

**The Project Gutenberg eBook of Four Hundred Humorous  
Illustrations, Vol. 1 (of 2), by**

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: Four Hundred Humorous Illustrations, Vol. 1 (of 2)

Illustrator: George Cruikshank

Release date: December 15, 2013 [EBook #44431]  
Most recently updated: May 2, 2018

Language: English

Credits: Produced by David Widger (This file was produced from  
images generously made available by The Internet Archive)

\*\*\* START OF THE PROJECT GUTENBERG EBOOK FOUR HUNDRED HUMOROUS ILLUSTRATIONS, VOL. 1 (OF 2)  
\*\*\*

**FOUR HUNDRED HUMOROUS  
ILLUSTRATIONS**

**Volume I**

**By George Cruikshank**

**With Portrait and Biographical Sketch**

**Second Edition**

**London**

**Simpkin, Marshall, Hamilton, Kent & Co Glasgow**



George Louis Shantz

# FOUR HUNDRED HUMOROUS ILLUSTRATIONS

BY

GEORGE CRUIKSHANK

*With Portrait and Biographical Sketch*

SECOND EDITION

LONDON

SIMPKIN, MARSHALL, HAMILTON, KENT & CO

GLASGOW: THOMAS D. MORISON

[TABLES OF CONTENTS](#)

[IMAGES](#)

---

## BIOGRAPHICAL SKETCH

GEORGE CRUIKSHANK was born in London on the 27th of September, 1792. His parents were of Scotch nationality. The father, namely, Isaac Cruikshank, was an artist by profession, having considerable skill in water-colour painting and etching. The mother was a Miss Macnaughten, of Perth, a *protégé* of the Countess of Perth, and the possessor of a small sum of money. She was a person of energetic temper and strong will, and so thrifty that by saving she added considerably to her original pecuniary possession. She was also careful to bring up her children in a pious manner, being, along with them, a regular attendant at the Scotch Church in Crown Court, Drury Lane.

The couple took up house in Duke Street, Bloomsbury, where two sons and one daughter were born. The elder son was born in 1789, named Isaac Robert, and ultimately became an artist of considerable reputation, but of much less originality in character and design than his younger brother. George was born about three years later. In artistic work he struck out in a new line, and although the difference between his work and that of his father and brother was not in every case strongly marked, still it was always sufficient to enable experts to select the productions of the youngest from those of his two seniors, a distinctly new and original vein appearing in them from the first.

While the three children were still quite young, the family removed to No. 117 Dorset Street, Salisbury Square, Fleet Street, where the parents let a portion of the house to lodgers. Here the father continued to work on his plates, while his wife coloured them by hand, soon, however, obtaining help in that respect from her sons. The boys went to school at Mortlake, and afterwards to Edgeware, but not for long, so that they owed little to school masters. The elder brother went to sea, and not returning when expected, was supposed to be lost, and mourned for as such. But after three years he suddenly re-appeared, and was welcomed home with joy,—resuming engraving for a livelihood. Unfortunately for the family, the father died in 1811. Up to the time of his decease he appears to have had a steady and good business, having produced an immense number of sketches, coloured etchings, engravings, and designs produced in various modes, many of them in connection with the stage. At the time of his father's decease, the oldest son was twenty-two years of age, and George, the second son, nineteen. They were both well-advanced in their

profession, and were quite capable of taking up and prosecuting their father's business connection.

Previous to all this, there is no doubt that George began to draw when he was a mere child. Some of his productions of 1799 are still extant. "George's first playthings," says Mr. Bates "were the needle and the dabber;" but play insensibly merged into work, as he began to assist his hard-worked father. His earliest inclination, it is said, was to go to sea, but his mother opposed this. The earliest job in the way of etching, for which he was employed and received payment, was a child's lottery ticket. This was in 1804, when he was about twelve years of age. In 1805 he made a sketch of Nelson's funeral car, and whimsical etchings of the fashions of the day. His earliest signed work is dated two years later, and represents the demagogue Cobbett going to St. James's. His father's early death threw the lad on his own resources, and he quickly found that he must fight for a place in the world, as Fuseli told him he would have to do for a seat in the Academy. Anything that offered was acceptable—headings for songs and halfpenny ballads, illustrations for chap books, designs for nursery tales, sheets of prints for children—a dozen on the sheet and a penny the lot—vignettes for lottery tickets, rude cuts for broadsides, political squibs—all trivial records but now of the utmost rarity and value.

While still very young, and before his father's decease, young George, with a view to becoming an Academy student, took specimens of his work to Fuseli for his inspection, when that official told him that he would just have to "fight for his place," and at same time gave him permission to attend the lectures on painting. He attended two of the lectures and then stopped going, as his father held that if he was destined to be an artist he would become one without instruction, so that he never became a real student of that institution, nor had he a regular training in any way, so that his education, both so far as art and ordinary schooling was concerned, was very irregular and deficient. In fact, as a lad and young man he appeared to have been too full of animal spirits and too fond of sight-seeing to settle down to a hard course of study. The goings-on of the two brothers were severely condemned by their pious and strict mother. Occasionally she even went the length of castigating George when he returned home in the small hours from fairs and horse races, or the prize ring, and sometimes not quite sober.

He is described at this early age as filled with a reckless love of adventure, emulating the exploits of Tom and Jerry, with wild companions. His field of observation extended from the foot of the gallows to Greenwich fair, through coal-holes, cider-cellars, cribs, and prize-fighters' taverns, Petticoat Lane, and Smithfield. Its centre was Covent Garden Market, where the young bloods drank, and sang, and fought under the piazzas in those days. Such was pretty much the sort of education the young men had, and luckily George had the sense and talent to turn it all to good account later on with his pencil.

In course of time the artist was firmly established in business, and had numerous patrons among the publishers, some of whom were thriving to a considerable extent through Cruikshank's labours. After numerous isolated sketches, which brought him no small amount of fame, the first considerable series of designs by him appeared in Dr. Syntax's *Life of Napoleon*, consisting of thirty illustrations. Another long series was twenty-three illustrations to Pierce Egan's *Life in London*. As also twenty-seven etchings to Grimm's *Popular Stories*. These were followed by numerous other lengthened series, such as *Mornings at Row Street*, *Three Courses and a Dessert*, *Punch and Judy*, *Gil Blas*, *My Sketch Book*, *Scott's Novels*, *Sketches by Boz*, *The Omnibus*, and very numerous others. In all, he appears to have produced the illustrations for no fewer than three hundred and twenty volumes, not to speak of an immense number of isolated sketches of all sorts.

In 1847 and 1848 there came from his pencil his first direct and outspoken contribution to the cause of temperance in "The Bottle" and the "Drunkard's Children," although in some of his earlier designs he had satired the prevalent vice of drunkenness; he capped them all, however, in the eight plates of "The Bottle," in which he depicts the terrible downward march of degradation in the tragedy of an entire family, from the easy temptation of "a little drop" to the final murder of the wife. In "The Drunkard's Children," eight more plates, the remorseless moral is continued, the son becomes a thief, and dies in the hulks; the daughter, taking to the streets, ultimately throws herself over Waterloo Bridge. The two works had a great success. Moreover, they were dramatised in eight theatres at once, and were sold by tens of thousands. Hitherto Cruikshank had not been a strict abstainer, but now he became one with all the energy of his nature.

In Cruikshank's later years he made a good many attempts at oil painting, and exhibited quite a number of paintings at the Royal Academy all with more or less success. But the larger and best known of these is the "Worship of Bacchus;" it is a work of inexhaustible detail and invention, and was received by the public with great favour; the size is 7 feet 8 inches high by 13 feet 3 inches long, and it is now in the National Gallery.

However, to return to the affairs of the family. In time the brother Isaac Robert having got married, the whole family removed to King Street, Holborn. Soon afterwards the mother, George, and sister took a house in Claremont Square, Pentonville, at that period partially in the country. Later on, becoming married. George removed to Amwell Street, where he remained for thirty years. He afterwards resided in several suburban localities, but finally settled down at 263 Hampstead Road, where he died on the 1st of February, 1878, and in the following November his remains were finally deposited in the crypt of St. Paul's Cathedral.

In person Cruikshank was a broad-chested man, rather below the middle height, with a high forehead, blue-grey eyes, a hook nose, and a pair of strong whiskers. In his younger days he had been an adept at boxing and all manly sports, as also an enthusiastic volunteer, ultimately becoming lieutenant-colonel of the 48th Middlesex Volunteers. He preserved his energy almost to the last day of his life. Even at eighty he was ready to dance a hornpipe, or sing a song, "he was," says one who knew him well, "a light hearted, merry, jolly old gentleman, full physically of humorous action and impulsive gesture, but in every word and deed a God-fearing, queen-honouring, truth-loving, honest man."

The old school of caricaturists in which the names of Gilray, Rowlandson, Woodward, and Bunbury are most prominent, was noted chiefly for the broad, and in many cases, vulgar treatment of the subjects which were dealt with. The later school of caricaturists, in their mode of treating similar subjects, differed considerably from their predecessors. The leading member of the new school was George Cruikshank. He lived and worked during two generations, and may be considered as the connecting link between the old school and the new. At first Cruikshank to some extent followed Gilray and Rowlandson, but gradually fell off from their style of art, and in its stead produced work of a more serious and more artistic nature, which was the beginning of a new era in the history of caricature. His illustrations to innumerable works are of the highest order, and have made for him an everlasting reputation.

## Tables of Contents

# CONTENTS

	Page
The Seasons—January—Something like Winter	17
"    February—Change of Weather	18
"    March—East Winds	19
"    April—Sunshine and Showers	20
"    May—The First of the Month	21
"    June—The Picture Galleries	22
"    July—The Parks	23
"    August—Visiting in the Country	24
"    September—The Shows	25
"    October—The Return to Town	26
"    November—Guy Fawkes Day	27
"    December—The Christmas Dinner	28
<hr style="width: 20%; margin: 10px auto;"/>	
"    January—"Hard Frost"	29
"    February—"Transfer Day at the Bank"	30
"    March—"Day and Night Nearly Equal"	31
"    April—Greenwich Park	32
"    May—Old May Day	33
"    June—Holiday at the Public Offices	34
"    July—"Dog Days"	35
"    August—Bathing at Brighton	36
"    September—Michaelmas Day	37
"    October—St. Crispin's Day	38
"    November—Lord Mayor's Day	39
"    December—Boxing Day	40
<hr style="width: 20%; margin: 10px auto;"/>	
"    January—Last Year's Bills	41
"    February—Valentine's Day	42
"    March—Tossing the Pancake	43
"    April—Return from the Races	44
"    May—Beating the Bounds	45
"    June—Haymaking	46
"    July—Fancy Fair	47
"    August—Regatta	48
"    September—Cockney Sportsmen	49
"    October—Brewing	50
"    November—St. Cecilia's Day	51
"    December—Christmas Eve	52
<hr style="width: 20%; margin: 10px auto;"/>	
"    January—Twelfth Night—Drawing Characters	53
"    February—Frost Fair	54
"    March—St. Patrick's Day	55

## 12 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

The Seasons—April—Low Sunday	56
"    May—"All A-Growing"	57
"    June--Striking a Balance	58
"    July—Pic-Nics and Flying Showers	59
"    August—"Sic Omnes"	60
"    September—Michaelmas Gander	61
"    October—Battle of A-gin-court ( <i>Petty France</i> )	62
"    November—"Secs-unable Weather"	63
"    December—"A Swallow at Christmas" ( <i>Rava avis in terris</i> )	64
"    January—New Year and New Arrivals	65
"    February—First Rout	66
"    March—A Day with the Surrey Hounds	67
"    April—Old Lady Day	68
"    May—Settling for the Derby—Long Odds and Long Faces	69
"    June—The Unlicensed Victuallers' Dinner	70
"    July—Long Odds and Long Ears	71
"    August—Touring	72
"    September—Back to School	73
"    October—Stormy	74
"    November—Guys in Council	75
"    December—Christmas Bustle	76
John Gilpin's Ride—	
(1) The Morning came, the Chaise was brought	77
(2) Away went Gilpin, and away went Hat and Wig	78
(3) "Stop, stop, John Gilpin, here's the House"	79
(4) "My head is twice as big as yours, they therefore needs must fit"	80
(5) A Braying Ass did sing most loud and clear	81
(6) And now the Turnpike Gates again flow open	82
The Greatest Plague of Life—	
(1) Nearly "Worried to Death"	83
(2) "Are you not Irish?"	84
(3) "The Cat did it"	85
(4) "Followers !!!"	86
(5) "It's my Cousin, M'am!"	87
(6) Going out for a Holiday	88
(7) The Morning Gossip	89
(8) The Sentimental Novel Reader	90
(9) Out for an Airing	91
(10) "Oh, ah! let 'em ring again!"	92
(11) "Do you know as your street door is open?"	93
The Eccentric Man	94
Monument to Napoleon	95
Street Nuisances	96
An Election Squib	97
A Rigid Sense of Duty	98
A Great Black Beetle	99
A Kangaroo and Sailor Dance	100
A Sea-side Dance	101
Thieves !!!	102
The "Strange" Cat	103
Ghosts (1)	104
"    (2)	105
Skating (1)	106
"    (2)	107
Sunday in London—	
(1) "Miserable Sinners!"	108
(2) Divine Service	109
(3) Workings of the Spirit	110
(4) The Sunday Market	111
(5) "Thou shalt do no manner of work—thou, nor thy cattle"	112
(6) "People of Condition" on a Sunday	113

CONTENTS		13
(7) "The Servants within our Gates" - - -	114	(9) Sunday Ruralizing - - - 116
(8) Gin-temple Turn-out at Church Time - - -	115	(10) The Pay-Table - - - 117
(11) Sunday "Soiree Musicale" - - -		118
When to Marry--		
(1) The Young Maid and her Pets	119	(5) Deer-Stalking - - - 123
(2) A Lady of Considerable Attractions - - -	120	(6) Awkward for Proposing - - - 124
(3) Blind-man's Buff - - -	121	(7) The Widow's Cap - - - 125
(4) Angling—Landing your Fish	122	(8) The Declaration - - - 126
Caught on the Towing Path - - -	128	(9) The Wedding - - - 127
Something like a Mutton Chop 1 - - -	129	The Lily of Park Lane - - - 142
Relieving a Gentleman - - -	130	Heads of the Table - - - 143
A Leaf from Lempriere - - -	131	The Vulgar Notion of an Editor - - - 144
Guy Greenhorn by the Sea - - -	132	The Stage Lover (1) - - - 145
Fashions in the East - - -	133	" " (2) - - - 146
Felix and his Family - - -	134	An Appreciative Audience. - - - 147
On the Ice - - -	135	A Good Man, but a Bad Sailor - - - 148
The Music Master Abroad - - -	136	A Mouthful of Fresh Air - - - 149
A Young Lady's Vision - - -	137	On Board Ship - - - 150
The Stage Countryman - - -	138	A Surprise Meeting - - - 151
Jealousy - - -	139	I've Dwelt in Marble Halls - - - 152
The Ups and Downs of Railway Speculation - - -	140	The Return from the Rhine - - - 153
The Stage Assassin - - -	141	Never Trust to Outward Appearances - - - 154
Mr. Lambkin's Adventures (1 to 24) - - -		O! Meet me by the Moonlight - - - 155
		Bad News about Investments - - - 156
		157-180
Mornings at Bow Street—		
(1) Defendant Taking Things Easy - - -	181	(8) A Difference at Covent Garden - - - 188
(2) Tipsters Getting Bundled up	182	(9) A Studio Incident - - - 189
(3) Cheap Dining - - -	183	(10) The Three Thimbles - - - 190
(4) Petticoat Government - - -	184	(11) Michael in Search of His Wife - - - 191
(5) A Dun at Supper-Time - - -	185	(12) Mrs. Carter Keeping the Peace - - - 192
(6) Discovery of Molly Lowe's Drummer Boy - - -	186	(13) How to Discharge a Waiter - - - 193
(7) Mr. Jonas Junks out on the Spree - - -	187	(14) Flying Dustmen - - - 194
		(15) Seeing Themselves as Others See Them - - - 195
Phrenological Illustrations--		
(1) Amativeness (Physical Love)	196	(9) Ideality - - - 204
(2) Self Love - - -	197	(10) Wit - - - 205
(3) Philoprogenitiveness - - -	198	(11) Language - - - 206
(4) Adhesiveness - - -	199	(12) Comparison - - - 207
Mathematiciveness - - -	200	(13) Conscientiousness - - - 208
Operativeness - - -	201	(14) Veneration - - - 209
Honor der - - -	202	(15) Cautiousness - - - 210
Sovetecusness - - -	203	(16) Hope - - - 211

[114](#) [115](#) [116](#) [117](#) [118](#) [109](#) [120](#) [121](#) [122](#) [123](#) [124](#) [125](#) [126](#) [127](#) [128](#) [129](#) [130](#) [131](#) [132](#) [133](#) [134](#) [135](#) [136](#)  
[137](#) [138](#) [139](#) [140](#) [141](#) [142](#) [143](#) [144](#) [145](#) [146](#) [147](#) [148](#) [149](#) [150](#) [151](#) [152](#) [153](#) [154](#) [155](#) [156](#) [157](#) [158](#) [159](#)  
[160](#) [161](#) [162](#) [163](#) [164](#) [165](#) [166](#) [167](#) [168](#) [169](#) [170](#) [171](#) [172](#) [173](#) [174](#) [175](#) [176](#) [177](#) [178](#) [179](#) [180](#) [181](#) [182](#)  
[183](#) [184](#) [185](#) [186](#) [187](#) [188](#) [189](#) [190](#) [191](#) [192](#) [193](#) [194](#) [195](#) [196](#) [197](#) [198](#) [199](#) [200](#) [201](#) [202](#) [203](#) [204](#) [205](#)  
[206](#) [207](#) [208](#) [209](#) [210](#) [211](#)

## IMAGES



181  
C  
180  
A  
179  
B  
178  
C



CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 17

THE SEASONS.  
JANUARY—SOMETHING LIKE WINTER.

[Enlarge](#)



18 CRUIKSHANK'S HUMOROUS ILLUSTRATION

THE SEASONS.  
FEBRUARY—CHANGE OF WEATHER.

[Enlarge](#)



CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 19

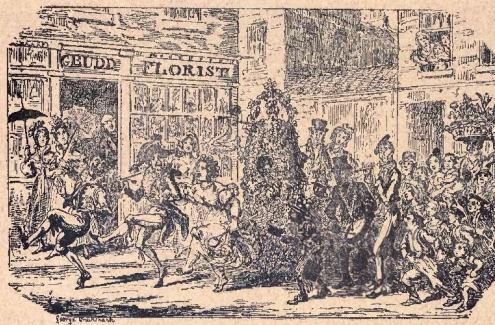
THE SEASONS.  
MARCH—EAST WINDS.

[Enlarge](#)



THE SEASONS.  
APRIL—SUNSHINE AND SHOWERS.

[Enlarge](#)



THE SEASONS.  
MAY—THE FIRST OF THE MONTH.

[Enlarge](#)



THE SEASONS.  
JUNE—THE PICTURE GALLERIES.

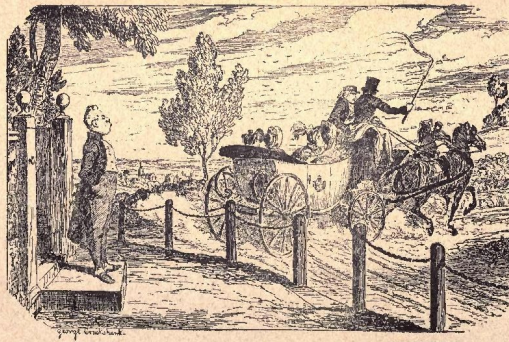
[Enlarge](#)



THE SEASONS.  
JULY—THE PARKS.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 23

[Enlarge](#)



THE SEASONS.  
AUGUST—VISITING IN THE COUNTRY.

24 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



THE SEASONS.  
SEPTEMBER—THE SHOWS.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 25

[Enlarge](#)



THE SEASONS.  
OCTOBER—THE RETURN TO TOWN.

[Enlarge](#)



THE SEASONS.  
NOVEMBER—GUY FAWKES DAY.

[Enlarge](#)



THE SEASONS.  
DECEMBER—THE CHRISTMAS DINNER.

[Enlarge](#)



THE SEASONS.  
JANUARY—"HARD FROST."

[Enlarge](#)



THE SEASONS.  
FEBRUARY—"TRANSFER DAY AT THE BANK."

[Enlarge](#)



THE SEASONS.  
MARCH—"DAY AND NIGHT NEARLY EQUAL."

[Enlarge](#)



THE SEASONS.  
APRIL—GREENWICH PARK.

[Enlarge](#)



THE SEASONS.  
MAY—OLD MAY DAY.

[Enlarge](#)



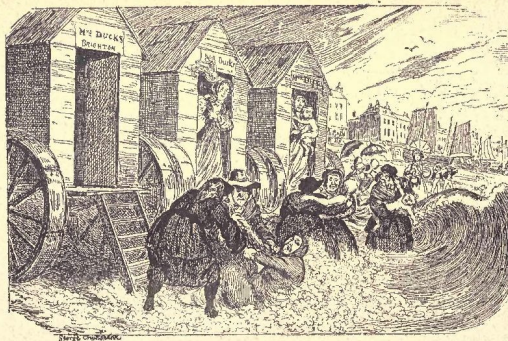
THE SEASONS.  
JUNE—HOLIDAY AT THE PUBLIC OFFICES.

[Enlarge](#)



THE SEASONS.  
JULY—"DOG DAYS."

[Enlarge](#)



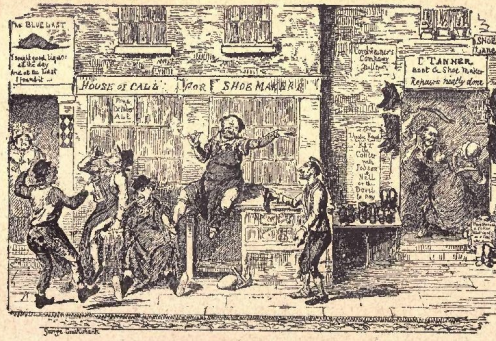
THE SEASONS.  
AUGUST—BATHING AT BRIGHTON.

[Enlarge](#)



THE SEASONS  
SEPTEMBER—MICHAELMAS DAY.

[Enlarge](#)



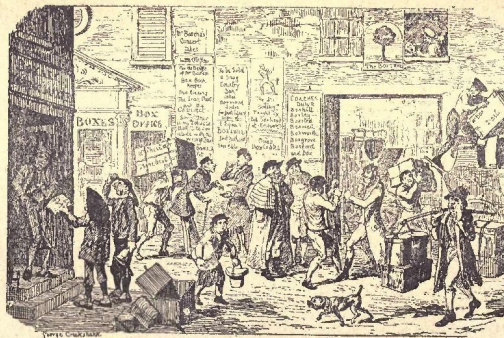
THE SEASONS.  
OCTOBER—ST. CRISPIN'S DAY.

[Enlarge](#)



THE SEASONS.  
NOVEMBER—LORD MAYOR'S DAY.

[Enlarge](#)



THE SEASONS.  
DECEMBER—BOXING DAY.

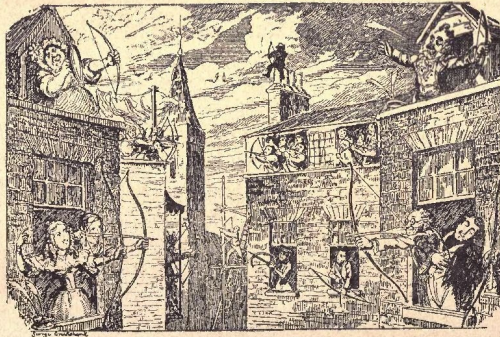
[Enlarge](#)





THE SEASONS.  
JANUARY—LAST YEAR'S BILLS.

[Enlarge](#)



THE SEASONS.  
FEBRUARY—VALENTINE'S DAY.

[Enlarge](#)



THE SEASONS.  
MARCH—TOSsing THE PANCAKE.

[Enlarge](#)



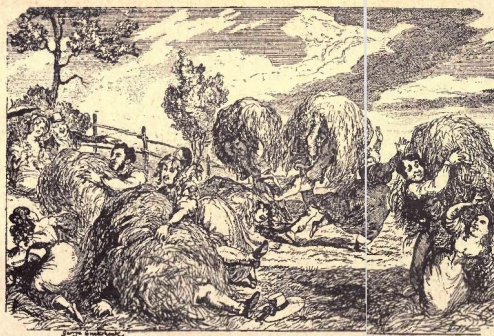
THE SEASONS  
APRIL—RETURN FROM THE RACES

[Enlarge](#)



THE SEASONS.  
MAY—BEATING THE BOUNDS.

[Enlarge](#)



THE SEASONS.  
JUNE—HAYMAKING.

[Enlarge](#)



THE SEASONS.  
JULY—FANCY FAIR.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 47

[Enlarge](#)



THE SEASONS.  
AUGUST—REGATTA

48 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



THE SEASONS.  
SEPTEMBER—COCKNEY SPORTSMEN.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 49

[Enlarge](#)



THE SEASONS.  
OCTOBER—BREWING.

[Enlarge](#)



THE SEASONS.  
NOVEMBER—ST. CECILIA'S DAY

[Enlarge](#)



THE SEASONS.  
DECEMBER—CHRISTMAS EVE

[Enlarge](#)



THE SEASONS.  
JANUARY—TWELFTH NIGHT—DRAWING CHARACTERS.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 53

[Enlarge](#)



THE SEASONS.  
FEBRUARY—FROST FAIR.

54 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

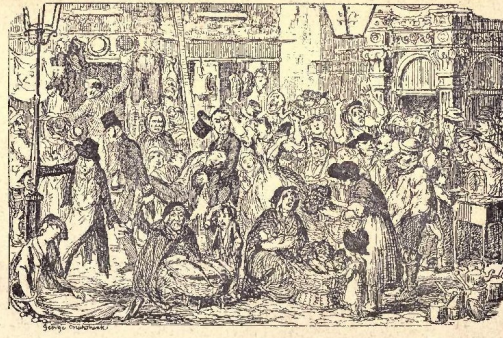
[Enlarge](#)



THE SEASONS.  
MARCH—ST. PATRICK'S DAY.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 55

[Enlarge](#)



THE SEASONS.  
APRIL—LQW. SUNDAY.

56 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

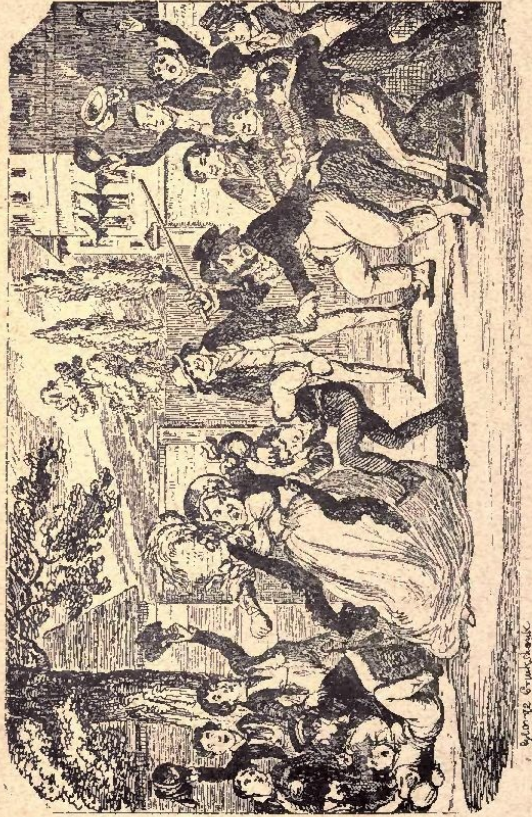
[Enlarge](#)



THE SEASONS.  
MAY—"ALL A-GROWING."

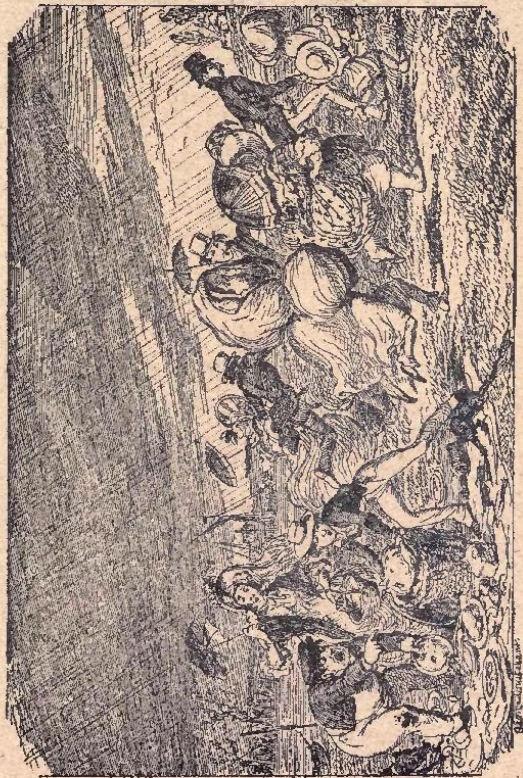
CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 57

[Enlarge](#)



THE SEASONS.  
JUNE—STRIKING A BALANCE.

[Enlarge](#)



THE SEASONS.  
JULY—PICNICS AND FLYING SHOWERS.

[Enlarge](#)



THE SEASONS.  
AUGUST—"SIC OMNES."

60 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)





THE SEASONS.  
SEPTEMBER—MICHAELMAS GANDER.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 61

[Enlarge](#)



THE SEASONS.  
OCTOBER—BATTLE OF A-GIN-COURT (*Petty France*)

62 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



THE SEASONS.  
NOVEMBER—"SEES-UNABLE WEATHER."

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 63

[Enlarge](#)



THE SEASONS.  
DECEMBER—“A SWALLOW AT CHRISTMAS” (*Rara avis in terris*).

[Enlarge](#)



THE SEASONS.  
JANUARY—NEW YEAR AND NEW ARRIVALS.

[Enlarge](#)



THE SEASONS.  
FEBRUARY—FIRST ROUÉ.

[Enlarge](#)



CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 67

THE SEASONS.  
MARCH—A DAY WITH THE SURREY HOUNDS

[Enlarge](#)



68 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

THE SEASONS.  
APRIL—OLD LADY DAY

[Enlarge](#)



CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 69

THE SEASONS.  
MAY—SETTLING FOR THE DERBY—LONG ODDS AND LONG FACES

[Enlarge](#)



70 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

THE SEASONS.  
JUNE—THE UNLICENSED VICTUALLERS' DINNER.

[Enlarge](#)



CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 71

THE SEASONS.  
JULY—LONG DAYS AND LONG EARS.

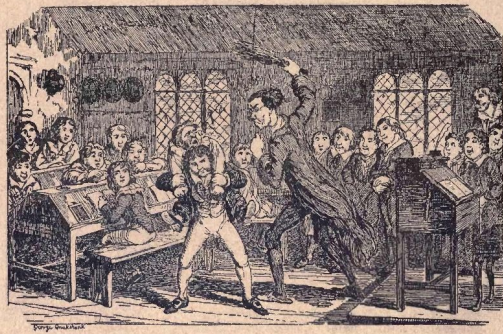
[Enlarge](#)



72 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

THE SEASONS.  
AUGUST—TOURING.

[Enlarge](#)



THE SEASONS.  
SEPTEMBER—BACK TO SCHOOL.

[Enlarge](#)



THE SEASONS.  
OCTOBER—STORMY.

[Enlarge](#)



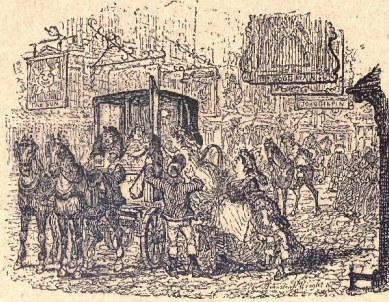
THE SEASONS.  
NOVEMBER—GUYS IN COUNCIL.

[Enlarge](#)



THE SEASONS.  
DECEMBER—CHRISTMAS BUSTLE.

[Enlarge](#)



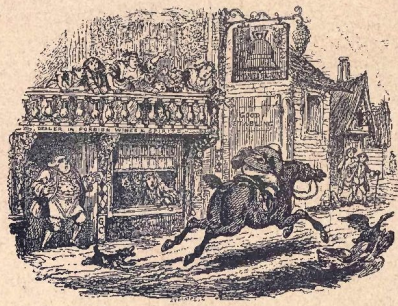
JOHN GILPIN'S RIDE (1).  
THE MORNING CAME, THE CHAISE WAS BROUGHT.

[Enlarge](#)



JOHN GILPIN'S RIDE (2).  
AWAY WENT GILPIN, AND AWAY WENT HAT AND WIG.

[Enlarge](#)



JOHN GILPIN'S RIDE (3).  
"STOP, STOP, JOHN GILPIN, HERE'S THE HOUSE."

[Enlarge](#)



JOHN GILPIN'S RIDE (4).  
"MY HEAD IS TWICE AS BIG AS YOURS, THEY THEREFORE NEEDS MUST FIT."

[Enlarge](#)



JOHN GILPIN'S RIDE (5).  
A BRAYING ASS DID SING MOST LOUD AND CLEAR.

[Enlarge](#)



JOHN GILPIN'S RIDE (6).  
AND NOW THE TURNPIKE GATES AGAIN FLOW OPEN.

[Enlarge](#)



George Cruikshank

THE GREATEST PLAGUE OF LIFE (1).  
NEARLY "WORRIED TO DEATH" BY THE "GREATEST  
PLAGUE OF ONE'S LIFE."

[Enlarge](#)





THE GREATEST PLAGUE OF LIFE (2).

"ARE YOU NOT IRISH?"

"OCH! NO MA'AM, I'M CORNWALL SURE!"

[Enlarge](#)



THE GREATEST PLAGUE OF LIFE (3).

"THE CAT DID IT."

[Enlarge](#)



THE GREATEST PLAGUE OF LIFE (4).

"FOLLOWERS!!!"

[Enlarge](#)



THE GREATEST PLAGUE OF LIFE (5).  
"IT'S MY COUSIN, M'AM!"

[Enlarge](#)



THE GREATEST PLAGUE OF LIFE (6).  
GOING OUT FOR A HOLIDAY

[\*Enlarge\*](#)



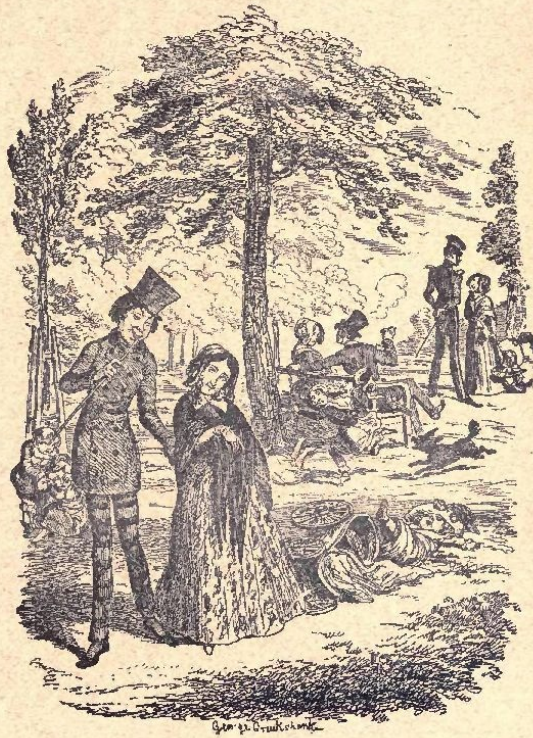
THE GREATEST PLAGUE OF LIFE (7).  
THE MORNING GOSSIP

[Enlarge](#)



THE GREATEST PLAGUE OF LIFE (8).  
THE SENTIMENTAL NOVEL READER.

[\*Enlarge\*](#)



THE GREATEST PLAGUE OF LIFE (9).  
OUT FOR AN AIRING.

[Enlarge](#)





THE GREATEST PLAGUE OF LIFE (10).

"OH, AH! LET 'EM RING AGAIN!"

[\*Enlarge\*](#)



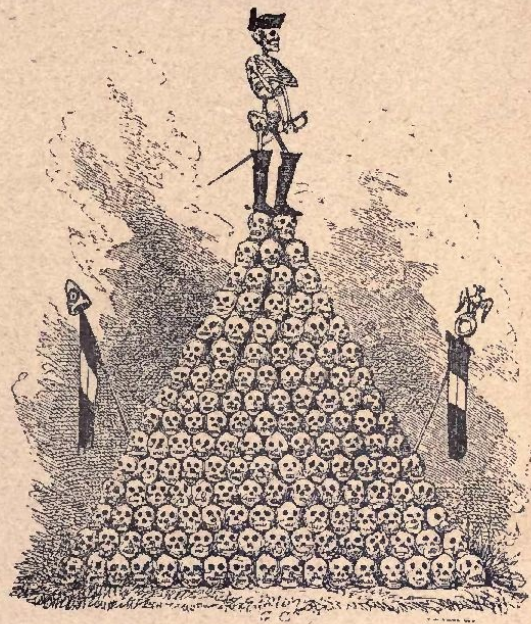
THE GREATEST PLAGUE OF LIFE (II).  
"DO YOU KNOW AS YOUR STREET DOOR IS OPEN?"

[\*Enlarge\*](#)



THE ECCENTRIC MAN.

[\*Enlarge\*](#)



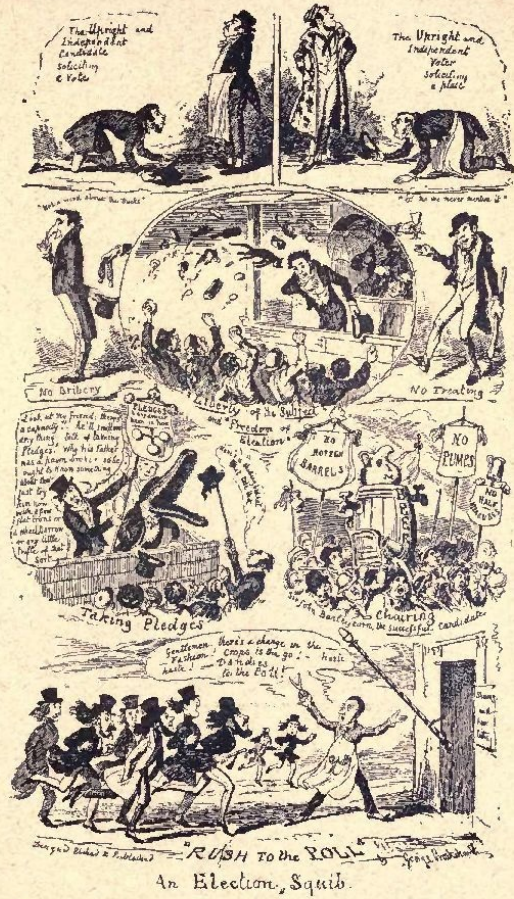
MONUMENT TO NAPOLEON.

[\*Enlarge\*](#)



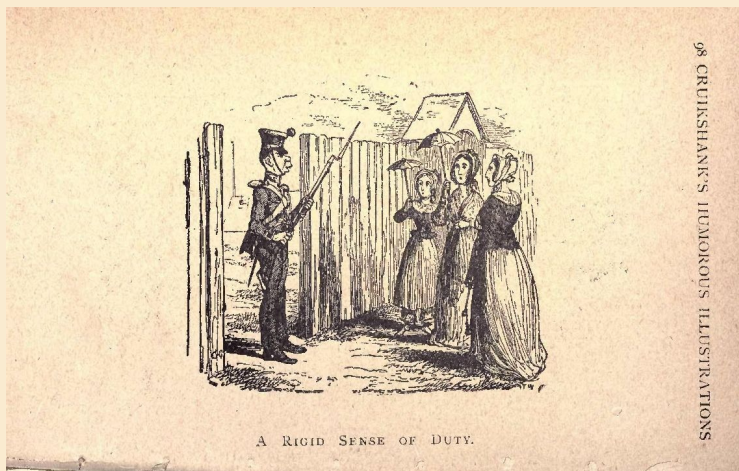
STREET NUISANCES.

[Enlarge](#)



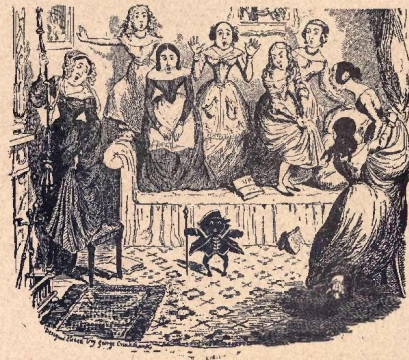
An Election, Squib.

[Enlarge](#)



A RIGID SENSE OF DUTY.

[Enlarge](#)



A GREAT BLACK BEETLE.

[\*Enlarge\*](#)



A KANGAROO AND SAILOR DANCE.

[\*Enlarge\*](#)



A SEA-SIDE DANCE.

[\*Enlarge\*](#)





THIEVES !!!

[\*Enlarge\*](#)



THE "STRANGE" CAT

[Enlarge](#)



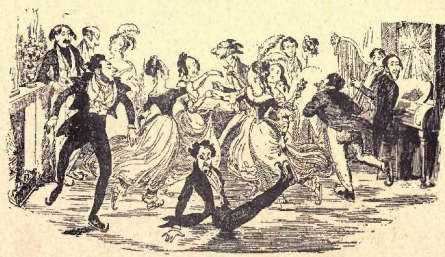
GHOSTS (I).

[\*Enlarge\*](#)



GHOSTS (2).

[Enlarge](#)



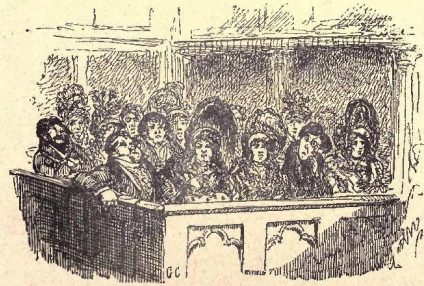
SKATING (1).

[Enlarge](#)



SKATING (2).

[Enlarge](#)



SUNDAY IN LONDON (1).  
"MISERABLE SINNERS!"

[Enlarge](#)



SUNDAY IN LONDON (2).  
MARCHING TO DIVINE SERVICE.

[Enlarge](#)



SUNDAY IN LONDON (3).  
CORDIAL WORKINGS OF THE SPIRIT.

110 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



SUNDAY IN LONDON (4).  
THE SUNDAY MARKET.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 111

[Enlarge](#)



SUNDAY IN LONDON (5).  
"THOU SHALT DO NO MANNER OF WORK—THOU, NOR THY CATTLE."

112 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



SUNDAY IN LONDON (6).  
"PEOPLE OF CONDITION" ON A SUNDAY.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 113

[Enlarge](#)



SUNDAY IN LONDON (7).  
"THE SERVANTS WITHIN OUR GATES."

114 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

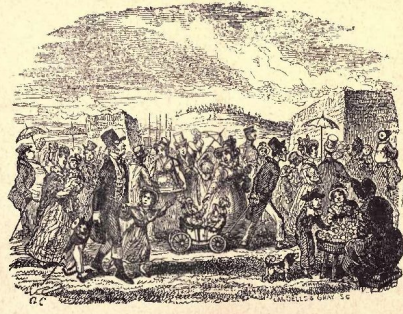
[Enlarge](#)



SUNDAY IN LONDON (8).  
GIN-TEMPLE TURN-OUT AT CHURCH TIME

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 115

[Enlarge](#)



SUNDAY IN LONDON (9).  
SUNDAY RURALIZING.

[Enlarge](#)



SUNDAY IN LONDON (10).  
THE PAY-TABLE.

[Enlarge](#)



SUNDAY IN LONDON (11).  
SUNDAY "SOIREE MUSICALE."

[Enlarge](#)





WHOM TO MARRY (I).  
THE YOUNG MAID AND HER PETS.

[\*Enlarge\*](#)



WHOM TO MARRY (2).  
A LADY OF CONSIDERABLE ATTRACTIONS.

[\*Enlarge\*](#)



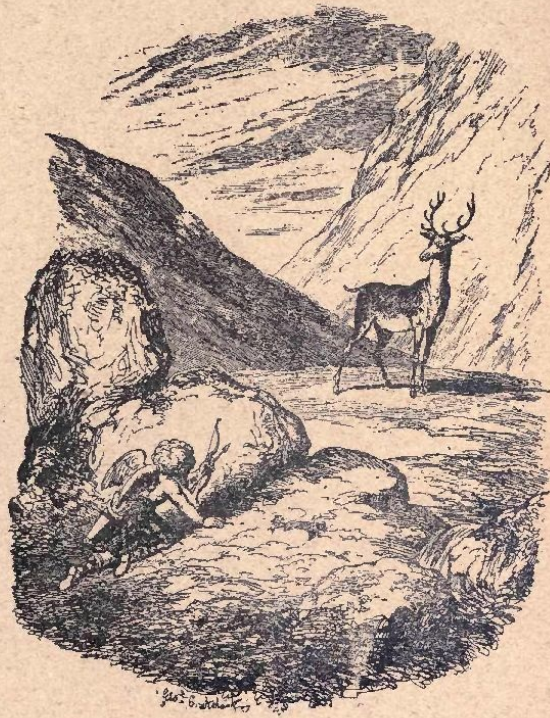
WHOM TO MARRY (3).  
BLIND-MAN'S BUFF.

[Enlarge](#)



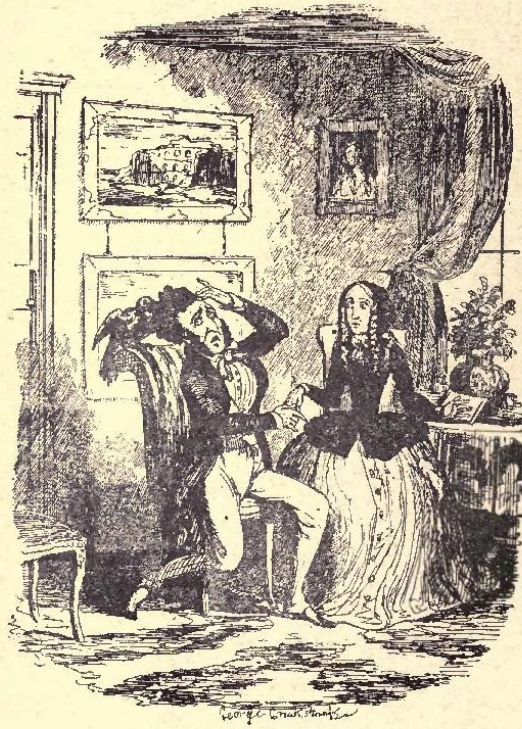
WHOM TO MARRY (4).  
ANGLING—LANDING YOUR FISH.

[Enlarge](#)



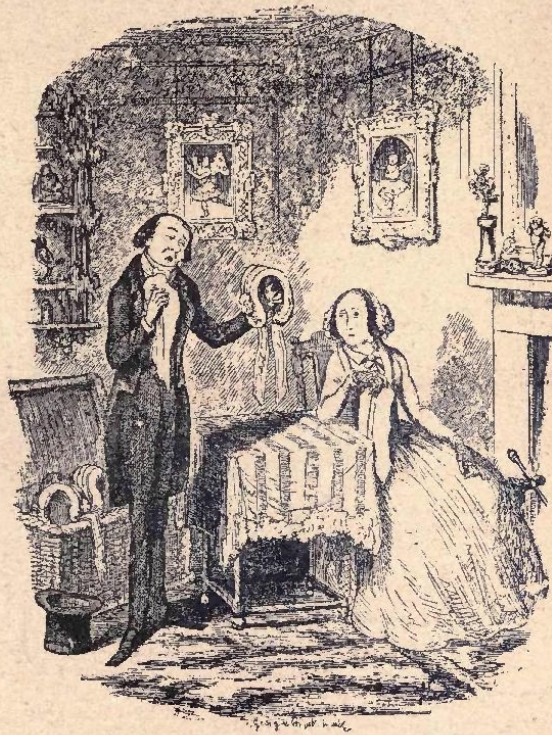
WHOM TO MARRY (5).  
DEER-STALKING.

[Enlarge](#)



WHOM TO MARRY (6).  
AWKWARD FOR PROPOSING.

[\*Enlarge\*](#)



WHOM TO MARRY (7).  
THE WIDOW'S CAP.

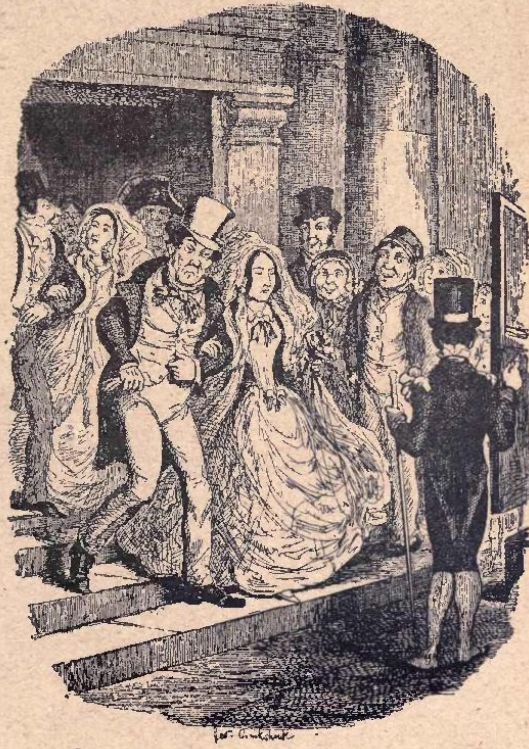
[\*Enlarge\*](#)



WHOM TO MARRY (8)  
THE DECLARATION.

[Enlarge](#)





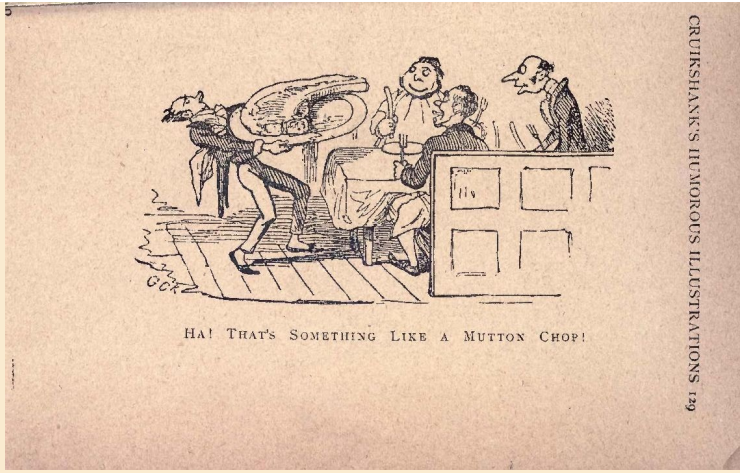
WHOM TO MARRY (9).  
THE WEDDING.

[Enlarge](#)



CAUGHT ON THE TOWING PATH.

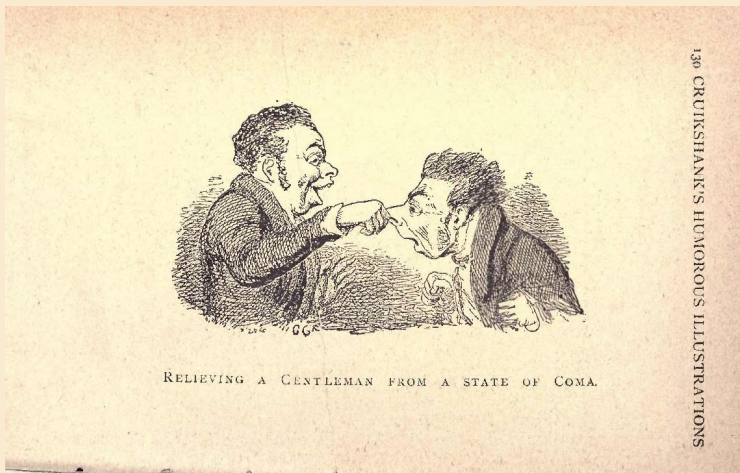
[Enlarge](#)



CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 129

HA! THAT'S SOMETHING LIKE A MUTTON CHOP!

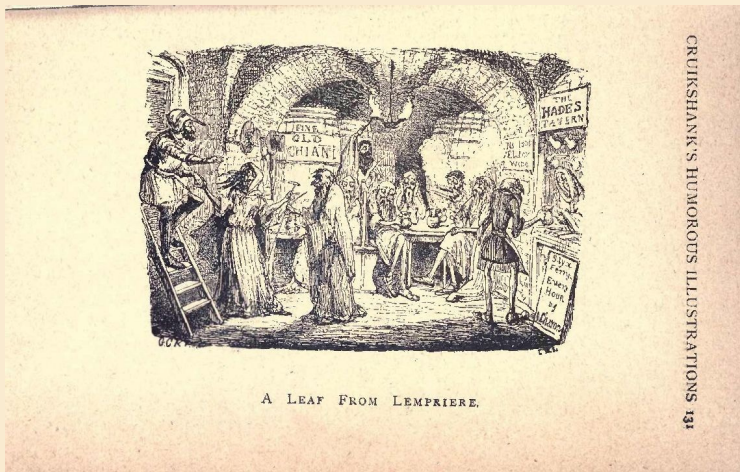
[Enlarge](#)



130 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

RELIEVING A GENTLEMAN FROM A STATE OF COMA.

[Enlarge](#)



CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 131

A LEAF FROM LEMPIERE.

[Enlarge](#)



GUY GREENHORN BY THE SEA.

[Enlarge](#)



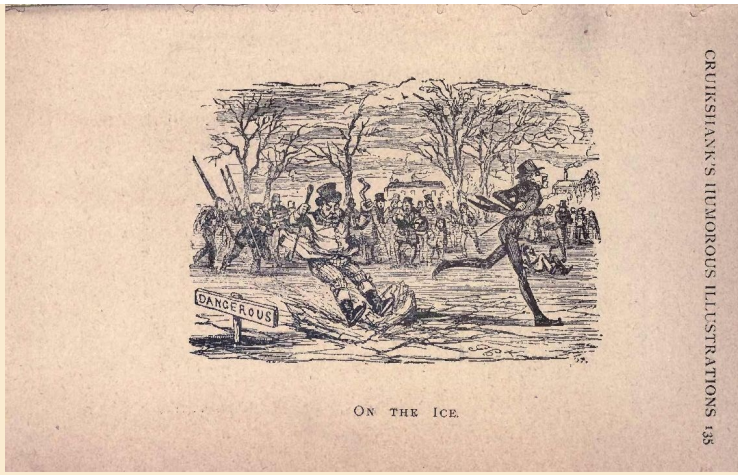
FASHIONS IN THE EAST.

[Enlarge](#)



FELIX AND HIS FAMILY.

[Enlarge](#)



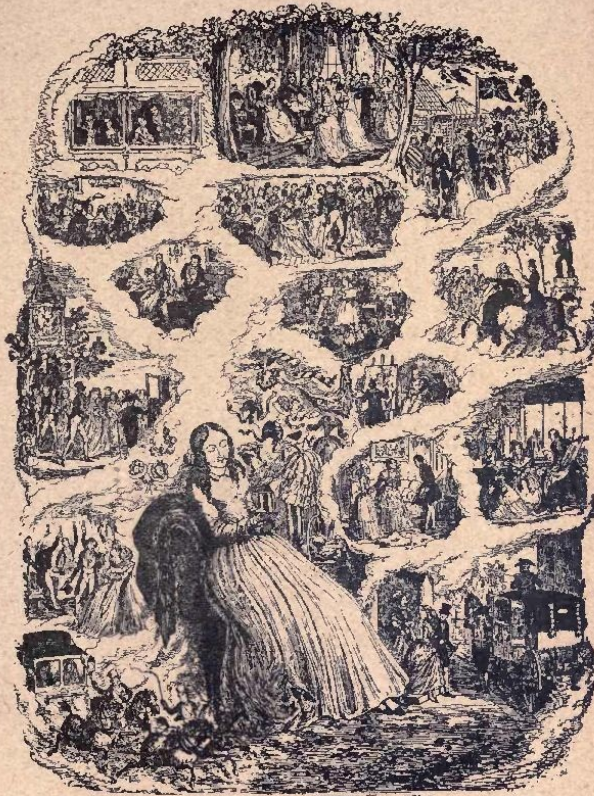
ON THE ICE.

[Enlarge](#)



THE MUSIC MASTER ABROAD.

[Enlarge](#)



A YOUNG LADY'S VISION OF THE LONDON SEASON.

[Enlarge](#)



THE STAGE COUNTRYMAN.

[Enlarge](#)

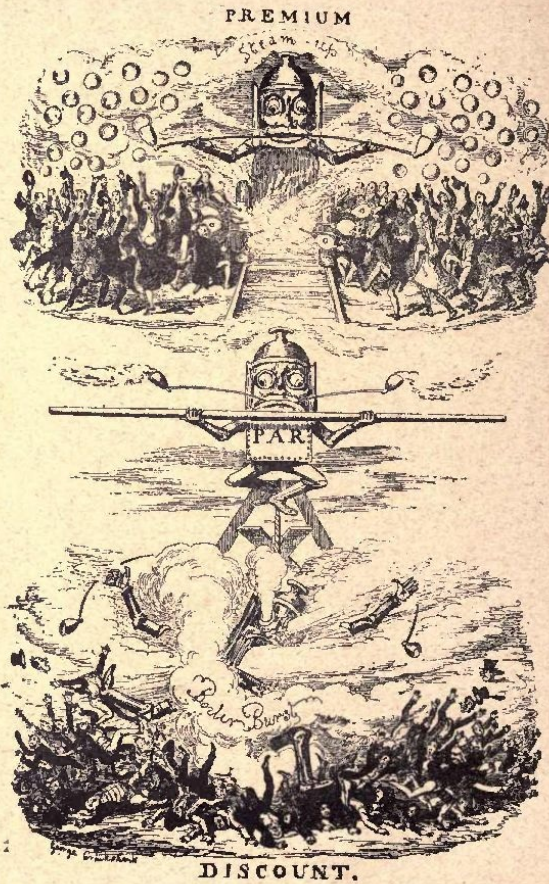


JEALOUSY.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 139

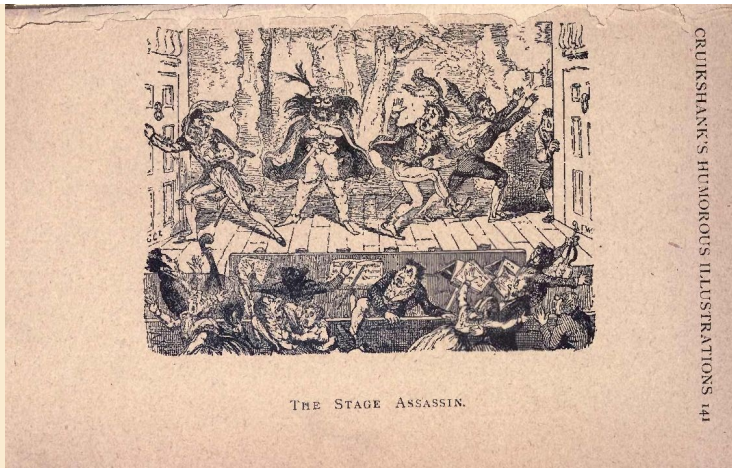
[Enlarge](#)

140 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS



THE UPS AND DOWNS OF RAILWAY SPECULATION

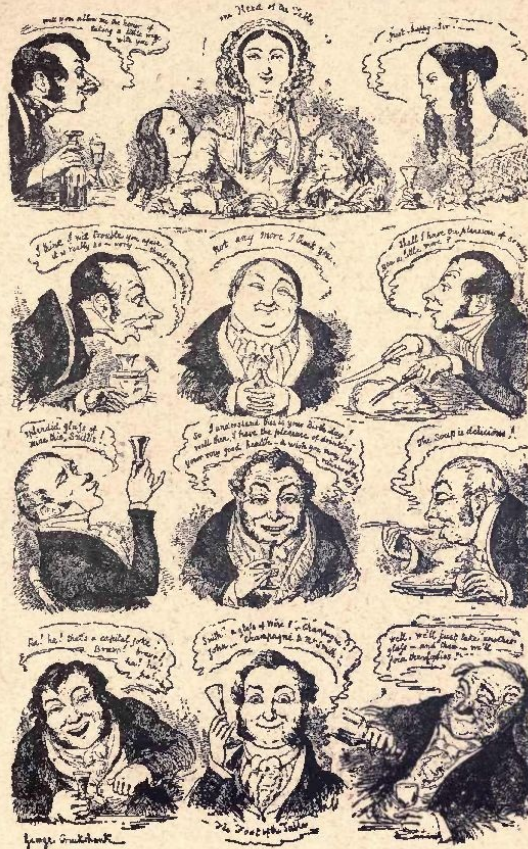
[Enlarge](#)



[Enlarge](#)

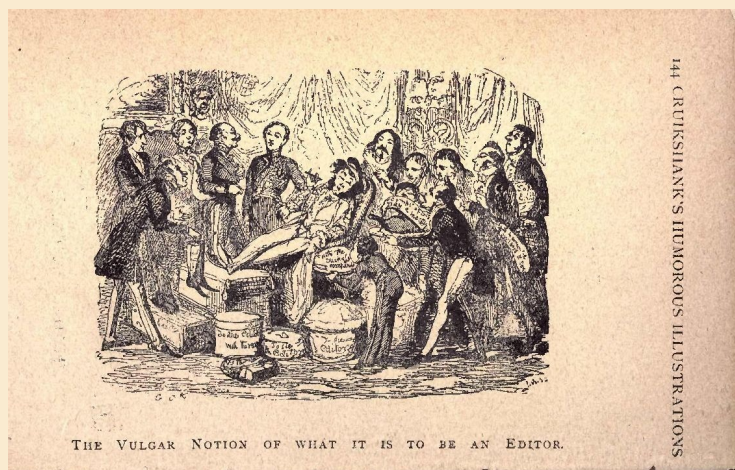


[Enlarge](#)



HEADS OF THE TABLE.

[Enlarge](#)



THE VULGAR NOTION OF WHAT IT IS TO BE AN EDITOR.

144 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

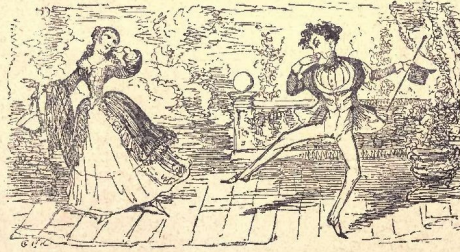
[Enlarge](#)





THE STAGE LOVER (1).

[Enlarge](#)



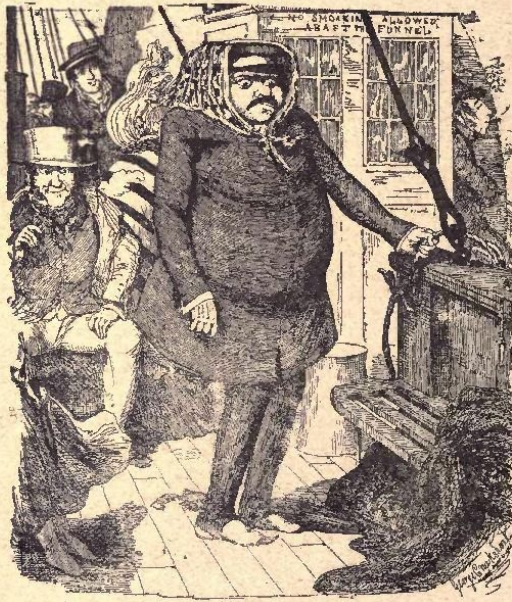
THE STAGE LOVER (2).

[Enlarge](#)



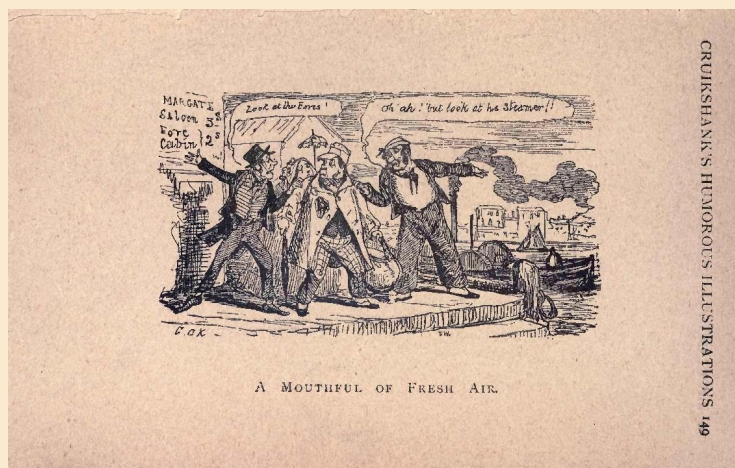
AN APPRECIATIVE AUDIENCE.

[Enlarge](#)



A VERY GOOD MAN, NO DOUBT, BUT A BAD SAILOR.

[Enlarge](#)



A MOUTHFUL OF FRESH AIR.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 149

[Enlarge](#)



ON BOARD SHIP.

[Enlarge](#)



A SURPRISE MEETING.

[Enlarge](#)



I'VE DWELT IN MARBLE HALLS.

[Enlarge](#)



THE RETURN FROM THE RUINE.

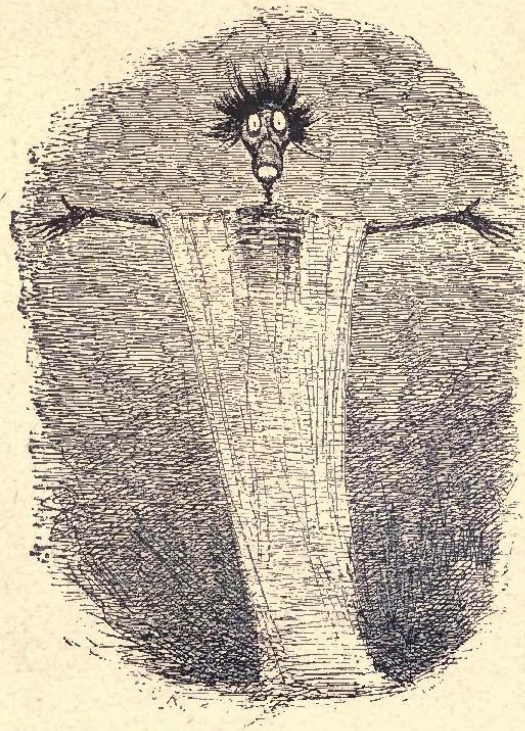
CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 153

[Enlarge](#)



NEVER TRUST TO OUTWARD APPEARANCES.

[Enlarge](#)



O! MEET ME BY THE MOONLIGHT ALONE.

[Enlarge](#)



BAD NEWS ABOUT INVESTMENTS.

[Enlarge](#)



MR. LAMBKIN'S ADVENTURES (1).

Mr. Lambkin having come into his property, enters the world upon the very best possible terms with himself, and makes his toilet to admiration.

[Enlarge](#)



MR. LAMBKIN'S ADVENTURES (2)

Mr. Lambkin sallies forth in all the pride of power, with the secret and amiable intention of killing a certain Lady. Some envious rival makes known this deadly purpose, by means of a placard.

[\*Enlarge\*](#)

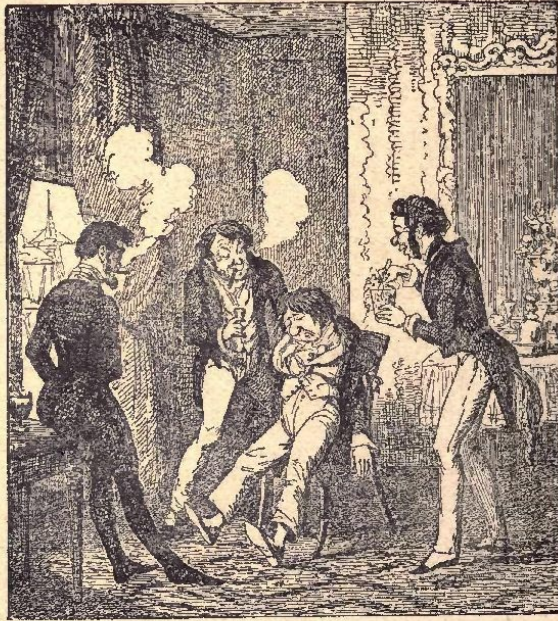


MR. LAMBKIN'S ADVENTURES (3).

Mr. Lambkin with a snug Bachelors' party, enjoying his wine after a most luxurious "whitebait dinner" at Blackwall, and talking about his high connections.

[\*Enlarge\*](#)





MR. LAMBKIN'S ADVENTURES (4).

Mr. Lambkin suddenly feels rather poorly, something in the "whitebait dinner" having disagreed with him; probably the "water souchy," or that confounded melted butter (couldn't possibly have been the wine). His friends endeavour to relieve him with little Drops of Brandy and large doses of Soda Water.

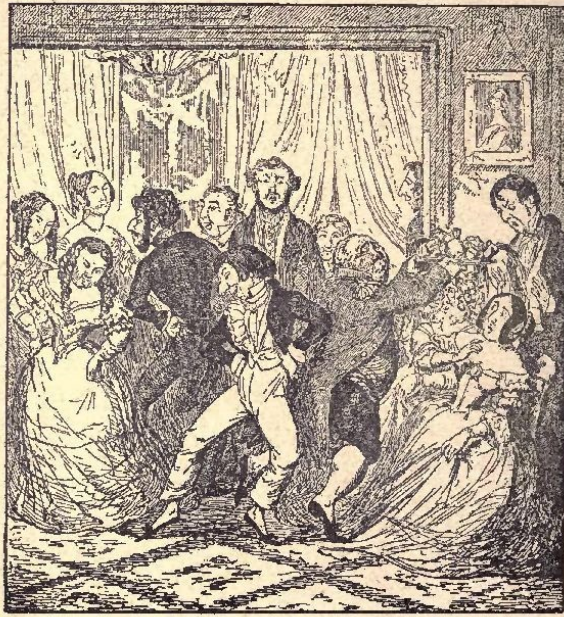
[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (5).

Mr. Lambkin having cut those Bachelor Parties, determines to seek the refined pleasures of Ladies' society. He, with the lady of his affections, joins a Picnic, endeavours to be exceedingly amusing, and succeeds in making himself "Very ridiculous."

[Enlarge](#)



MR. LAMBKIN'S ADVENTURES (6).

Mr. Lambkin, at an evening party, being full of Life and Spirits (or, rather, Wine), gives great offence to the lady of his affections by his Philanderings, and completely ruins his fortunes by dancing the Polka with such violence as to upset poor old John, the coffee. and, indeed, the whole party.

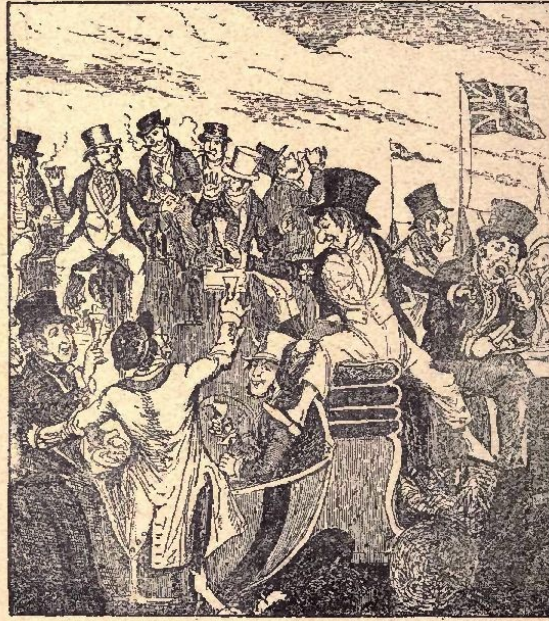
[\*Enlarge\*](#)



MR LAMBKIN'S ADVENTURES (7)

Mr. Lambkin, overwhelmed with shame and vexation, resorts to Kensington Gardens in the hope of obtaining a meeting with the lady of his affections.—He burns with Rage, Jealousy, and Revenge on seeing her (in company with Miss Dash) holding sprightly converse with the Long Cornet—— He feels himself literally cut.

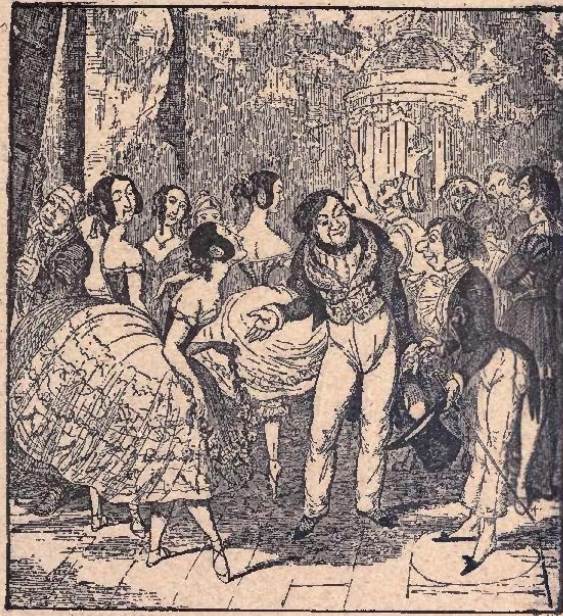
[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (8).

After meditating desperate deeds of Duelling, Prussic Acid, Pistols, and Plunges in the River, Mr. Lambkin cools down to a quiet supper, a melancholy reverie, and a warm bath at the Hammams.—The morning sun shines upon him at Epsom, where, with the assistance of his friends and Champagne, he arrives at such a pitch of excitement, that he determines to live and die a Bachelor.

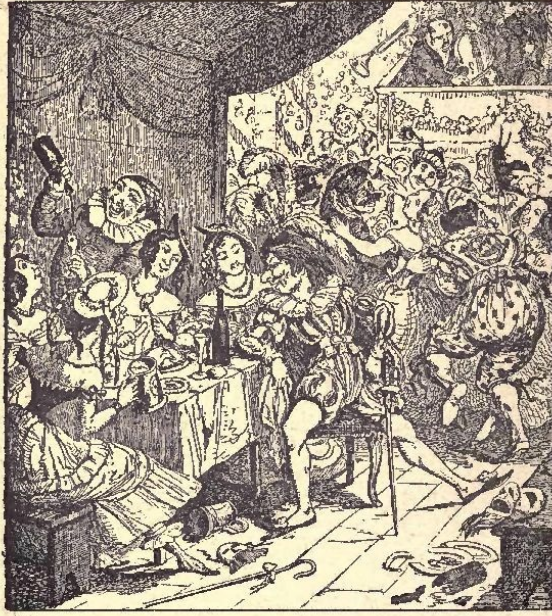
[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (9).

Mr. Lambkin of course visits all the Theatres and all the Saloons; he even makes his way to the Stage and the Green-room, and is so fortunate as to be introduced to some highly-talented members of the Corps de Ballet.

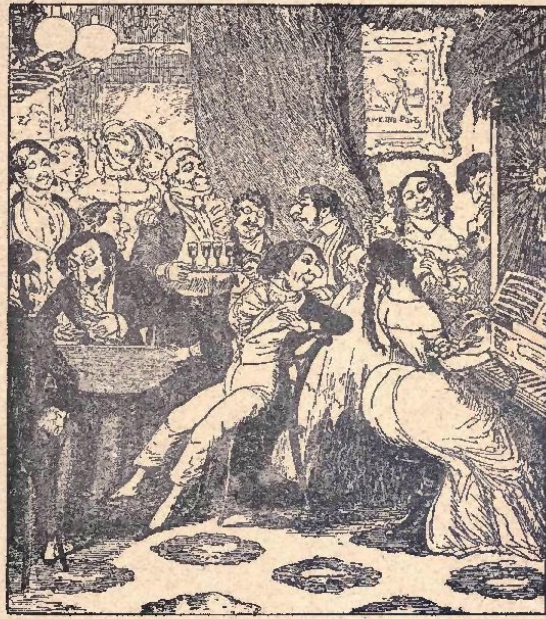
[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (10).

Mr. Lambkin goes to a Masquerade as Don Giovanni, which character he supports to perfection. He falls into the company of certain Shepherdesses who show the native simplicity of their Arcadian manners by drinking porter out of quart pewter mugs. They are delighted with the Don, who adds to the porter a quantity of Champagne, which they drink with the same degree of easy elegance as they do the beer.

[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (II).

Mr. Lambkin makes some most delightful acquaintance. The Hon. D. Swindelle and his delightful family, his Ma. such a delightful lady!—and his Sisters, such delightful girls!! Such delightful musical parties, such delightful soirees, and such delightful card parties,—and what makes it all still more delightful is that they are all so highly delighted with Mr. Lambkin.

[\*Enlarge\*](#)

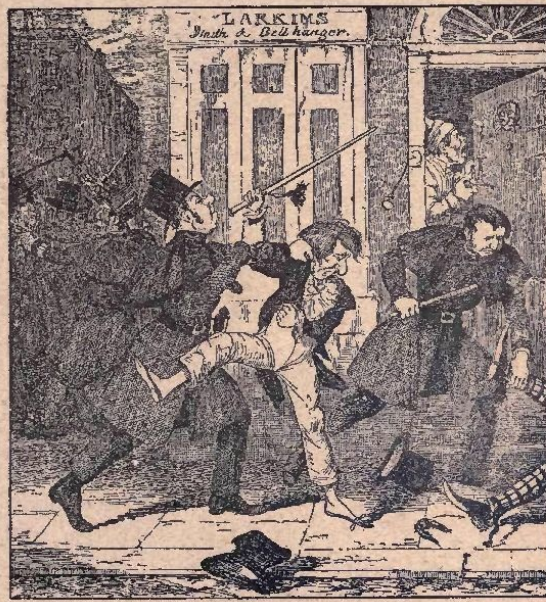




## MR. LAMBKIN'S ADVENTURES (12)

Mr. Lambkin in a moment of delightful delirium puts his name to some little bits of paper to oblige his very delightful friend the Hon. D. Swindelle, whom he afterwards discovers to be nothing more than a rascally Black-leg. He is invited to visit some chambers in one of the small Inns of Court, where he finds himself completely at the mercy of Messrs. Ogre & Nippers, whose demands make an awful hole in his Cheque-book.

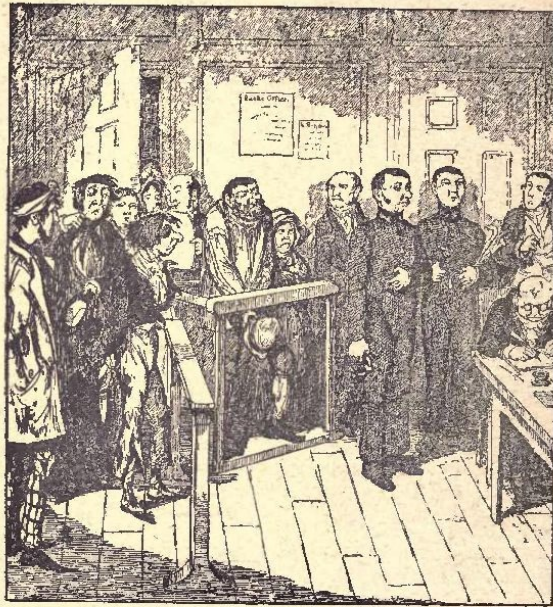
[Enlarge](#)



MR. LAMBKIN'S ADVENTURES (13).

Mr. Lambkin and his friends, after supper at "the rooms," indulge in the usual nocturnal amusements of Gentlemen—the Police officiously interfere with their pastime. Mr. Lambkin, after evincing the noble courage of a Lion, the strength of a Bull, the sagacity of a Fox, the stubbornness of a Donkey, and the activity of a Mountain Cat, is at length overcome by Policeman Smith, A. I.

[Enlarge](#)



MR. LAMBKIN'S ADVENTURES (14).

Mr. Lambkin and his friends cut a pretty figure in the morning before the Magistrate—their conduct is described as violent and outrageous, and their respectability is questioned. Mr. Lambkin and his friends insist upon being Gentlemen, and are, of course, discharged upon payment of 5s. each for being drunk, and making good the damage at the prices usually charged to Gentlemen.

[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (15).

Mr. Lambkin, finding that he has been variously and thoroughly befooled, foolishly dashes into dissipation to drown his distressful thoughts. He joins Jovial Society, and sings "The right end of Life is to live and be jolly."

[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (16).

Mr. Lambkin's habits grow worse and worse! At three o'clock a.m. he is placed upright (very jolly) against his own door, by a kind-hearted Cabman.

[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (17).

Mr. Lambkin finds that he has been going rather too fast in the pursuit of Pleasure and Amusement, and like all other Lads of Spirit when he can go no farther, comes to a standstill.——Being really very ill he sends for his Medical friend, who feels his pulse, shakes his head at his tongue, and of course prescribes the proper remedies.

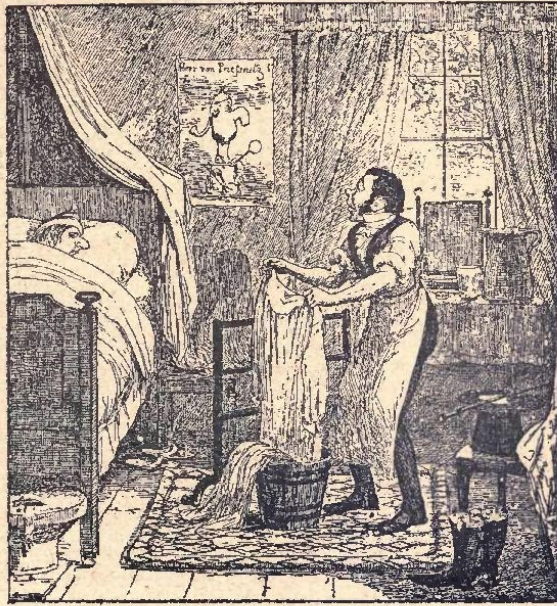
[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (18).

Mr. Lambkin has to be nursed, and to go through a regular course of medicine, taking many a bitter pill, and requiring all the sweet persuasive powers of Mrs. Slops to take his "regular doses" of "that horrid nasty stuff"

[\*\*\*Enlarge\*\*\*](#)



MR. LAMBKIN'S ADVENTURES (19).

Mr. Lambkin being tired of the old-fashioned regular practice, and being so fortunate as to live in the days when the real properties of water are discovered, places himself under a disciple of the immortal Priessnitz.

[\*Enlarge\*](#)





MR. LAMBKIN'S ADVENTURES (20).

Mr. Lambkin buys a regular hard-trotter, and combines the health-restoring exercise of Riding with the very great advantages of wet swaddling clothes.

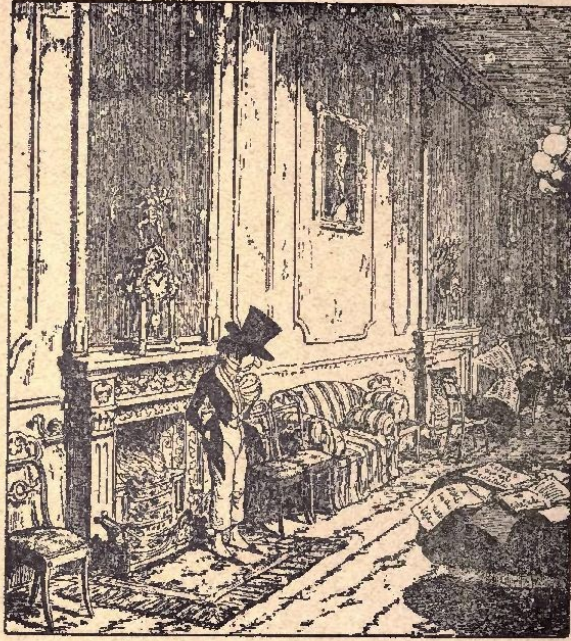
[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (21).

Mr. Lambkin's confidence in the curative powers of Hydropathy being very much damped, and being himself quite soaked through, in fact, almost washed away, he takes to the good old-fashioned practice of walking early in the morning, and drinking "New Milk from the Cow."

[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (22).

Mr. Lambkin being quite recovered, with the aid of new milk and Sea Breezes, determines to reform his habits, but feels buried alive in the Grand Mausoleum Club, and, contemplating an old bachelor member who sits poring over the newspapers all day, he feels horrorstruck at the probability of such a fate becoming his own, and determines to seek a reconciliation with the Lady of his Affections.

[\*Enlarge\*](#)



## MR. LAMBKIN'S ADVENTURES (23).

Mr. Lambkin writes a letter of humiliation.—The Lady answers.—He seeks an interview.—It is granted.—He “hopes she’ll forgive him this time.”—The Lady appears resolute.—He earnestly entreats her to “make it up.”—At length the Lady softens.—She lays aside her “cruel” work.—Ah! She weeps! Silly little thing, what does she cry for?—Mr. Lambkin is forgiven! He skips for joy! Pa and Ma give their consent.

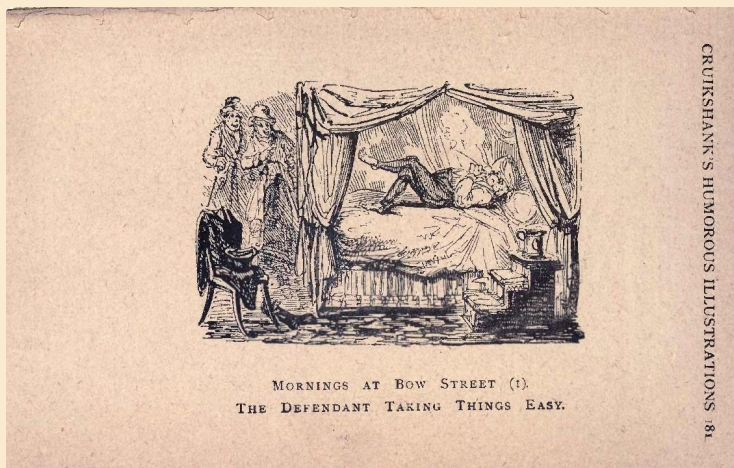
[\*Enlarge\*](#)



MR. LAMBKIN'S ADVENTURES (24).

And now let Mr. Lambkin speak for himself.—“Ladies and Gentlemen, unaccustomed as I am...(Bravo)...return...(Bravo) on the part of Miss...(oh! oh! ah! ah!), I beg pardon, I mean Mrs. Lambkin (Bravo) and myself, for the great...hum...ah...hum...and kindness (Bravo). In return...hum...ha... pleasure to drink all your healths (Bravo).—Wishing you all the happiness this world can afford (Bravo), I shall conclude in the words of our immortal bard—‘may the single be married, and the (hear! hear! Bravo) married happy.’” Bravo! Bravo!! Bravo!!!

[Enlarge](#)



MORNINGS AT BOW STREET (1).  
THE DEFENDANT TAKING THINGS EASY.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 181

[Enlarge](#)



MORNINGS AT BOW STREET (2).  
TIPSTERS GETTING BUNDLED UP.

[Enlarge](#)



MORNINGS AT BOW STREET (3).  
CHEAP DINING.

[Enlarge](#)



MORNINGS AT BOW STREET (4).  
PETTICOAT GOVERNMENT.

[Enlarge](#)



MORNINGS AT BOW STREET (5)  
A DUN AT SUPPER-TIME

[Enlarge](#)



MORNINGS AT BOW STREET (6)  
DISCOVERY OF MOLLY LOWE'S DRUMMER BOY

[Enlarge](#)



MORNINGS AT BOW STREET (7)  
MR. JONAS JUNKS OUT ON THE SIREE

[Enlarge](#)



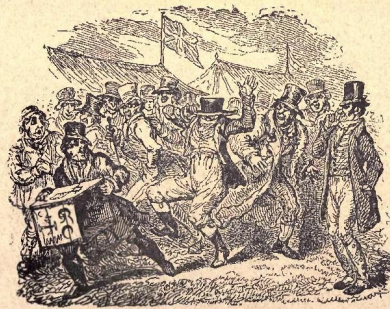
MORNINGS AT BOW STREET (8).  
A DIFFERENCE BETWEEN MR. STEWART AND MR. EPHRAIM AT COVENT GARDEN

[Enlarge](#)



MORNINGS AT BOW STREET (9).  
A STUDIO INCIDENT.

[Enlarge](#)



MORNINGS AT BOW STREET (10).  
THE THREE THIMBLES.

[Enlarge](#)





MORNINGS AT BOW STREET (11).  
MICHAEL IN SEARCH OF HIS WIFE.

[Enlarge](#)



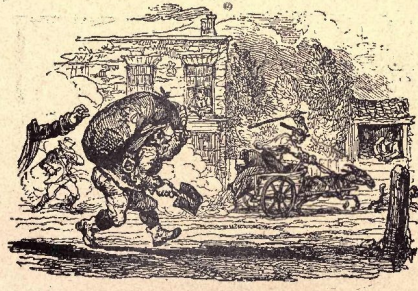
MORNINGS AT BOW STREET (12).  
MRS. CARTER KEEPING THE PEACE.

[Enlarge](#)



MORNINGS AT BOW STREET (13).  
HOW TO DISCHARGE A WAITER.

[Enlarge](#)



MORNINGS AT BOW STREET (14).  
FLYING DUSTMEN.

[Enlarge](#)



MORNINGS AT BOW STREET (15).  
SEEING THEMSELVES AS OTHERS SEE THEM.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (1).  
AMATIVENESS (PHYSICAL LOVE).

[\*Enlarge\*](#)



PHRENOLOGICAL ILLUSTRATIONS (2).  
SELF LOVE.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (3).  
PHILOPROGENITIVENESS.

198 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (4)  
ADHESIVENESS.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 199

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (5)  
COMBATIVENESS.

200 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (6)  
DESTRUCTIVENESS.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 201

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (7).  
ORDER.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (8).  
COVETOUSNESS.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (9).  
IDEALITY.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (10).  
WIT.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (11).  
LANGUAGE.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (12).

COMPARISON.

[\*Enlarge\*](#)





PHRENOLOGICAL ILLUSTRATIONS (13).

CONSCIENTIOUSNESS.

[Enlarge](#)



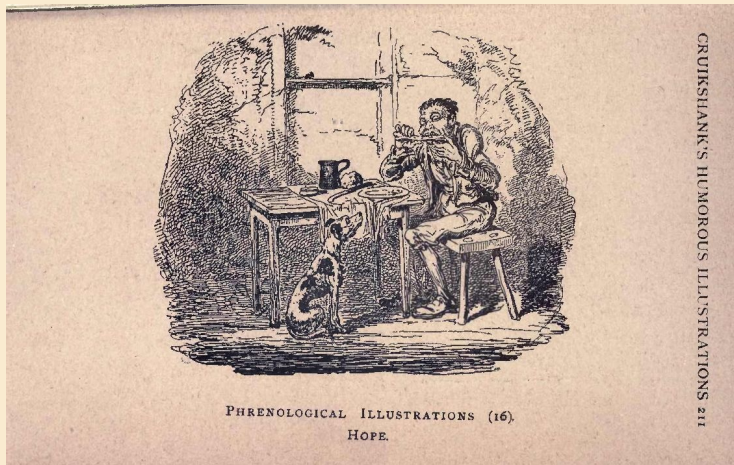
PHRENOLOGICAL ILLUSTRATIONS (14).  
VENERATION.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (15).  
CAUTIOUSNESS.

[Enlarge](#)



PHRENOLOGICAL ILLUSTRATIONS (16).  
HOPE.

[Enlarge](#)

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE  
THE FULL PROJECT GUTENBERG LICENSE  
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase “Project Gutenberg”), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at [www.gutenberg.org/license](http://www.gutenberg.org/license).

**Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works**

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. “Project Gutenberg” is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at [www.gutenberg.org](http://www.gutenberg.org). If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website ([www.gutenberg.org](http://www.gutenberg.org)), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, “Information about donations to the Project Gutenberg Literary Archive Foundation.”
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

## 1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain “Defects,” such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the “Right of Replacement or Refund” described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within

90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

## **Section 2. Information about the Mission of Project Gutenberg™**

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at [www.gutenberg.org](http://www.gutenberg.org).

## **Section 3. Information about the Project Gutenberg Literary Archive Foundation**

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at [www.gutenberg.org/contact](http://www.gutenberg.org/contact)

## **Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation**

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit [www.gutenberg.org/donate](http://www.gutenberg.org/donate).

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: [www.gutenberg.org/donate](http://www.gutenberg.org/donate)

## **Section 5. General Information About Project Gutenberg™ electronic works**

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: [www.gutenberg.org](http://www.gutenberg.org).

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.