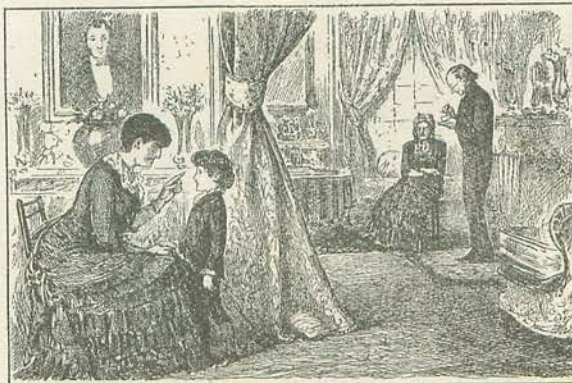
being that du Maurier loved beauty of face and form so much that he put a plenty of both into his charming pictures. And all of us like to see pretty faces. But, despite his great talent and his popularity, du Maurier's work cannot be compared with that of Charles Keene; du Maurier himself has told us 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:—



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!"

30.—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-does he know it yet, Mamma?"

31.—BY DU MAURIER, 1883.

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.

His lines are as few as can be—he is most economical in this respect, and loves to



"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!"
 32.—BY DU MAURIER, 1884.

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 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



"DISTRACTION!!"

NOTE: "LOR, MASTER JOHNNIE, DON'T GO WORRITTING YERSELF OVER THAT 'EGYPTIAN PUZZLE'! JUST SEE WHAT A NICE LITTLE PRESENT I'VE BROUGHT YOU!"

34.—BY TENNIEL, 1884.

begins to look at Keene's pictures, 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



CONCLUSIONS!—*Pitman* (to *Dignitary of the Church*). "Au'se war'nt 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!"
 33.—BY CHARLES KEENE, 1884. [Explanations!]



DIGNITY IN DISTRESS.—*French Hatier* (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!"
 35.—BY DU MAURIER, 1884.

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 32 and 33 bring us to Tenniel's suggestive cartoon, "Distraction!!"—No. 34. This was published March 8, 1884, when the country was getting uneasy about the Soudan, General Gordon having gone on his last special mission to Khartoum in January, 1884—and Mr.



"MIRAGE."

GENERAL GORDON "WHAT IS IT THAT I SEEM TO SEE ACROSS THE SAND WASTE? IS IT THE QUICK GLEAM OF ENGLISH STEEL, OR BUT A DESERT-DREAM? HELP—OR, THAT LAST ILLUSION OF DISTRESS, THE MOCKING MIRAGE OF THE WILDERNESS?"

37.—BY TENNIEL; APRIL 12, 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!"

36.—BY DU MAURIER, 1884.

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. 35 and 36, we come to the magnificent Tenniel-cartoon, "Mirage"—No. 37. This was published April 12, 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 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



"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 infernal un-graful Beast!—An' me—'ben Veg tarian allm'life!"

38.—BY CHARLES KEENE, 1884.

pictured on the misty horizon at which Gordon is anxiously gazing.

Pictures 38 and 39 are two fine Keenes. In No. 38 the extraordinary vividness of the bull-chased-old-man incident must strike the most casual observer, and notice also how deftly Keene



"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.]
 39.—BY CHARLES KEENE, 1884.

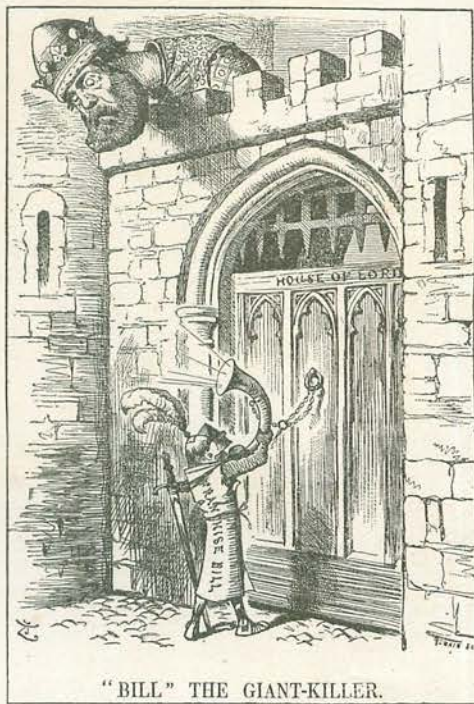
has given the idea of *distance* to the other side of the big field across which the panting old man has just run. Then, again, there is most masterly management of light and shade here, and the old man and the bull are actually alive.

Pleasant for the newly-married man in No. 39, is it not?

The cartoon in No. 40, 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!*

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.



"BILL" THE GIANT-KILLER.

40.—BY TENNIEL, 1884.

Negotiations took place between Gladstone's Government and the Opposition, with the result that this "Bill" was ultimately admitted into the Giant's Castle and duly made into law—without the disastrous effects that were foretold by some of the Conservatives.

No. 41 is our concluding *bonne-bouche* for this month. Charles Keene has given the stupid witness a stupid thumb.

No. 41 is our concluding *bonne-bouche* for this month. Charles Keene has given the stupid witness a stupid thumb.



IMPRATICABLE.—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.

(To be continued.)

A Peep into "Punch."

BY J. HOLT SCHOOLING.

[The Proprietors of "Punch" have given special permission to reproduce the accompanying illustrations. This is the first occasion when a periodical has been enabled to present a selection from Mr. Punch's famous pages.]

PART IX.—1885 TO 1889.



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!"

1.—BY DU MAURIER, PUNCH'S ALMANACK FOR 1885.



WORD as to the typographic shape of Mr. George du Maurier's name. Mr. M. H. Spielmann, the art-critic, writes to me: "May I suggest—for sake of accuracy—that you should print the artist's name *du Maurier*, not *Du Maurier*? The first form is correct; and the artist attached importance to it." I do not feel quite guilty for having printed in earlier parts of

this article Du Maurier in place of the correct du Maurier, for the reason that in my manuscript I see that I have often (although not always) written *du*—not *Du*—but I am guilty in so far as that I did not alter the printer's *Du* to the correct *du*. Kind, sunny, and clever George du Maurier is entitled, at the least, to have his name printed as he liked it



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.

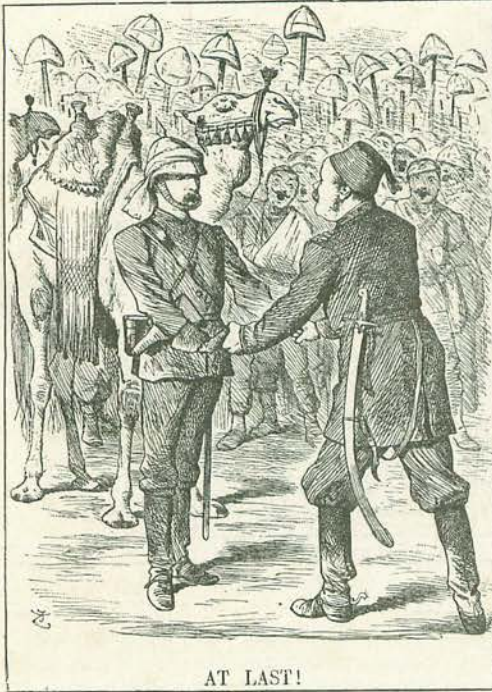


A VERY ORTHODOX ANIMAL.—Bishop. "Doesn't Shy, eh, Mr. Perkins?" Horsedealer. "Shy? Never! Stop, my Lord. I must be Honest with you. I did know him Shy once—but that was at a Salvationist Army passin' by!"

[Bishop buys Horse at once.]

3.—BY A. C. CORBOULD, 1885.

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*.



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.



"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.

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!"

Tenniel, in No. 4, strikes a graver note with his cartoon showing the meeting at Khartoum 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 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.*



"TREAT AT 'THE COLINDERIES.'—*Eton Boy.* "Glass o' Sherry and Bitters, and some Milk and Water for the Lady!"

6.—BY CHARLES KEENE, 1886.

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,



7.—BY HARRY FURNISS, FEBRUARY 14, 1885.

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" 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



SINK OR SWIM!!

8.—BY TENNIEL, APRIL 10, 1886.



"TEACH YEER GRAN'MITHER," ETC.—*Englishman (to Highland Friend, who is on a visit South, and "first 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 "gook of a Saxon).* "Ah, but ye dinna ken, Man, Ah pr-ruffur-r-r't!"

9.—BY CHARLES KEENE, 1886.

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-

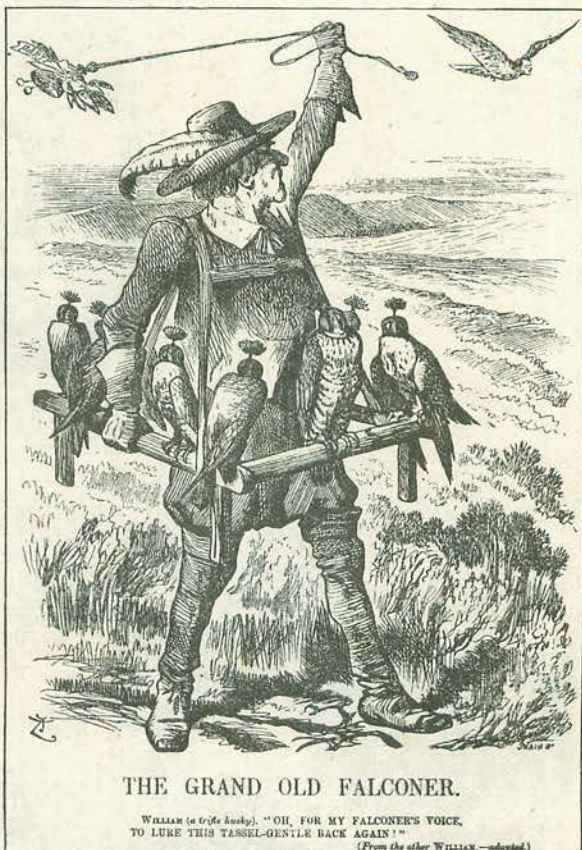
seventh year, made a giant's speech of three hours and a half, moving for leave to introduce his Bill to make provision for the better government of Ireland—a speech of which Mr. McCarthy has recorded, it "did not seem to any listener one sentence too long."



HAPPY THOUGHT.—How to Equalise the Odds!
10.—BY DU MAURIER, 1886.

Pictures 9 and 10 bring us to Tenniel's fine cartoon, No. 11. Gladstone, as the Grand Old Falconer, is striving to lure back his tassel-gentle [Mr. Joseph Chamberlain], who is seen flying far away from his accustomed perch. A tassel-gentle is a trained male goshawk, and Mr. Gladstone wanted this one badly. This cartoon was 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



THE GRAND OLD FALCONER.

WILLIAM (a tassel-gentle). "OH, FOR MY FALCONER'S VOICE, TO LURE THIS TASSEL-GENTLE BACK AGAIN!"
(From the other WILLIAM.—adapted.)

Mr. Gladstone trying to lure Mr. Joseph Chamberlain back to the Liberal Party.

11.—BY TENNIEL, MAY 1, 1886.

all by Charles Keene. Not only are they all good jokes, but the drawings themselves are



"SUPPLY AND DEMAND."—Antiquarian Genl. "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.

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.

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-puzzled bridegroom, who is told by the absent-minded parson, "And now fix your Eyes on that Mark on the Wall, and look pleasant!"



CAPACITY!—*First Traveller (proffering his Mull).* "Tak a Pench?"
Second Traveller. "Na, 'm obleeged t'ye—ah di'na tak't."
First Traveller. "Man!—That's a Pety!—Ye've Gr-r-raund Accaummogation for't!"
 15.—BY CHARLES KEENE, 1886.



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.



"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!"

14.—BY CHARLES KEENE, 1887. [Tacet!]

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.



SHOPPING!—*Lady (at Sea-side "Emporium").* "How much a e 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.



1787. "HERE'S A HOW-D'Y-DO!"
A CHAPTER OF THE EVOLUTION OF DEPARTMENT.
1887.
17.—BY DU MAURIER, 1887.

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-eh what a ding ma puir Buit wad a gotten if a'd 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.

Glancing at No. 29, we come to a

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 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.

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-prettiness



A YOUNG HUMANITARIAN.—"Oh, Mamma, Mamima, couldn't you interfere? There's a horrid Man squeezing something under his Arm, and he is hurting it so!"

19.—A CHILD'S FIRST EXPERIENCE OF THE BAG-PIPES. BY
DU MAURIER, 1887.



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.

Vol. xviii.—33.



"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.

very funny picture in No. 30 by Mr. G. H. Jalland. The French "Sportman" is in trouble with his horse, and he cries, "I tomble—I faloff! Stop ze Fox!!!"



THE CHALLENGE.

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.]



PENANCE!

"HIS HONOUR ROOTED IN DISHONOUR STOOD, AND FAITH UNFAITHFUL MADE HIM FALSELY TRUE."—TENNIEL.

Published March 9, 1889, after Pigott had confessed to forging the so-called "Parnell-letters" to which cartoon No. 21 refers.
22.—BY TENNIEL.

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 him, as a layman, to express in suitable words the feelings to which he himself, as a bishop, dared not give verbal expression.



FORM.—Public School Boy (to General Sir George, G.C.B., G.S.I., V.C., etc., etc.). "I say, Grandpapa,—a—wou'd 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



FOND AND FOOLISH.—Edwin (suddenly, after a long pause). "Darling! Angelina. "Yes, Darling?" Edwin. "Nothing, Darling. Only Darling, Darling!" [Billious Old Gentleman feels quite sick.]

24.—BY DU MAURIER, 1888.

The fine, breezy cartoon in No. 35, by Tenniel, shows Lord Salisbury nailing to the mast the Union Jack flag of "National



CAUTION V. 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 Servants, you know! He! He! . . . She doesn't know I've got a Key too!"

25.—BY DU MAURIER, 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.

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 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 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 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 firmly that war between this country and a



THRIFT.—*Highlander (he had struck his foot against a "stone")*. "Phew-ts!—e-eh what a ding ma puir Butt wad a getten if a'd had it on!!"

26.—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.

neighbour was avoided without loss of prestige to England.

No. 36, by Charles Keene, illustrates an



AWKWARD REVELATIONS.—*Effe.* "Georgy and I have been down-stairs in the Dining-room, Mr. Mitcham. We've been playing Husband and Wife!"

Mr. Mitcham. "How did you do that, my dear?"

Effe. "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.

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 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?



"LE SPORTSMAN."—"Hi!! Hi!! Stop ze Chasse! I tomble—I faloff! Stop ze Fox!!!"

30.—BY MR. G. H. JALLAND, 1888.



UNDAUNTED.—*Bridegroom (tremulously).* "You're not nervous, Darling?"

Bride (Widow—firmly). "Never was yet!"

31.—BY CHARLES KEENE, 1889.

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 signa-



"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 na sic a Fule as yersel. Ye're i the Wrang Train!"

32.—BY CHARLES KEENE, 1888.

ture is another portrait of the politician, who was a leader of the Liberal party before "their formidable ranks were destroyed"



FIGURATIVE.—Head Waiter (the Old Gent had wished for a stronger Cheese). "Hi! James—let loose the Gorgonzola!"
33.—BY CHARLES KEENE, 1889.



NAILED TO THE MAST!

35.—BY TENNIEL, MARCH 16, 1889.

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



VICARIOUS! (On the Underground Railway).—Irrascible 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.

by reason of the members of that party falling "one upon the other" to their common destruction.

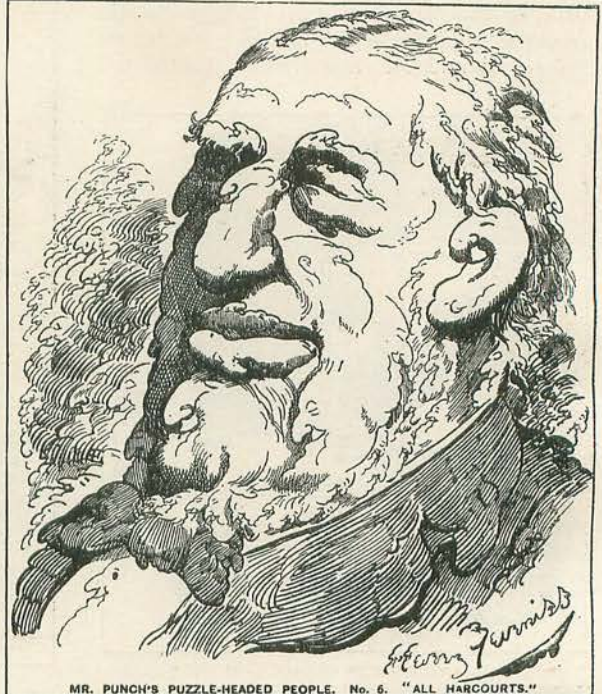
And see how this master-jester has treated



"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.

Joseph Chamberlain is the eye that is looking out so alertly through the eye-glass; the J. C. Home Rule neck-tie 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 button-hole is a good likeness of Mr. Jesse Collings, the faithful lieutenant of Mr. Chamberlain; his matrimonial alliance with the United States is represented by the Stars and Stripes—the seams of a coat that has been turned are each labelled with a different legend—Radicalism; Democracy, Republicanism, Gladstonianism, Toryism, Chamberlainism. The smoke of factories makes the hair, the smoke from tall chimneys 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—that well-made and universally-used screw that we have all handled in our carpentering at home, the



MR. PUNCH'S PUZZLE-HEADED PEOPLE. No. 6. "ALL HARGOURTS."

37.—ONE OF MR. HARRY FURNISS'S MASTERPIECES. NOVEMBER 9, 1889.



MR. PUNCH'S PUZZLE-HEADED PEOPLE. No. 11.

33.—ANOTHER OF MR. HARRY FURNISS'S MASTERPIECES. DECEMBER 14, 1889.

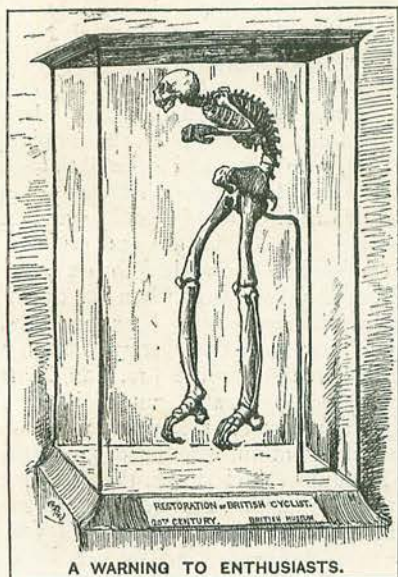
proper manufacturing of which built up Mr. Chamberlain's fortune, and which is an infinitely better screw than those that were to be had before Mr. Chamberlain decided that screws should be made as they are now made.

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.

No. 39 is by Mr. E. T. Reed, who has done so much amusing work for Mr. Punch—you know his famous "Prehistoric Peeps," and his very witty "Ready-made Coats (-of-Arms); or Giving 'em Fits."

The Tenniel cartoon in No. 40 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 if you killed it?" is a remark that applies well enough to many other strikes than that illustrated

by this cartoon. No. 41, by du Maurier, illustrates the risk run by umpires at football matches.

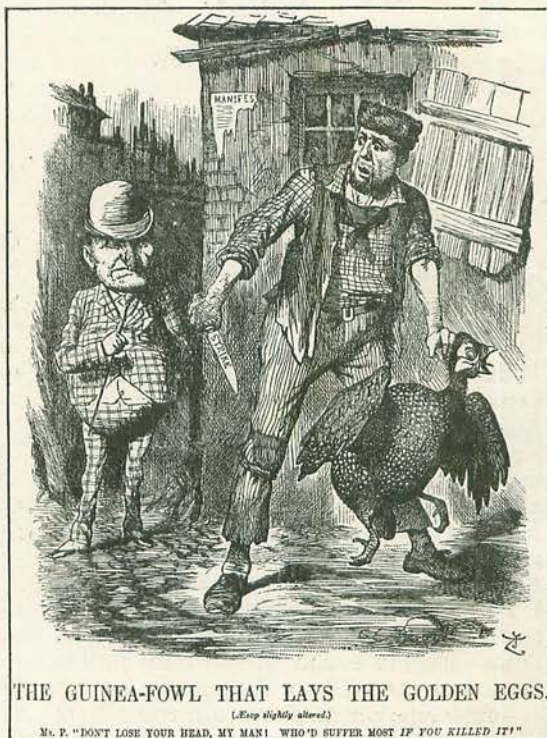


A WARNING TO ENTHUSIASTS.

39.—BY MR. E. T. REED, 1889.

A correspondent has drawn my attention to the fact that the work of Mr. Linley Sambourne has not yet been adequately represented in these peeps into *Punch*—especially the very fine work done by Mr. Sambourne during the years 1875 to 1879, which was the period covered by the July part of this article.

In justice to a very fine artist—one of the best of Mr. *Punch*'s many fine artists—I ought to state the reason for this omission, which has not been an accidental omission. Mr. Sambourne's beautiful and most important work is as well known and as much appreciated as *Punch* itself, and the main reason for the inadequate



THE GUINEA-FOWL THAT LAYS THE GOLDEN EGGS.

(Except slightly altered.)

MR. P. "DON'T LOSE YOUR HEAD, MY MAN! WHO'D SUFFER MOST IF YOU KILLED IT?"

40.—BY TENNIEL, SEPTEMBER 14, 1889.

representation of his work in these pages is the fact that the necessary reduction in the size of the drawings, from large drawings to the small facsimiles shown here, would have destroyed one of the chief beauties of Mr. Sambourne's work, *viz.*: the beauty which this splendid artist gives to his drawings

by the amazing fertility of his invention, in adding much first-rate and decorative detail to his pictures. To reduce these large pictures to the very small size that is really necessary here would be to convert this beauty into a defect.



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!"

41.—BY DU MAURIER, NOVEMBER 23, 1889.

(To be continued.)

A Peep into "Punch."

BY J. HOLT SCHOOLING.

[The Proprietors of "Punch" have given special permission to reproduce the accompanying illustrations. This is the first occasion when a periodical has been enabled to present a selection from Mr. Punch's famous pages.]

PART X.—1890 TO 1894.



"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.

HERE 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.



"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.

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 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 article, 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 2nd, I shall have to apologize for being such an unconscionable long time a-dying. . . ."

With the one exception of Sir John Tenniel, whose first drawing for *Punch* was published November 30, 1850, no *Punch*-artist has ever been associated with the paper for so long a while as Charles Keene,



"HARRY ON THE BOULEVARDS."

3.—THE LAST PICTURE IN "PUNCH" BY CHARLES KEENE; AUGUST 16, 1890.

and no black-and-white artist in this country has ever 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 dexterous sleight Which gave our land the unchallenged consummation Of graphic mastery in Black-and-White—

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 yet ranked the work of Charles Keene so high as it ranks the work of other



DROPPING THE PILOT.

4.—SIR JOHN TENNIEL'S WORLD-FAMOUS CARTOON; PUBLISHED MARCH 29, 1890.

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.

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.

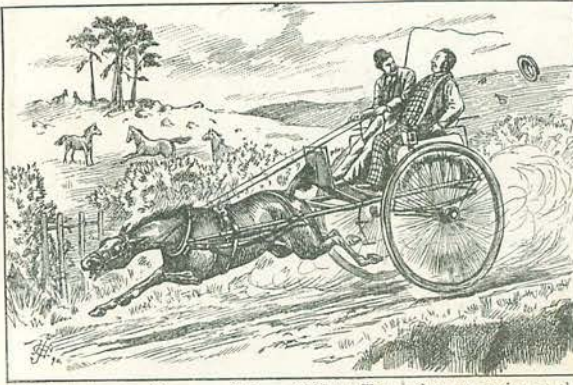
The confident young Emperor looks half-wistfully over the side of the ship at the



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.



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 oot!"
6.—BY E. T. REED, 1890.



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.



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 rose-bud of a mouth, with its ever-mocking moue; 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 dressing-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.

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

ex-Chancellor declared, 'It is indeed a fine one!'

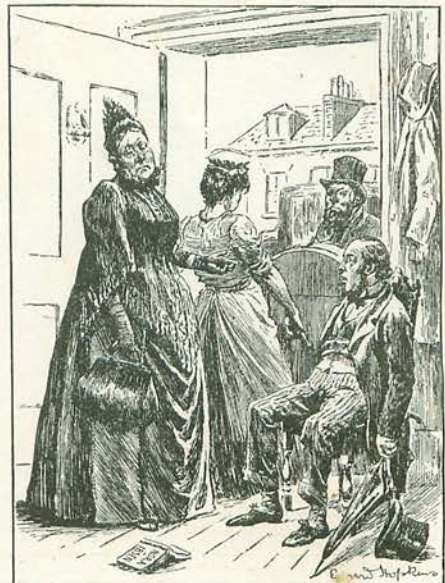
No. 5 is by du Maurier, and the very funny No. 6 is by Mr. E. T. Reed, that clever artist now so popular, whose first drawing was published in *Punch* on June 8, 1889. No. 7 is by Mr. G. H. Jalland.



"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.

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 Vol. xviii.—48.



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 AESTHETICS.—*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.

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



"URBI ET ORBI."

MR. PUNCH RETURNS HIS BEST THANKS TO ALL AND SINGULAR, THE PUBLIC AND THE PRESS, FOR THE ENTHUSIASTIC RECEPTION WITH WHICH THE TOAST OF HIS JUBILEE, EVERYWHERE AND BY EVERYBODY, HAS BEEN RECEIVED. TO EVERYONE HEALTH AND HAPPINESS, PEACE AND PROSPERITY.
PUNCH.

13.—BY LINLEY SAMBOURNE; JULY 25, 1891.
[The first Number of "Punch" was issued on July 17, 1841.]

reason and rot of 1891, the fantastic and morbid work of the Norwegian dramatist being then thrust upon the London public,



"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.



A JUBILEE GREETING!

MR. PUNCH (for self and everybody). "HEARTY CONGRATULATIONS, SIR—KNOWS YOU FIFTY YEARS, AND LIKE YOU BETTER THAN EVER!"

Mr. Punch's Greeting to the Prince of Wales on the Prince's fiftieth birthday.

14.—BY SIR JOHN TENNIEL; NOVEMBER 14, 1891.



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.



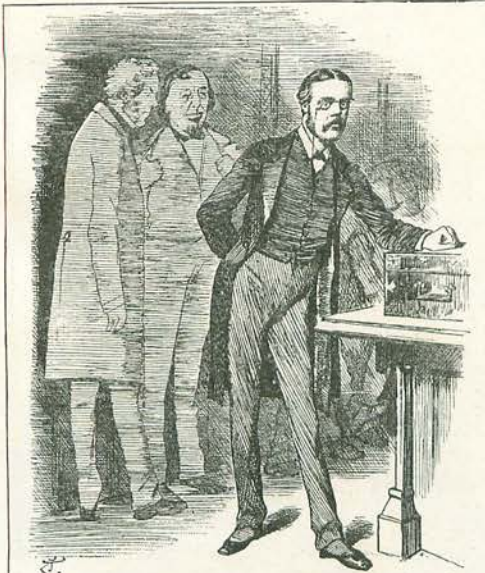
PERFECTLY PLAIN.—Younge Wife. "Oh, I'm so happy! How is it you've never Married, Miss Prymme?"
Miss Prymme. "My dear, I never have accepted—and never would accept—any Offer of Marriage!" [And then her Questioner began softly playing the old Air, "Nobody axed you."]
17.—BY BERNARD PARTRIDGE, 1892.

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 time of the French loan to Russia in 1891—the cunning Bear and his too-effusive Leader have changed places.



STUDIES IN ANIMAL LIFE. THE GOORMONG. (*Epicuri de Grege Porcus. British Isles.*) Mr. Huggins. "What a 'eavenly Dinner it was!"
Mr. Huggins. "B'lieve yer! Mykes yer wish yer was born 'Oller!"
18.—BY DU MAURIER, 1892.



"THE COMING OF ARTHUR."

SHADES OF P.W. "HE'S A LITTLE YOUNG FOR THE PART,—DON'T YOU THINK?"
SHADES OF H.D. "WELL, YES; WE HAD TO WAIT FOR IT A GOOD MANY YEARS"—BUT I THINK HE'S 20-11"
Mr. Arthur Balfour criticised by the "shades" of Lords Palmerston and Beaconsfield.
16.—BY SIR JOHN TENNIEL; FEBRUARY 20, 1892.

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*.

The Tenniel in No. 14 portrays Mr. Punch greeting the Prince of Wales on his Jubilee—for both these famous and most popular 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 "The Coming of Arthur" in No. 16, by Tenniel, published February 20, 1892, in which month Mr. Arthur Balfour first became Leader of 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



THE BOGIE MAN.

"HUSH! HUSH! HUSH!
HERE COMES THE BOGIE MAN!" "THEN HIDE YOUR HEADS, MY DARLINGS;
HE'LL CATCH YOU IF HE CAN!"

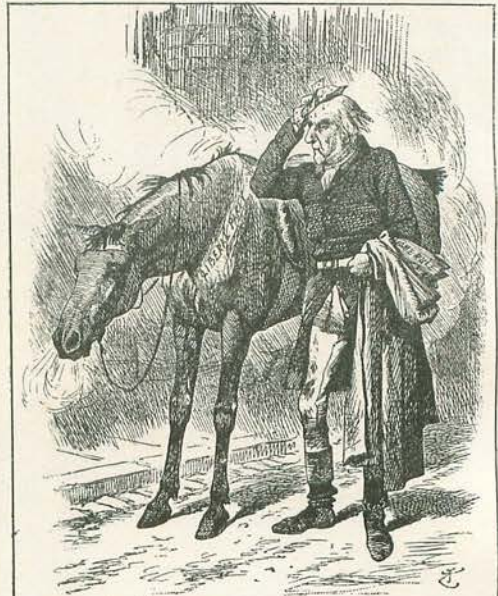
The "Gog and Magog" of London City threatened by the London County Council.
19.—BY SIR JOHN TENNIEL; MARCH 19, 1892.

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*.

In No. 19 Sir John Tenniel depicts the geni 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:—



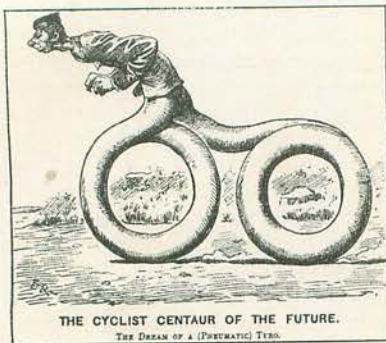
THE POLITICAL JOHNNY GILPIN.

"SO LIKE AN ARROW SWIFT HE FLEW
BACK SOUTHWARD THROUGH THE THROGS,
WHO ROUGHT LOUD, HE YET WILL WIN!
JOHN GILPIN'S GOING BEGON!" "AND SO HE DID—AND WON IT, TOO,
FOR HE GOT FIRST TO TOWN,
AND, JIFFY AND SOBE, AT THE HOUSE DOOR,
HARK! WINNER, HE GOT DOWN."

21.—BY SIR JOHN TENNIEL; JULY 23, 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!

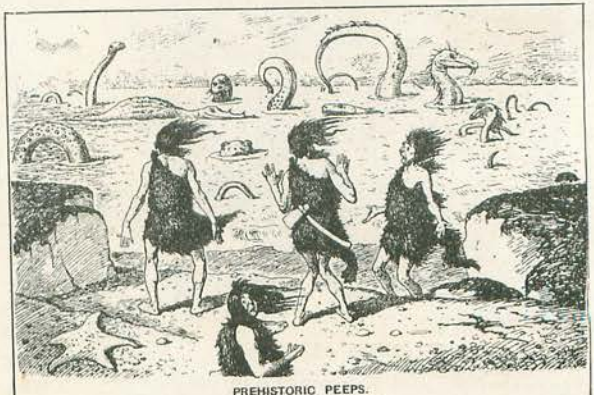
Nos. 20 and 22 are by Mr. E. T. Reed, and the Tenniel in No. 21—a very fine



THE CYCLIST CENTAUR OF THE FUTURE.

THE DREAM OF A (FUTURISTIC) TROD.

20.—BY E. T. REED, 1891.



PREHISTORIC PEEPS.

"NO BARRING TO-GO!"

22.—ONE OF MR. E. T. REED'S FAMOUS "PREHISTORIC PEEPS";
FEBRUARY 24, 1894.



23.—BY SIR JOHN TENNIEL; NOVEMBER 5, 1892.

cartoon—represents exhausted Mr. Gladstone (as John Gilpin) just dismounted from his



24.—BY LINLEY SAMBOURNE; DECEMBER 10, 1892.

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.

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.



25.—BY HARRY FURNISS; FEBRUARY 18, 1893.

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



A PILGRIM'S PROGRESS.

26.—BY SIR JOHN TENNIEL; APRIL 15, 1893.

“ . . . as if here a national Argosy, laden with Opulence, Rank, Intelligence, and

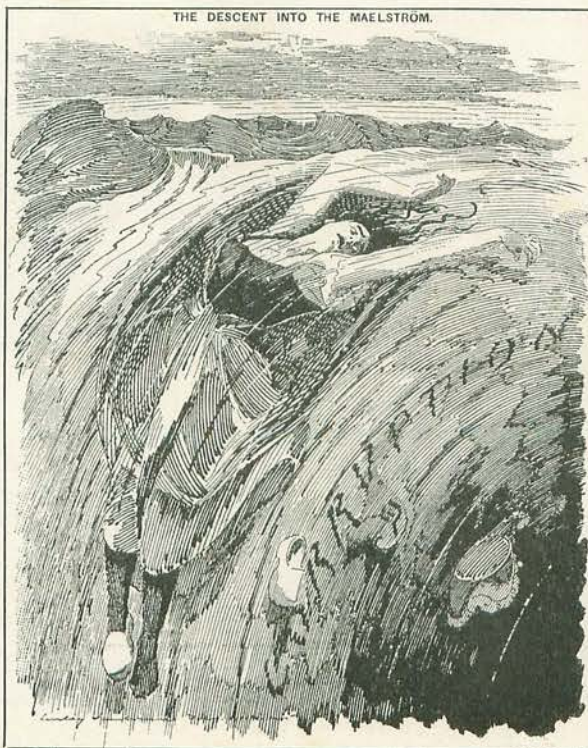


EQUIVOCAL.—“ A—got anything on to-night, Lady Godiva? ”
—“ Not much, I'm glad to say ! ”

28.—BY DU MAURIER, 1893.

the dangerous wall “ Home Rule,” with disaster awaiting him on either side, and with not even a star to guide his 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:



27.—THE DECADENCE OF FRANCE. BY LINLEY SAMBOURNE;
JANUARY 23, 1893.

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.



THE "FORLORN HOPE."

29.—BY SIR JOHN TENNIEL; SEPTEMBER 30, 1893.

Gladstone's political life In No. 29, published September 30, 1893, the now desperate



UNARMING.

UNARM.—THE LONG DAY'S TASK IS DONE.
Amoy and Cloustra, Act IV. Scene 12.

30.—BY SIR JOHN TENNIEL; MARCH 10, 1894.

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,



MILITARY EDUCATION.—General. "Mr. de Bricdoon, what is the general use of Cavalry in modern warfare?"
Mr. de Bricdoon. "Well, I suppose to give Tone to what would otherwise be a mere Vulgar Brawl!"

31.—BY REGINALD CLEAVER, 1892.

and in revenge the old man leads his followers to attack them. Look at Tenniel's drawing of the desperate face.

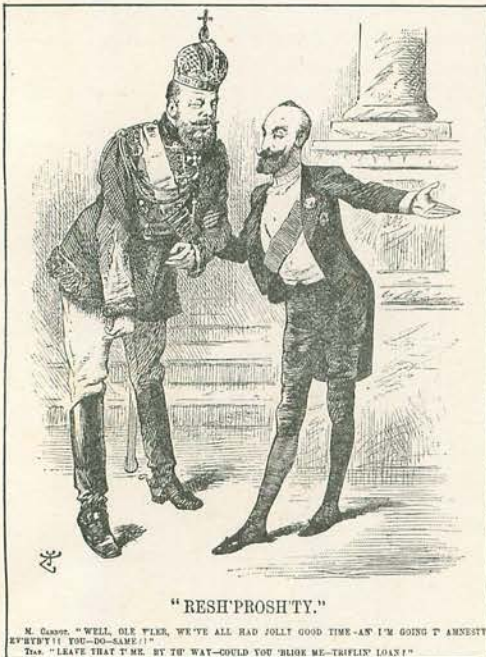
A less painful picture is No. 30, published March 10, 1894, "Unarming." On March



"AND SHE OUGHT TO KNOW!"—"That's supposed to be a Portograph of Lady Solisbury. But, bless yer, it ain't like her a bit in Private!"

32.—THE FIRST "PUNCH"-PICTURE BY MR. PHIL MAY; OCTOBER 14, 1893.

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



33.—BY SIR JOHN TENNIEL; NOVEMBER 11, 1893.

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



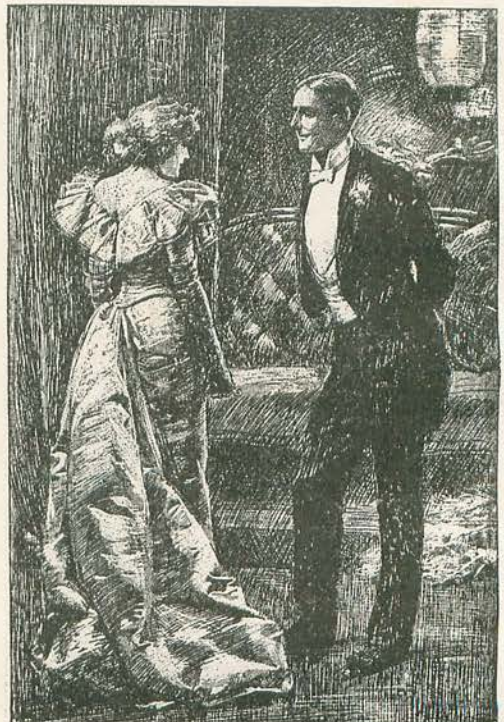
34.—BY E. T. REED, 1893.

the first picture by Mr. Phil May that was published in *Punch*. Not only is Mr. Phil May a natural humorist of the first water, but he has an astounding excellence of draughtsmanship and a truth of observation



35.—BY SIR JOHN TENNIEL; DECEMBER 23, 1893.

which enable him to realize his humorous conceptions in a most masterly way. He



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.



37.—BY SIR JOHN TENNIEL; JUNE 30, 1894.



39.—BY PHIL MAY, 1894.



38.—BY EVERARD HOPKINS, 1894.

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 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, 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.



40.—BY PHIL MAY, 1894.

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



A VERY VULGAR BOY.

ASKIN' YER PARDON, MISS, BUT MIGHT THAT 'ERE LITTLE DOO'S TAIL HA' BEEN CUT OFF OR DRUV' IN?'

41.—BY W. J. HODGSON, 1894.

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—for hundreds of thousands of copies of this magazine have to be printed. 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.

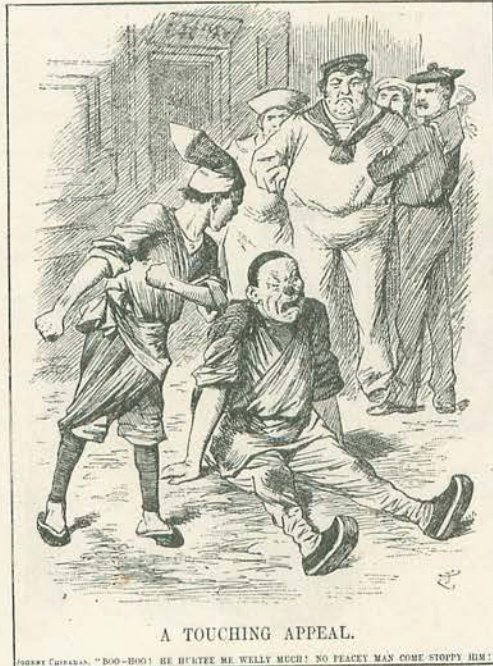
Just as Mr. Phil May is no unworthy successor of Charles Keene in the portrayal of the People's life, so we may say that Mr. Bernard Partridge is in all respects worthy to take up the mantle of George du Maurier in the portrayal of the life of Society.

No. 37 relates to the opening of the Tower Bridge in June, 1894; 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



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.



A TOUCHING APPEAL.

DEAR CHURCHAN. "BOO-HOO! HE HU'YEE ME WELLY MUCH! SO PEACEY MAN COME STOPPY HIM!"

42.—BY SIR JOHN TENNIEL; NOVEMBER 17, 1894.

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.

(To be continued.)

A Peep into "Punch."

BY J. HOLT SCHOOLING.

[The Proprietors of "Punch" have given special permission to reproduce the accompanying illustrations. This is the first occasion when a periodical has been enabled to present a selection from Mr. Punch's famous pages.]

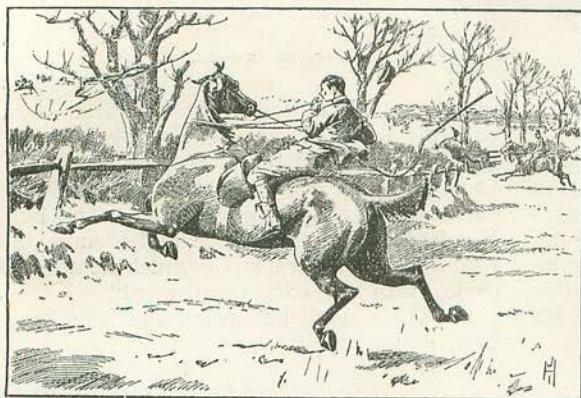
PART XI.—1895 TO 1898.



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-e! 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!"
I.—BY REGINALD CLEAVER, 1895.

"**W**HA-AT, Man, gie up Gowf?" exclaims Elder MacNab in Mr. Reginald Cleaver's very clever drawing, No. 1, when the 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



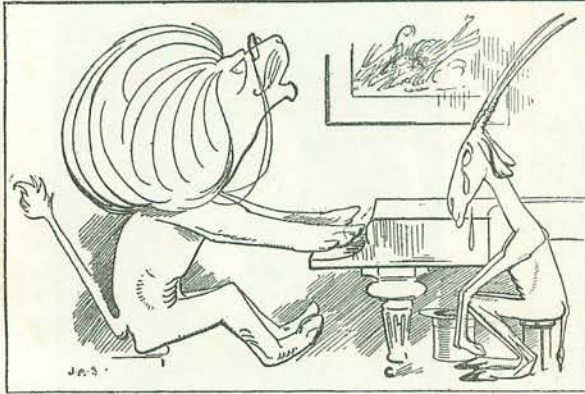
'ARRY ON 'ORSEBACK.—'Arry (in extremities). "Well, gi' me a 'Bike'!"
2.—BY W. J. HODGSON, 1895.

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 "a wee thing strong" which have just been forced out of his mouth go very badly indeed with his ministerial calling. Has anyone—even an English bishop—been able to suppress wholly the words "a wee



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!"
3.—BY DU MAURIER, 1895.

thing strong" that seem to be the natural relief given to a 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.



"I'LL SING THREE SONGS OF ARABY!"
4.—BY J. A. SHEPHERD, 1895.

The spirited drawing No. 2 is by Mr. W. J. Hodgson, and the amusing and quite natural joke in No. 3 is by George du Maurier, whose thirty-six years' work for *Punch* came to an end in the year 1896.

Mr. J. A. Shepherd's original and very clever work is well known to readers of this Magazine, and in No. 4 there is one of the many good

publication, some years ago, of his well-known "Zig-Zags at the Zoo" in this Magazine.



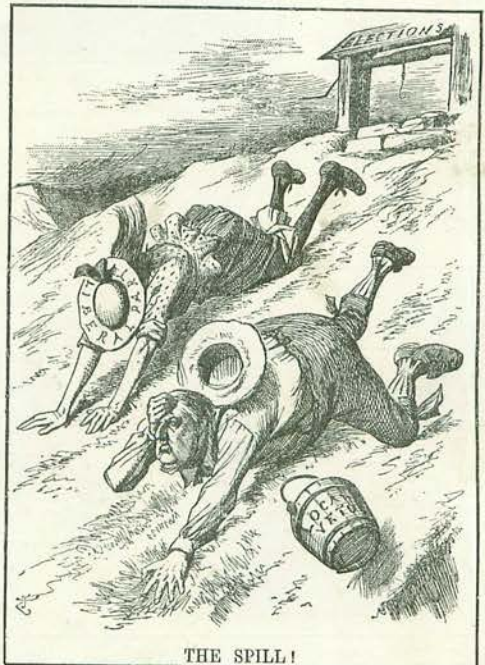
SO THAT DOESN'T COUNT.—"Are you sure they're quite Fresh?"
"Wot a Question to arst! Can't yer see they're Alive?"
"Yes; but you're Alive, you know!"
6.—BY PHIL MAY, 1895.

Pictures 5 and 6 are by Mr. Phil May; and the Tenniel cartoon in No. 7 illustrates the downfall, in the General Election of July, 1895, of Sir William Harcourt and the Liberal



BOTANY; OR, A DAY IN THE COUNTRY.—"Say, Billee, shall we gaver Mushrooms?"
"Yus. I'm a Beggar to Climb!"
5.—BY PHIL MAY, 1895.

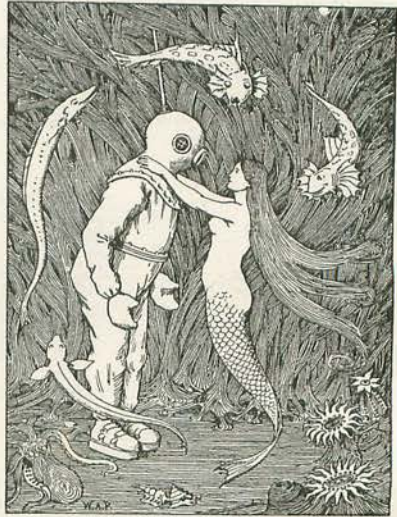
things contributed to *Punch* by this most amusing artist. His effects, got as they are by the deft use of a few lines which give so much character to his work, proclaim Mr. Shepherd an artist of no small talent. By the way, Mr. Shepherd was invited by Mr. Burnand to draw for *Punch* after the



THE SPILL!
Jack and Jill went up a Hill To fetch a Pail of Water,
Jack fell down and Broke his Crown,
And Jill came Tumbling after.
7.—BY TENNIEL; JULY 27, 1895.



A SKETCH FROM LIFE.—Chorus (*slow music*). "We're a rare old—fair old—rickety, racketsy Crew!"
8.—BY PHIL MAY, 1895.

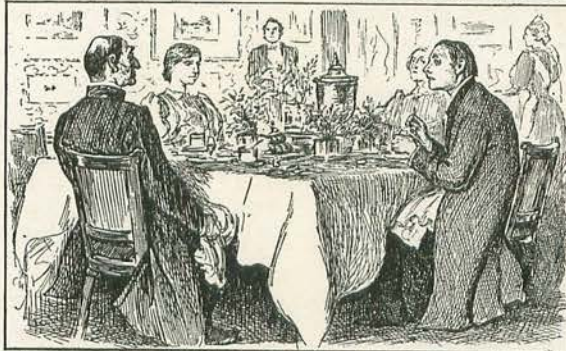


SCENE FROM A SUBMARINE PANTOMIME.—Tantalising Position of a Susceptible Diver.
11.—BY W. ALISON PHILIPS, 1895.

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.

In No. 8 we are treated to another of Mr. Phil May's brilliant drawings of life and character as seen by the man in the street.

Nos. 9 and 10 are by George du Maurier. No. 9 is very funny, while No. 10 illustrates, aptly enough, the pressure of work brought to our bishops by the present conflict of opinions in affairs of the Church. No. 11 is a beautiful little



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!"
9.—BY DU MAURIER, 1895.

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



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.'"
10.—BY DU MAURIER, 1896.



"DADDY'S WAISTCOAT!"—(Sketched from *Life in Drury Lane*.) 12.—BY PHIL MAY, 1895.

drawings are shown in Nos. 12 and 13. "Daddy's Waistcoat" is quite a gem.

Mr. Leonard Raven-Hill is another comparatively "new" *Punch*-artist who has done fine work since his first contribution to *Punch* in 1896. No. 14 is one of Mr. Raven-Hill's early drawings.

The cartoon in No. 15, by Sir John Tenniel, dated February 29, 1896, refers



Street Serio (singing). "Er—yew will think hov me and Love me has in dies hov long ago-o-o!"

13.—BY PHIL MAY, 1896.

to the Naval Works Bill of that time, which involved a cost of many millions. Here again the Government acted on the wise



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 anyone distinctly with those thick Veils—"
SILENCE! I will not have this Court turned into a Place of Amusement!"

14.—BY L. RAVEN-HILL, 1896.



"MONEY NO OBJECT!"

Voice: "THIS'LL RUN INTO MONEY MA-AM!"
Retort: "NEVER MIND ABOUT THAT AS LONG AS I CONTINUE TO RULE THE WAVES!"

15.—BY TENNIEL; FEBRUARY 29, 1896.

principle embodied in the adage, "To secure Peace, be prepared for War."

There are two delightful Phil Mays in Nos. 16 and 17. The "Johnny" in No. 16 who wants to arrange an over-draught with the Manager at Messrs. R-tsch-ld's, calmly asks the Manager, "Ah!—how much have you



Johnny (who has to face a bad Monday, to Manager at Messrs. R-tsch-ld'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?"

16.—BY PHIL MAY, 1896.

The work of this talented artist in Social Pictorial Satire extended from 1860 to 1896; it was of the greatest value to *Punch*, and



'Bus Conductor. "Emmersmith! Emmersmith! 'Ere ye are! Emmersmith!"
'Liza Ann. "Oo er yer callin' Emmer Smith! Sorcy 'ound!"
17.—BY PHIL MAY, 1896.



Clerk of Booking-Office. "There is no First Class by this Train, Sir."
'Arry. "Then we: are we going ter do, Bill?"
19.—BY PHIL MAY, 1896.

it received full and well-merited recognition from the public.

Phil May's drawing in No. 19 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

got?" And, in No. 17, 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. 18 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*.



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?"
18.—BY DU MAURIER; SEPTEMBER 26, 1896. The last drawing published before the artist's death on October 8, 1896.



He. "How would you like to own a—er—a little Puppy?"
She. "Oh, Mr. Softly, this is so sudden!"
20.—BY BERNARD PARTRIDGE, 1896.

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 theatres, he drove off to Charing Cross Station, still made up as 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,



Arms: Quarterly; 1st, a pyrotechnic carnival displayed proper, 2nd, three tropical coconuts statant sable (three shies a penny); 3rd, an ancient British barrow, supposed to be charged with body of Queen Boudicca; 4th, an arry issuant from three bars blatant on a field dotty. Crest: An ass's head regardant reproachful, probably charged on the body with a juggins rampant. Supporters: Dexter, an arriet plumed and garnished somethink like, I tell yer; sinister, a coster arrayed pearly to the nines, charged with a concertina all proper. Second motto: A regular beno.
["It has been decided that arms shall be devised for Hampstead."—Daily Paper.]

One of Mr. E. T. Reed's famous "Ready-Made Coats-(of-Arms); or, Giving 'em Fits!" 21.—DECEMBER, 12, 1896.

1894, and whose work is always thoroughly good, is represented in No. 22 by a very amusing joke most excellently rendered in black and white. Another funny joke is seen in No. 23, by Mr. Bernard 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!

Mr. Raven-Hill gives us a funny drawing in No. 24. 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



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."

22.—BY A. S. BOYD, 1896.

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!"

No. 20 is by Mr. Bernard Partridge, and No. 21 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!"

Mr. A. S. Boyd, who joined *Punch* in Vol. xviii.—65.



UNGENTLE 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."

23.—BY BERNARD PARTRIDGE, 1897.

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 tooth-whistle which, as a boy, I never could manage, "S-s-s!! Billee! The old Gal's give me a Tanner!"



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!"

24.—BY L. RAVEN-HILL, 1897.

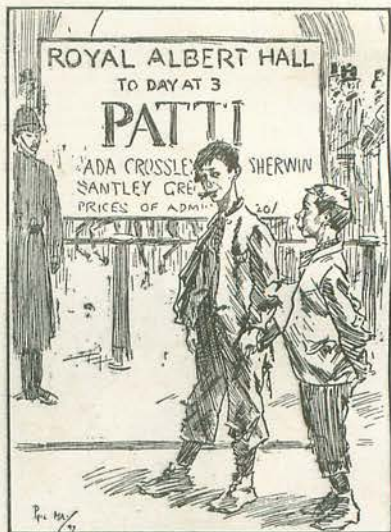
with the cabbie, who is deterred by the "Something inside" his cab—so eloquently pointed to by the cabbie's right hand—from doing justice to his own command of the Queen's English. This is by Mr. Raven-Hill.

There is a good piece of work by Mr. A. S. Boyd in No. 25 is by Mr. G. H. Jalland, and in in No. 28, and an amusing bit of



A SAD FACT.—Impudent Choir-boy (to our Vicar, who is "teaching himself"). "Here endeth the First Lesson!"

25.—BY G. H. JALLAND, 1897.



"I 'ear this 'ere Patti ain't 'arf bad!"
26.—BY PHIL MAY, 1897.

No. 26 Mr. Phil May has illustrated what is probably one of his own observations of the street-Arab when he makes the urchin say to a friend, as they pass the big board announcing a Patti-concert at the Albert Hall, "I 'ear this 'ere Patti ain't 'arf bad!"

"cackle" underneath it. No. 29 is by Mr. Bernard Partridge, and No. 30 is one of a series 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



Ivate Cabbie. "Oh, if I 'adn't got Something inside, I'd Talk to you!"

27.—BY L. RAVEN-HILL, 1897.

The 'bus-driver in No. 27 has all the best of the argument



ALTOGETHER SATISFACTORY.—*Aunt Fanny.* "I do like these French Watering-places. The Bathing Costume is so sensible!"
Hilda. "Oh, yes, Auntie! And so becoming!"

28.—BY A. S. BOYD, 1897.

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 recognise 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.

Mr. E. T. Reed gives, in No. 31, a pictorial forecast of the Cyclist Scorcher. The small words on the Notice-board are: "Mountaineers are requested not to molest the creatures who frequent these heights. They are quite harmless."

Nothing seems to come amiss to Mr. Phil May. In No. 32 he



SONGS AND THEIR SINGERS, No. XIII.

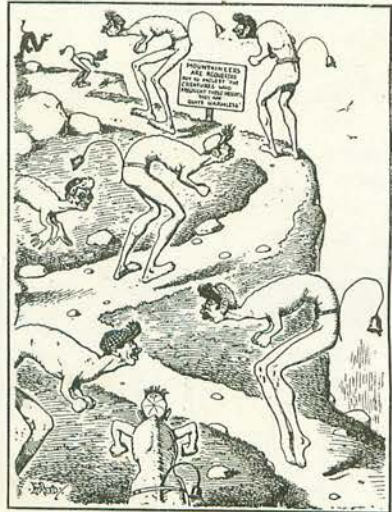
30.—BY PHIL MAY, 1897.

draws a pretty woman and a prize bulldog as well as he draws the bits of life he



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 Morn'g!"

29.—BY BERNARD PARTRIDGE, 1897.



AWFUL FATE OF THE CYCLIST SCORCHER! (About A.D. 1050).—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!

31.—BY E. T. REED, 1897.

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. 33 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



Mrs. Mashem. "Bull-bull and I have been sitting for our Photographs as 'Beauty and the Beast'!"
 Lord Lovens (a bit of a Faucier). "Yes; he certainly is a Beauty, isn't he?"
 32.—BY PHIL MAY, 1897.

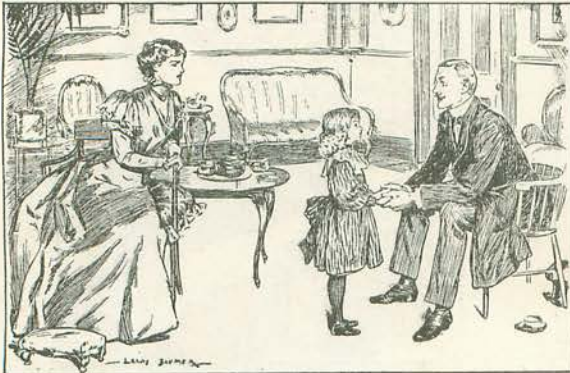
little girl that her sister promised to marry him "last night." A most uncomfortable position for both Mr. Green and his fiancée.

No. 34 is by Bernard Partridge, and in No. 35, by Phil May, the short, crisp cross-examination of



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 Adamsses!"
 34.—BY BERNARD PARTRIDGE, 1897.

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



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!*"
 33.—BY LEWIS BAUMER, 1898.



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!"
 35.—BY PHIL MAY, 1897.

the invitation seems to have taken the angler "aback."

Mr. Everard Hopkins is clever with his drawing in No. 36 of the deceitful caging woman who is coaching her son "Allbert" as to his pose when he goes into "the



"Operator" (desperately, after half an hour's fruitless endeavor to make a successful "Picture" from unpromising Sitter). "Suppose, Madam, we try a Pose with just the least suggestion of—er—Sauciness?"

38.—BY BERNARD PARTRIDGE, 1898.



TRAIN UP A CHILD, ETC.—Mrs. Hunt (a popular and prosperous pauper). "Now, Allbert, 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?'"

36.—BY EVERARD HOPKINS, 1898.

The Misunderstanding in No. 37 is by Mr. Arthur Hopkins, and the pictorial suggestion in No. 38 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!

When Mr. Phil May saw the 'Arry and 'Arriet in No. 39 he probably agreed with 'Arriet's opinion, which, however, only came to her after "seeing theirselves" in this concave distorting mirror.

The naval joke in No. 40 is by Mr. Raven-Hill; and in No. 41 we have a

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?'"



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 underpaid, but we can—"
 (Rises to take his leave. But Mrs. Van de Leur was only thinking of the Ragged School.)

37.—BY ARTHUR HOPKINS, 1898.



"I say, 'Arry, don't we look Frights?"

39.—BY PHIL MAY, 1898.

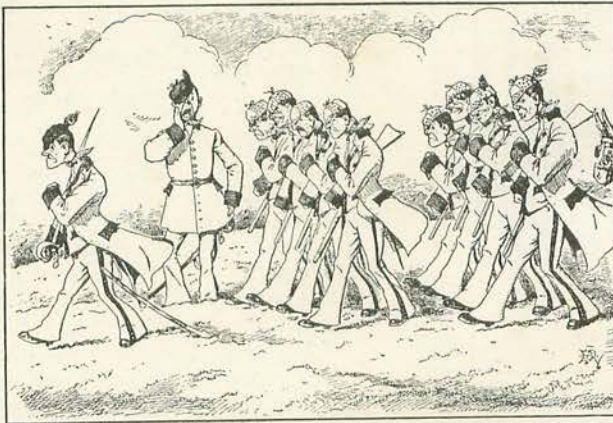


Irrascible Lieutenant (down engine-room tube). "Is there a Blithering Idiot at the end of this Tube?"

Voice from Engine-room. "Not at this end, Sir!"

40.—BY L. RAVEN-HILL, 1898.

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



"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.* 41.—BY E. T. REED, 1898.



'Arriet (as a bee alights on her hand). "My word, 'Arry, wot a pretty Fly!" (Sting.) "Crikey! ain't is Feet 'ot!"

42.—BY L. RAVEN-HILL, 1898.

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 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.

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.

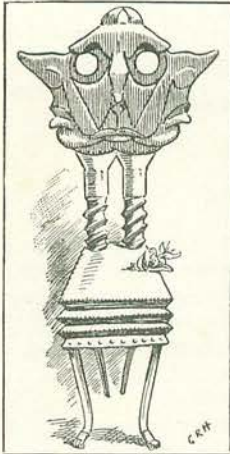
One of the jokes which seems to me irresistibly funny is that in No. 42 by Mr. Raven-Hill. No. 43 is by the same artist.

The "Jo Jo" Expanding Chair in No. 44 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.



Clergyman. "Augustus, wilt thou take this Woman—" Bride (late of Rennant and Co.'s Ribbon Department). "LADY!"

43.—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. Now at the Colonial Office. [From the collection of the Marquis of SALISBURY.]

44.—BY GEORGE R. HALKETT, 1898.

The Tenniel in No. 45 is the famous Fashoda-cartoon of October 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.

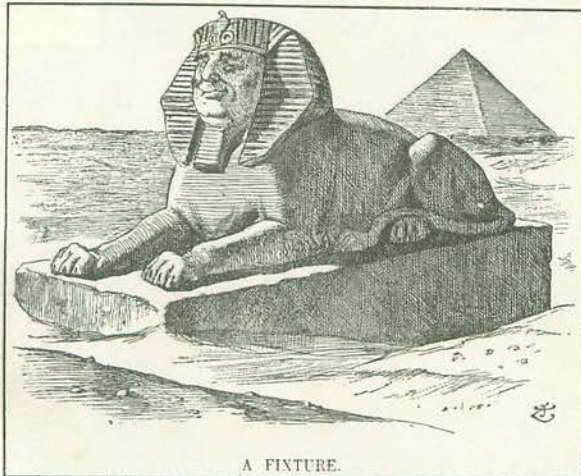
But Mr. Punch has voiced the nation's feeling for close on sixty years, and he did



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!!"
45.—SIR JOHN TENNIEL'S FAMOUS "FASHODA-CARTOON";
OCTOBER 22, 1898.

it again when Sir John Tenniel drew, at the age of seventy-eight, the splendid cartoon in No. 46, in which John Bull, with 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 anyone who may want to take over the property.



46.—BY TENNIEL; NOVEMBER 19, 1898.

[To be concluded.]

A Peep into "Punch."

By J. HOLT SCHOOLING.

[The Proprietors of "Punch" have given special permission to reproduce the accompanying illustrations. This is the first occasion when a periodical has been enabled to present a selection from Mr. Punch's famous pages.]

PART XII.—PUNCH'S ALMANACKS, ETC.; 1842 TO 1899.



1.—THE FIRST PAGE OF THE FIRST "PUNCH'S ALMANACK."

IN addition to the ordinary weekly numbers of *Punch* from 1841 to 1898 [the first of which was issued on the 17th July, 1841], whose pages have lately given so much pleasure to us, we have the Almanacks or Christmas Numbers of



2.—FROM PUNCH'S ALMANACK FOR 1849. THE GREAT SEA SERPENT, BY RICHARD DOYLE.

Punch, and a few odd issues, such, for example, as the "Tercentenary Number"

of April 23, 1864, the "Jubilee" issue of July 18, 1891, etc. These extra numbers extending through nearly sixty years,

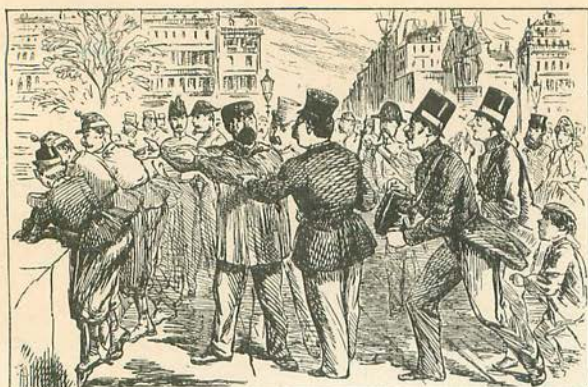


"TICKED WITH A STRAW."—Advertising Medium. "Come, now, you leave off! or I'll call the Perlice!"
3.—BY JOHN LEECH, PUNCH'S ALMANACK FOR 1859.

supply some very 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 article, is also connected, 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



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.

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 Almanack," with humorous cuts, and a joke for every day in the year, and Grattan was asked to join Mayhew in the work.

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 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 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!

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



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.

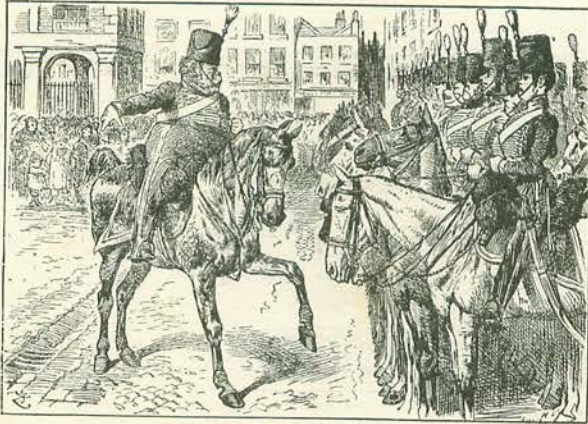


"FINE ART," 1869.—*Rural Connoisseur*. "He's a Pintin' Two Pictur's at Once, d'yer See? 'Blest if I don't Like that there Little 'Un as he's got his Thumb through, the Best!"

6.—BY CHARLES KEENE, PUNCH'S ALMANACK FOR 1870.

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 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 six thousand 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



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 smeat and ' Dress up ' t' Gutter."

7.—BY SIR JOHN TENNIEL, PUNCH'S ALMANACK FOR 1871.

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 book-stalls, 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.



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. Vol. xviii.—79.



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.

Nos. 3 and 4 are by John Leech, and in No. 5 we get an interesting surprise when we see the familiar sign-manual of Sir John Tenniel in the left-hand corner of this comic Othello-drawing. One has for so long a while been accustomed to regard the great cartoonist as on an unapproachable pedestal of classic art, that the great artist's early



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 perwidge accordin'!!"

TO.—BY CHARLES KEENE, PUNCH'S ALMANACK FOR 1879.

"fooling" comes as a surprise.

In this connection it is interesting to quote Sir John 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*":—

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!

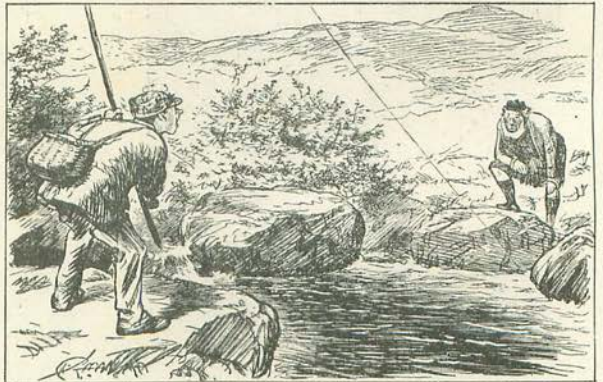
Inspection of No. 5, and of No. 7, also by Sir John Tenniel, will indorse Sir John's opinion as to his sense of humour, while, apart from these unaccustomed and little-known "social" drawings, of which Nos. 5 and 7 are examples, many of the Tenniel-cartoons which we have seen in earlier parts of this article show a very keen sense of 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 THE STRAND MAGAZINE for October] wants no humour to spoil it, to 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 KNIGHT AND THE FLEA—AN UNRECORDED TRIAL OF THE MIDDLE AGES.

II.—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 will tak' ye a lang Time to lan' that Fush too, d'ye ken, Sir, whatever!—Ye hae heuket the Kingdom o' Auld Scotland!"

12.—BY CHARLES KEENE, PUNCH'S ALMANACK FOR 1881.



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.

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.



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.



"ARCADES AMBO."—*Neo 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.

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



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.

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

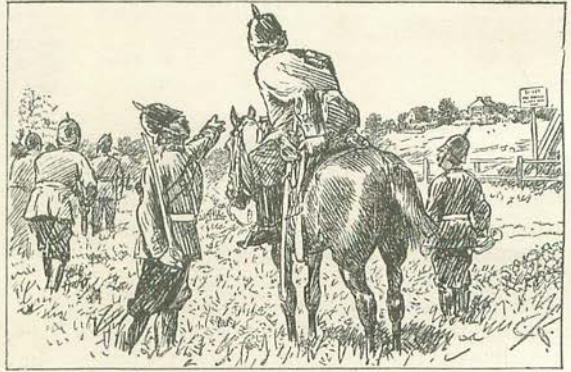


DEVELOPMENT OF MESMERIC SCIENCE.—The fatal Mesmeric Duel in the Bois de Boulogne, between the Chevalier Lenoir, of Paris, and Professor Schwartz, of Berlin. (*Wide Annals of Psychological Society for 1884.*)
17.—BY DU MAURIER, PUNCH'S ALMANACK FOR 1884.

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 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 interesting to turn to du



VOLUNTEER TACTICS AT OUR AUTUMN MANOEUVRES.—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.



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.

Maurier's little book "Social Pictorial Satire" published in 1898 [the author died in October, 1896].

years back. . . . and that he and other grave and reverend professors were hugely tickled by them at the time. Indeed,



CULTCHAH!—*Ingenious Youth*. "May I—a—offer you *Happy Thoughts*, from *Punch*?"
Fairy Girtonite. "A—thanks; but I have provided myself with the '*Pensées of Pascal*.'"

20.—BY DU MAURIER, PUNCH'S ALMANACK FOR 1885.

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.

Sambourne's very 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



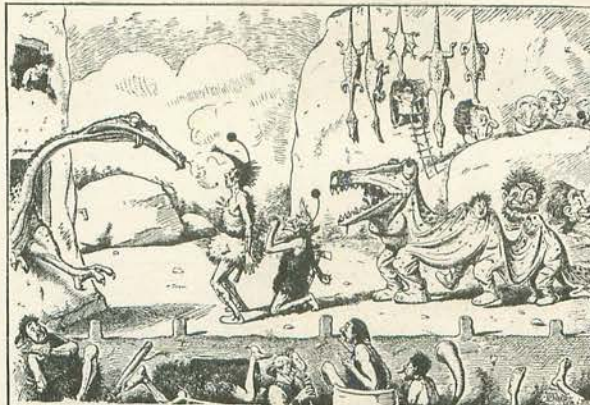
"THE MAHOGANY TREE."—THE "PUNCH" DINNER.
25.—BY LINLEY SAMBOURNE, PUNCH'S "JUBILEE" NUMBER, JULY 18, 1891.

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 Market-ing 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

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



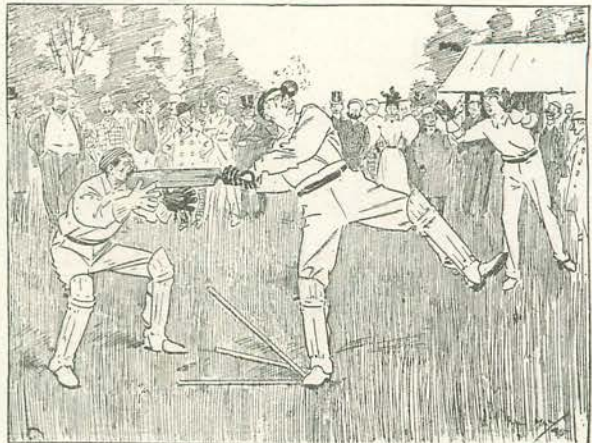
PREHISTORIC PANTOMIME.—It certainly was somewhat disconcerting when the *real* Animal suddenly turned up in the Stage Box!
26.—BY E. T. REED, PUNCH'S ALMANACK FOR 1895.

from his chair at the right of du Maurier, and his partner, Sir William Agnew, stands with arms outstretched, drinking to the



Youth (to Miserable Policeman). "W'y don't yer go 'Ome?"
27.—PUNCH'S ALMANACK FOR 1899.

benign Punch. Then, on Sir W. Agnew's right, come Mr. Milliken, Mr. Gilbert à Beckett, Mr. E. T.



"THE TWELVE LABOURS OF 'ARRY."—FOURTH LABOUR.—'Arty plays Cricket, and "wishes he 'adn't."
29.—BY PHIL MAY, PUNCH'S ALMANACK FOR 1896.

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,

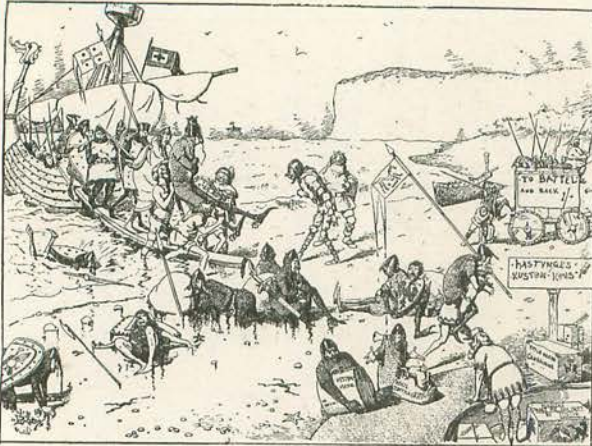


BRITANNIA À LA BEARDSLEY.—(By Our "Yellow" Decadent.)
28.—BY E. T. REED, PUNCH'S ALMANACK FOR 1895.



"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.

editor from 1874 to 1880. A portrait of Charles Keene [lately dead at the date of this picture]



UNRECORDED HISTORY.—I. Landing William the Conqueror. (Cross Channel, Passage moderate.)
31.—BY E. T. REED, PUNCH'S ALMANACK FOR 1896.

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 Pre-historic 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 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.

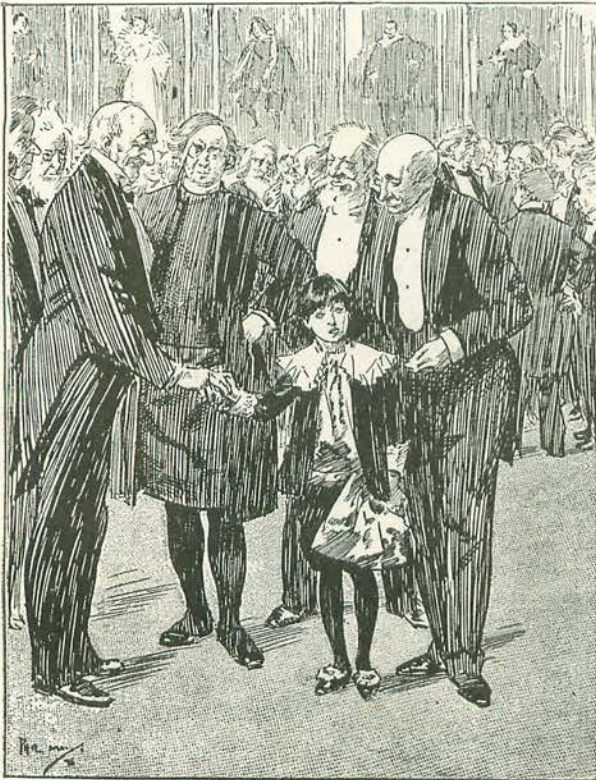


UNRECORDED HISTORY.—V. Queen Elizabeth just runs through a little thing of her own composition to William Shakspeare.
32.—BY E. T. REED, PUNCH'S ALMANACK FOR 1896.



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.



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.

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 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

Vol. xviii.—80.

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), 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. |
| Mr. Gilbert à Beckett .. | Dead. |
| Mr. E. T. Reed..... | Mr. E. T. Reed. |
| Mr. H. W. Lucy..... | Mr. H. W. Lucy. |
| Mr. Anstey Guthrie .. | Mr. Anstey Guthrie. |
| | Mr. Bernard Partridge. |
| | Mr. Phil May. |
| | Mr. Owen Seaman. |

PROPRIETORS.

- | | |
|-------------------------|------------------------|
| Mr. W. H. Bradbury..... | Dead. |
| Sir William Agnew..... | Sir William Agnew. |
| | Mr. Laurence Bradbury. |
| | Mr. Philip L. Agnew. |

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



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.

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 Browne, Mr. C. L. Stampa, Mr. James Greig, Mr. J. Leighton, and others.

It is certain that no periodical but *Punch*



MR. PUNCH DRINKS TO EVERYBODY—WISHING THEM A HAPPY NEW YEAR!!
36.—BY LINLEY SAMBOURNE, PUNCH'S ALMANACK FOR 1894.

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.



"AU REVOIR!"

37.—BY LINLEY SAMBOURNE, PUNCH'S "JUBILEE" NUMBER, JULY 18, 1891.