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Illustrations, Vol. 2 (of 2), by**

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

Illustrator: George Cruikshank

Release date: December 15, 2013 [EBook #44432]

Most recently updated: May 2, 2018

Language: English

Credits: Produced by David Widger from images generously made
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*** START OF THE PROJECT GUTENBERG EBOOK FOUR HUNDRED HUMOROUS ILLUSTRATIONS, VOL. 2
(OF 2) ***

**FOUR HUNDRED HUMOROUS
ILLUSTRATIONS**

Volume II

By George Cruikshank

With Portrait and Biographical Sketch

Second Edition

London

Simpkin, Marshall, Hamilton, Kent & Co Glasgow



George Louis Shanks

FOUR HUNDRED HUMOROUS ILLUSTRATIONS

BY

GEORGE CRUIKSHANK

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GLASGOW: THOMAS D. MORISON

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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.

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BOMBASTES FURIOSO (1).
BE GONE, BRAVE ARMY AND DON'T KICK UP A ROW!

[Enlarge](#)



BOMBASTES FURIOSO (2).
FOR WHICH WE MAKE YOU DUKE OF STROMBELO.

[Enlarge](#)



BOMBASTES FURIOSO (3).
HELL AND THE DEVIL!—SAY WHOSE HAT IS THIS?

[Enlarge](#)



BOMBASTES FURIOSO (4).
I'LL FOLLOW HIM, ALL DANGER SCORNING.

[Enlarge](#)



BOMBASTES FURIOSO (5).
HA! DOST THOU DARE ME, VILE OBNOXIOUS ELF.

[Enlarge](#)



BOMBASTES FURIOSO (6).
O! FUSEOS, FUSEOS, I AM DIDDLED QUITE

[Enlarge](#)



A DOG FIGHT.

118 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

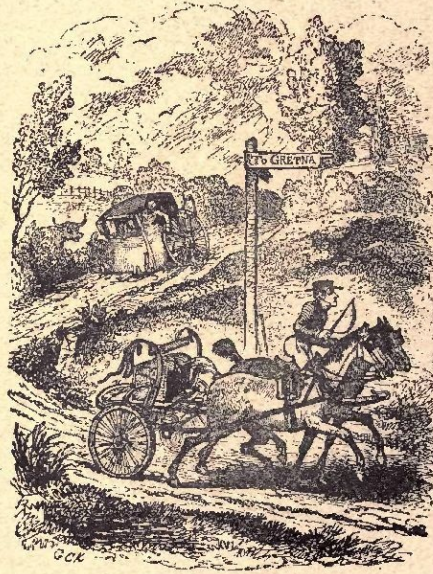
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NEW STYLE DENTISTRY.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 219

[Enlarge](#)



THE DEAF POSTILLION.

[*Enlarge*](#)



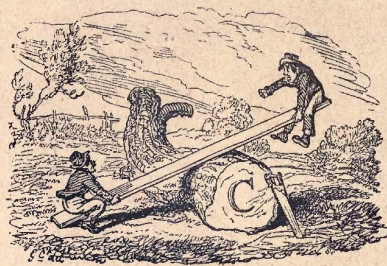
BAT BOROO IN A TIGHT PLACE.

[*Enlarge*](#)



THE WITCH'S SWITCH.

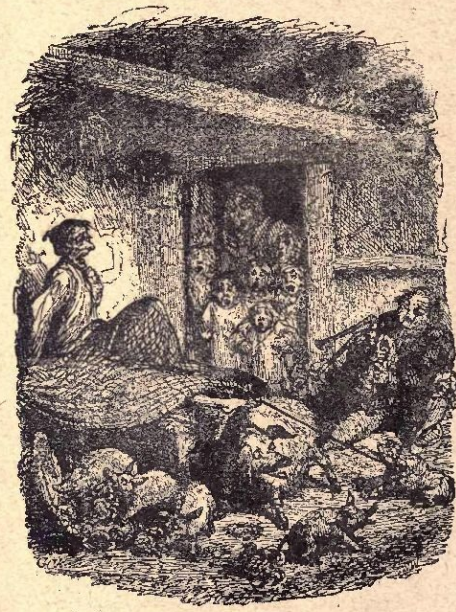
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SEE-SAW.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 223

[*Enlarge*](#)



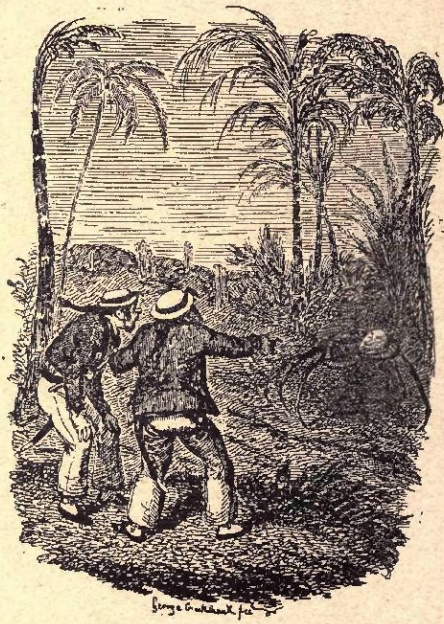
MR. PURCELL CAUGHT BY THE TOE

[*Enlarge*](#)



GREENWICH PENSIONERS FIGHTING THEIR BATTLES
OVER AGAIN.

[Enlarge](#)



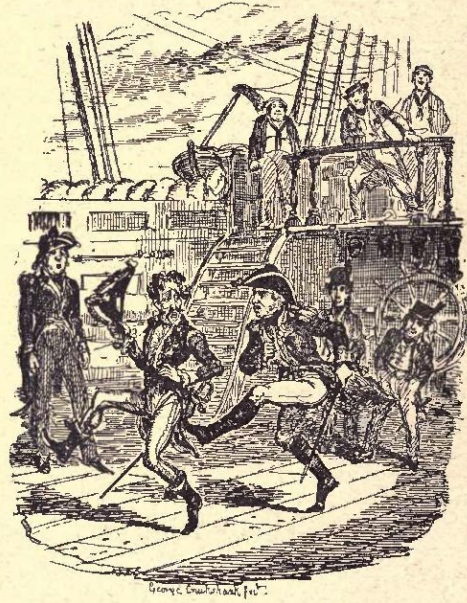
WHAT JACK AND BILL SAW ASHORE AFTER A
GOOD GLASS OF GROG

[*Enlarge*](#)



THE CUSTOM-HOUSE OFFICER PURSUING JACK AND
THE BAG.

[*Enlarge*](#)



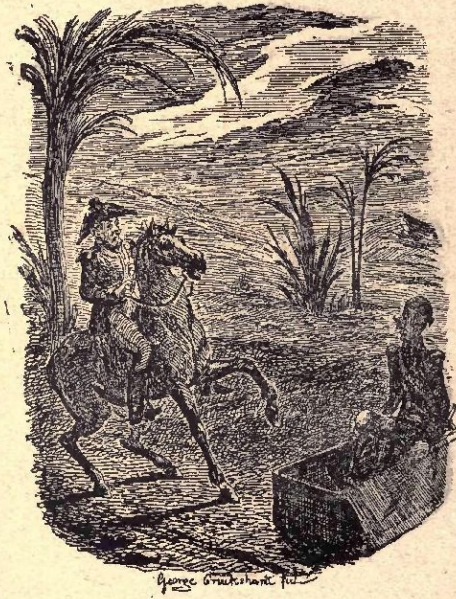
CONCLUDING A DISPUTE.

[*Enlarge*](#)



AN OLD, OLD FRIENDSHIP.

[*Enlarge*](#)



A SURPRISE MEETING

[*Enlarge*](#)



THE NEW BATH GUIDE (1)
THE DOCTOR'S CALL

[Enlarge](#)



THE NEW BATH GUIDE (2).
THE DOCTOR'S STUFFS PITCHED OUT OF THE WINDOW.

[Enlarge](#)



THE NEW BATH GUIDE (3)
PRACTICE MAKES PERFECTION.

[*Enlarge*](#)



THE NEW BATH GUIDE (4).
OFF TO THE BATH.

[*Enlarge*](#)



THE NEW BATH GUIDE (5).
BAG-WIG, LACED RUFFLES, AND THROAT RIBAND.

[*Enlarge*](#)



THE NEW BATH GUIDE (6).
THE HAIRDRESSER.

[Enlarge](#)



VIRGO—UNMATCHED ENJOYMENT.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 237

[Enlarge](#)



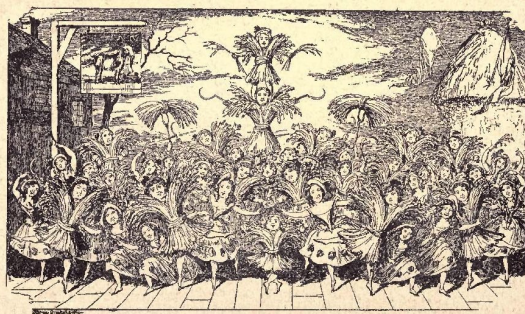
FALSE WEIGHTS AND MEASURES.

[Enlarge](#)



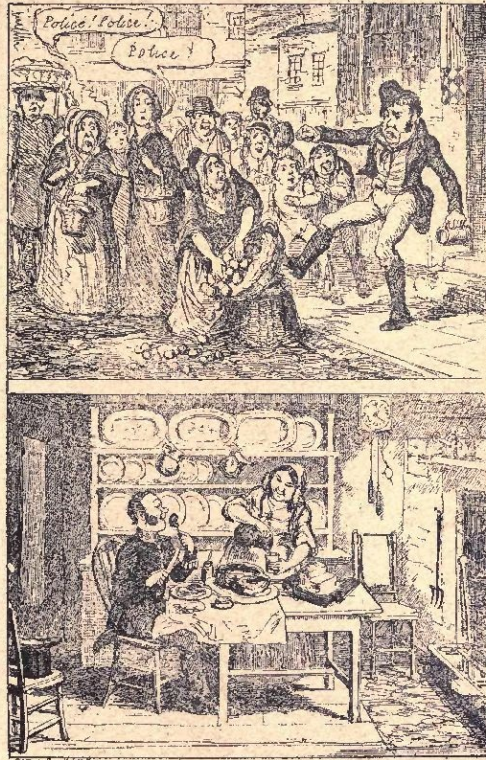
SAGITTARIUS—THE ARCHER—(NOT "VENUS' SON DIVINE.")

[Enlarge](#)



CAPRICORNUS—A CAPER-O'-CORNS.

[Enlarge](#)



WHERE CAN THE POLICE BE?

[Enlarge](#)



THE SCHOLASTIC HEN AND HER CHICKENS.
Miss Thimblebee loquitur.—"Turn your heads the other way, my dears, for here are two horridly handsome Officers coming."

242 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

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THE DESECRATION OF THE BRIGHT POKER.

[Enlarge](#)



JOHN BULL AMONG THE LILLIPUTIANS.

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"MY WIFE IS A WOMAN OF MIND"

[Enlarge](#)



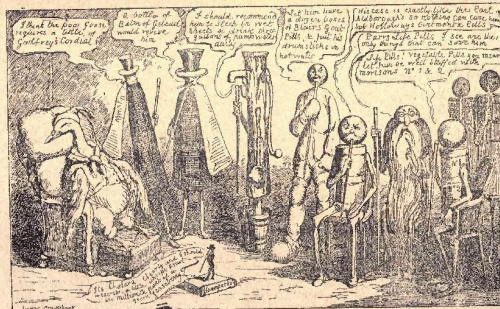
BORN A GENIUS AND BORN A DWARF.

[Enlarge](#)



"I DREAMT I SLEPT AT MADAME TUSSAUD'S."

[Enlarge](#)



THE SICK GOOSE AND THE COUNCIL OF HEALTH.

[Enlarge](#)



THE BANQUET OF THE BLACK DOLLS IN COMMEMORATION OF THE REDUCTION OF DUTY ON RAGS.

[*Enlarge*](#)



A GOOD PENNY-WORTH.

[*Enlarge*](#)



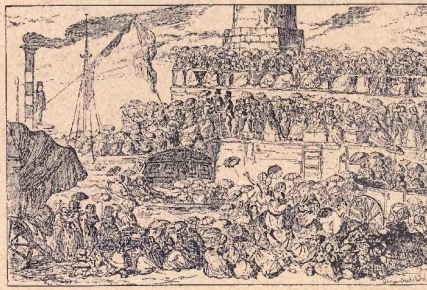
SOMETHING LIKE A VALENTINE.

[Enlarge](#)



A GOOD CUP OF TEA (WHEN THE DUTY IS TAKEN OFF).

[Enlarge](#)



SEA-SIDE ENTOMOLOGY.
EXTRAORDINARY FLIGHT OF LADY BIRDS ON THE SEA COAST

[Enlarge](#)



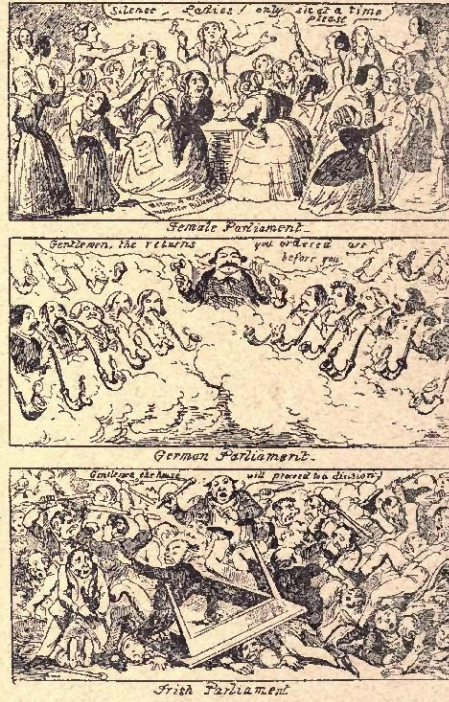
YACHTING FOR LADIES—MAYFAIR IN THE MEDITERRANEAN.

[Enlarge](#)



THE UNIVERSAL PHILANTHROPIST.

[Enlarge](#)

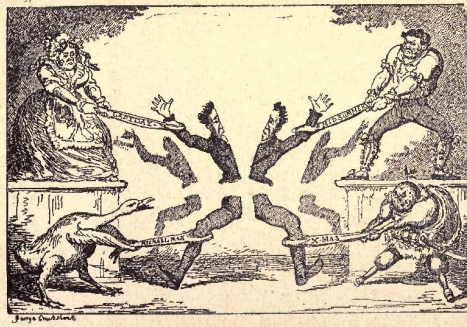


VARIOUS KINDS OF PARLIAMENT.

[Enlarge](#)

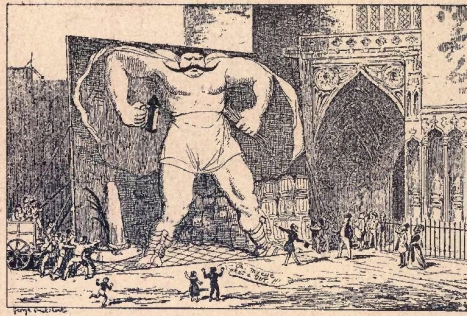


[Enlarge](#)



QUARTER DAY.

[Enlarge](#)



GUY FAWKES TREATED CLASSICALLY—AN UNEXHIBITED CARTOON.

[Enlarge](#)



FATHER MATHEW—AN-ICE MAN FOR A SMALL PARTY.

[Enlarge](#)



HUMBUGS OF THE DAY.

[Enlarge](#)



HORTICULTURAL FATE.

262 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



GOING TO ST. PAUL'S.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 263

[Enlarge](#)



FLYING ARTILLERY.

264 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

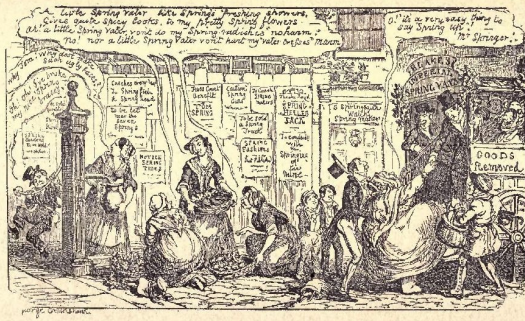
[Enlarge](#)



LADY DAY—OLD AND NEW STYLE.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 265

[Enlarge](#)



THE SPRING QUARTER.

266 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



TWELFTH NIGHT, OR WHAT YOU WILL.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 267

[Enlarge](#)



SUMMER-Y JUSTICE—THE HEAT OF ARGUMENT.

268 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

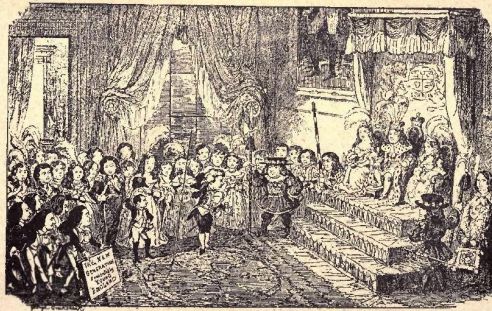
[Enlarge](#)



THE FALL OF THE LEAF.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 269

[Enlarge](#)



COURT OF YOUNG ENGLAND.

270 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



BOXING-NIGHT—A PICTURE IN THE NATIONAL GALLERY.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 271

[Enlarge](#)



AQUARIUS—JOLLY YOUNG WATERMEN.

[Enlarge](#)



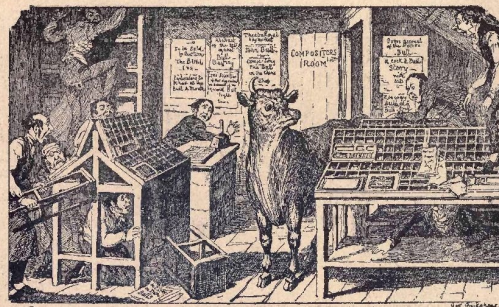
PISCES—TOO DEEP!

[Enlarge](#)



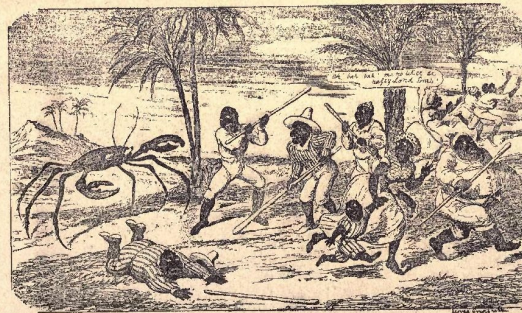
ARIES—RAM-PANT FOLLITIES.

[Enlarge](#)



TAURUS—A LITERARY BULL.

[Enlarge](#)



THE LAND CRAB.
THE COUNTRY HERE IS SWARMIN' WITH THE MOST ALARMIN' KIND O' VARMIN.

[Enlarge](#)



THE POSTMAN IN OLDEN TIMES.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 277

[Enlarge](#)



THE BARBER INHERITS A FORTUNE.

278 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



THE DAY AFTER—"ST. PATRICK'S DAY IN THE MORNING."

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 279

[Enlarge](#)



THE COLD WATER CURE

[Enlarge](#)



BEFORE DINNER AND AFTER

[*Enlarge*](#)



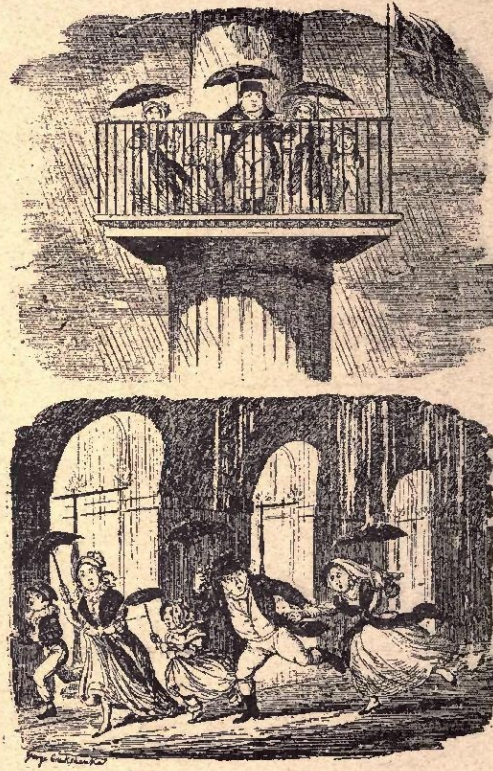
RINGING A PEAL AND RINGING A BELLE.

[*Enlarge*](#)



BUT GLORY IS A KIN' O' THING I SHAN'T
PURSUE NO FURDER.

[Enlarge](#)



HIGH AND LOW WATER.

[*Enlarge*](#)



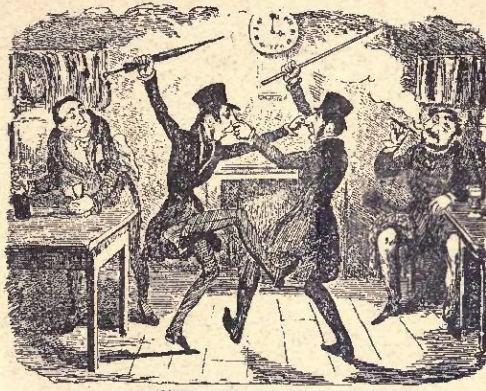
OVER-HEAD AND UNDER-FOOT.

[*Enlarge*](#)



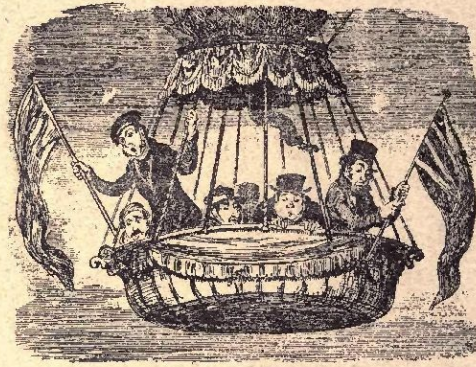
THE SHOP AND THE SHAY.

[Enlarge](#)



BLOOD-HEAT AND FREEZING-POINT.

[*Enlarge*](#)



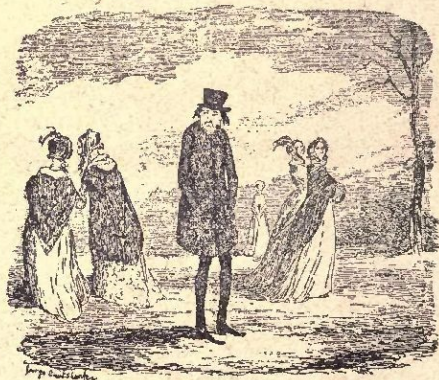
THE UPS AND DOWNS OF LIFE; OR,
THE BALLOON AND THE DIVING BELL.

[Enlarge](#)



GOING!—GONE!!

[Enlarge](#)



PREMIUM AND DISCOUNT.

[*Enlarge*](#)



THE PARLOUR AND THE CELLAR.

[Enlarge](#)



THE CHARTER—A COMMONS SCENE.

292 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



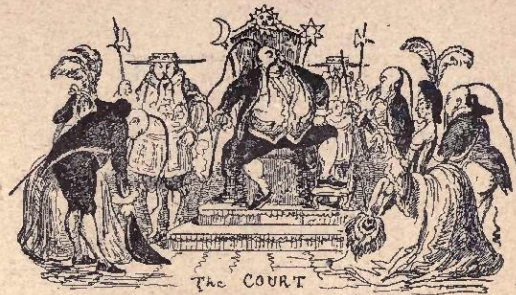
NEW SAINT GILES'S—MORALS FOR THE MILLION.

[Enlarge](#)



BRITISH MUSEUM 2043—CURIOSITIES OF ANCIENT TIMES.

[Enlarge](#)



A SET—OF CHINA, 1943.

[Enlarge](#)



SHOW OF HANDS FOR A LIBERAL CANDIDATE.

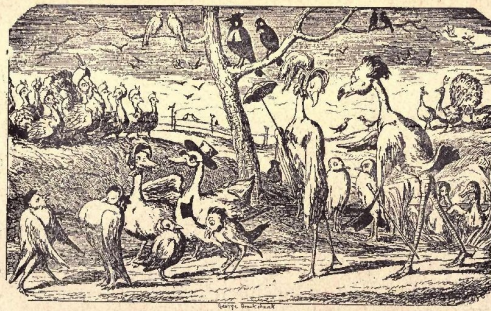
296 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



A NEW DROP SCENE AT THE OPERA.

[Enlarge](#)



CURIOSITIES OF ORNITHOLOGY.

[Enlarge](#)



CHRISTMAS EVE.

[Enlarge](#)



THEATRICAL FUN-DINNER.

300 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

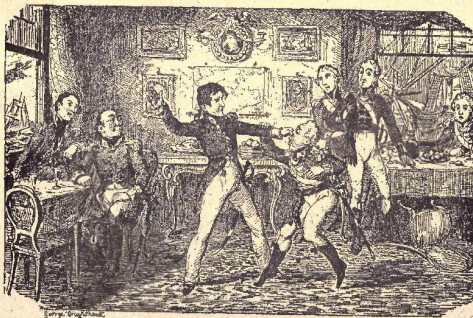
[Enlarge](#)



THE UNPOPULAR SCHOOLMASTER.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 301

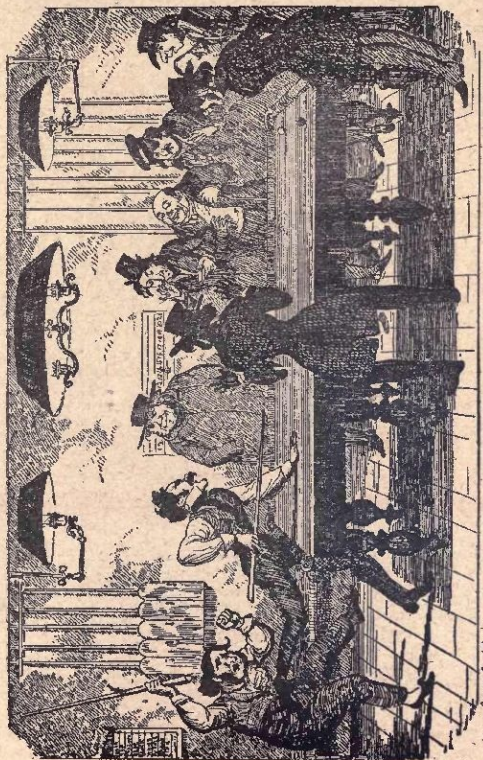
[Enlarge](#)



SUMMERY PROCEEDINGS.

302 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



THE FINISHING TOUCH.

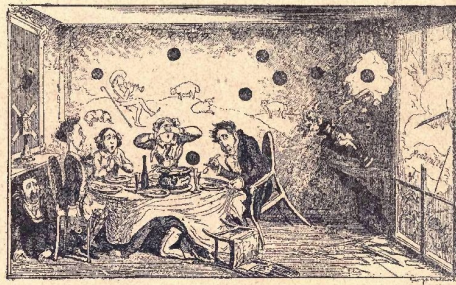
[Enlarge](#)



SHARP PROCEEDINGS.

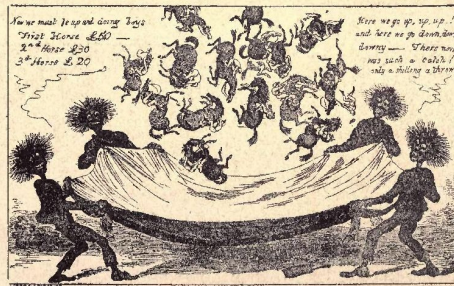
304 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



AN INTERRUPTED ENGLISH DINNER PARTY AT PARIS.
"MOURIR POUR LA PATRIE."

[Enlarge](#)



THE MONSTER SWEEPS
"A TOSS UP FOR THE DERBY."

[Enlarge](#)



CHEAP EXCURSIONS OF THE FUTURE.

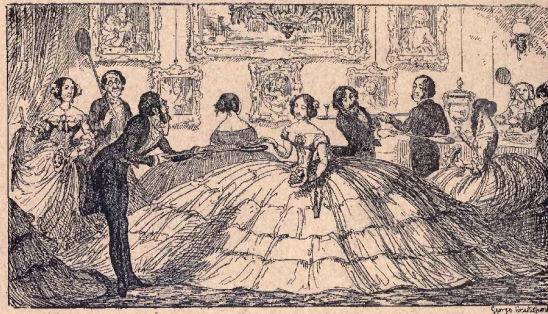
[Enlarge](#)



368 CRUICKSHANK'S HUMOROUS ILLUSTRATIONS.

THE CRINOLINE RAGE; OR, WHAT IT MUST COME TO AT LAST IF THE LADIES GO ON BLOWING THEMSELVES OUT AS THEY DO!

[Enlarge](#)



CRUICKSHANK'S HUMOROUS ILLUSTRATIONS 369

A SPLENDID SPREAD

[Enlarge](#)



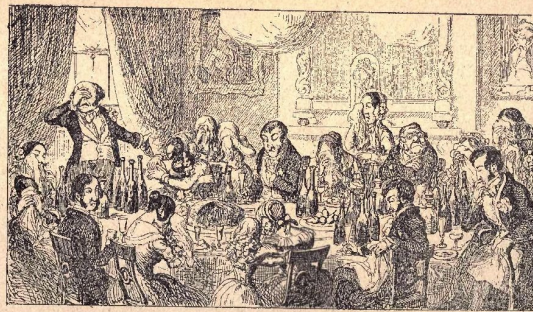
The Fearful, but probable ultimate effects of feeding John Bull - upon Foreign produce

[Enlarge](#)



THE LORD MAYOR'S SHOW AND THE LORD MAYOR'S FEAST IN IRELAND.

[Enlarge](#)



THE HAPPIEST MOMENT OF MY LIFE

312 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



FELLOWS OF THE ZOOLOGICAL SOCIETY.

[Enlarge](#)



TAKING THE CENSUS.

[Enlarge](#)



THE SICK BRITISH LION AND THE FRENCH QUACK MONKEY.

[Enlarge](#)



ALARMING SACRIFICE.

316 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 317



OVER POPULATION.

[Enlarge](#)



MONSTER DISCOVERED BY THE ORANG-OUTANGS.

318 CRUICKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



SCARCITY OF DOMESTIC SERVANTS; OR, EVERY FAMILY THEIR OWN COOKS!!!
Being verifications of our Prognostications in 1851, upon the subject of Over Female Emigration!

CRUICKSHANK'S HUMOROUS ILLUSTRATIONS 319

[Enlarge](#)



"TAKING CARE OF NUMBER ONE," OR, A GENTLEMAN ENDEAVOURING TO KEEP "NUMBER ONE" OUT OF "ST. PAUL'S CHURCHYARD."

320 CRUICKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



A GOOD SUPPLY OF WATER; OR, JOHN BULL INUNDATED WITH THE VARIOUS SCHEMES AND STREAMS OF "WATER, WATER, EVERYWHERE!"

[Enlarge](#)



ANTICIPATIONS OF THE GOLDEN AGE NOW COMING, SHOWING THE PROBABLE STYLE OF A COSTERMONGER WHEN THAT "GOOD TIME" IS COME!

[Enlarge](#)



ADVICE "TO THOSE ABOUT TO MARRY"——BUY——CHEAP FURNITURE.

[Enlarge](#)



THE PEACE SOCIETY; OR, A NEW "FIELD OF ACTION" FOR THE MILITARY IN "THE GOOD TIME COMING" (?)

[Enlarge](#)



THE JOLLY BEGGARS (1).
THE SONG.

[Enlarge](#)



THE JOLLY BEGGARS (2).
THE COURTSHIP.

[*Enlarge*](#)



THE JOLLY BEGGARS (3).
THE RIVALS.

[*Enlarge*](#)



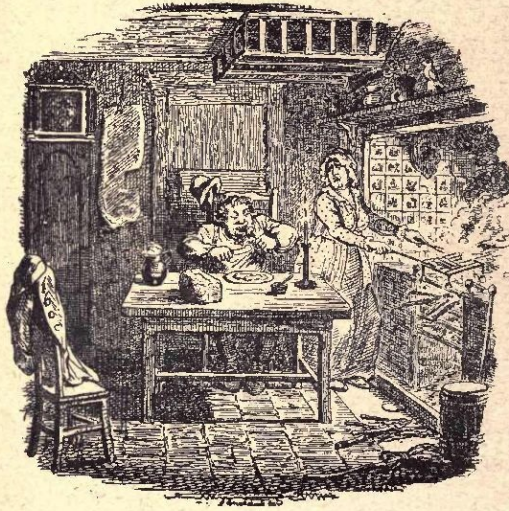
THE JOLLY BEGGARS (4).
A NIGHT IN BARN OR STABLE.

[*Enlarge*](#)



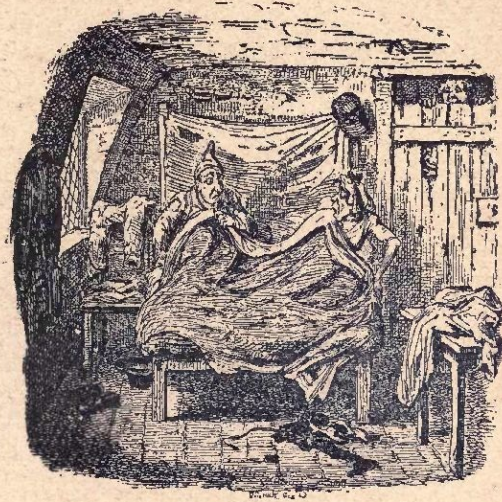
THE SLIPPERY STEPS.

[*Enlarge*](#)



A MIDNIGHT COOKING.

[*Enlarge*](#)



GREATLY ASTONISHED,—BUT WHY?
People who go to bed drunk, often get a surprise in the morning.

[*Enlarge*](#)



DOMESTIC MEDICINE.

[*Enlarge*](#)



[*Enlarge*](#)



THE PILLARS OF A GIN SHOP.

334 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 335



"CALL YOU THAT, BACKING OF YOUR FRIENDS?"

[Enlarge](#)



MONTPELLIER ROTUNDA, CHELTENHAM.

336 GRUICKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



An Unkind Wish

"MAY YOUR SHADOW NEVER GROW LESS"

GRUICKSHANK'S HUMOROUS ILLUSTRATIONS 337

[Enlarge](#)



ST. SWITHIN'S CHAPEL—"COLD BATH FIELDS."

338 GRUICKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



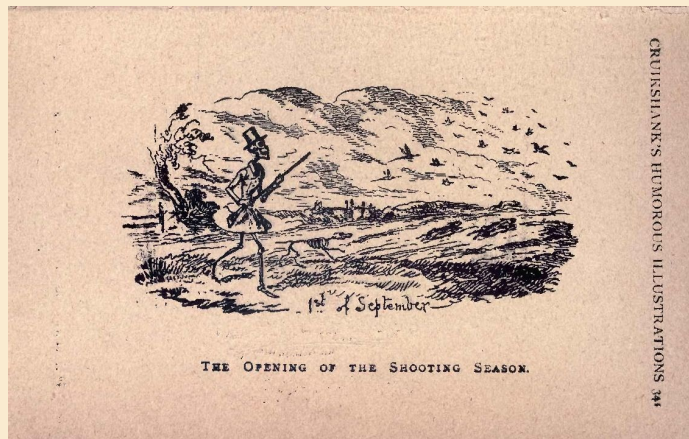
ABSTRACTION.

[*Enlarge*](#)



MATHEWS AT HOME.

[Enlarge](#)



THE OPENING OF THE SHOOTING SEASON.

[Enlarge](#)



HONORARY MEMBERS OF THE TEMPERANCE SOCIETY.

[Enlarge](#)

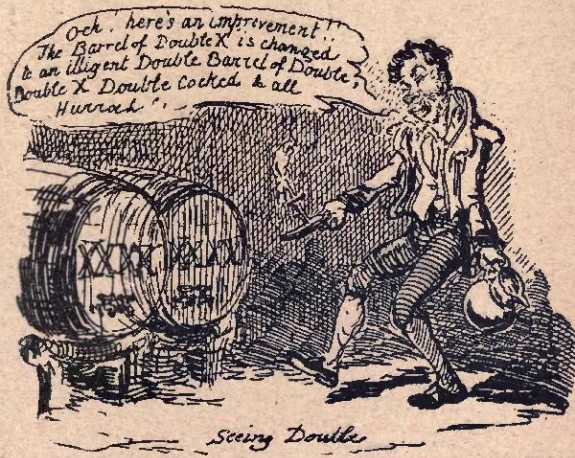


[Enlarge](#)



THE WRITTEN APOLOGY.

[Enlarge](#)

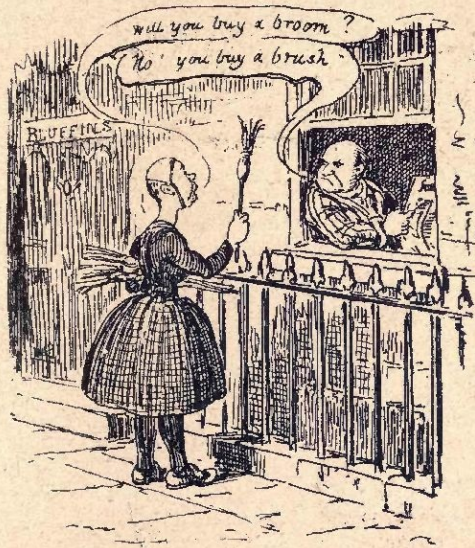


THE LOVE OF STRONG DRINK.

[Enlarge](#)



[Enlarge](#)



PUSHING BUSINESS.

[Enlarge](#)



Brewing mischief -
CONVERSATION AT AFTERNOON TEA.

348 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



THE TOAD EATER.

[Enlarge](#)



A SELF-SATISFIED LADY.

[Enlarge](#)



"MAKING THE GREEN ONE RED."

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 331

[Enlarge](#)



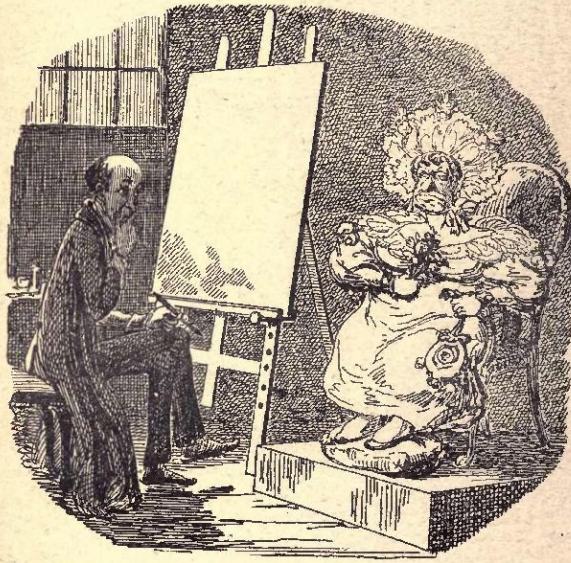
RATHER BACKWARD IN GOING FORWARD

[*Enlarge*](#)



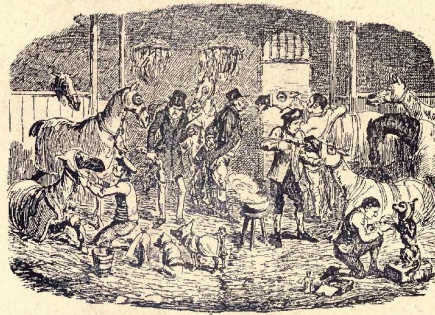
FIRST STEPS IN THE CAREER OF GLORY!!!

[*Enlarge*](#)



AN ATTRACTIVE SUBJECT.

[Enlarge](#)



"VETERINARY INFIRMARY" OR HORSE-HOSPITAL.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 355

[Enlarge](#)

To Be Drunk on the Premises



"DRUNK" - according to act of Parliament

DOING IT LEGALLY.

[*Enlarge*](#)



TIT-FOR-TAT.

[Enlarge](#)



LUMPER-TROOPERS.

38 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



COCKNEY WHIPS.

[Enlarge](#)



PIT. BOXES, AND GALLERY.

[Enlarge](#)



THE THREE MR. RODDS.
NIM-ROD. RAM-ROD. FISHING-ROD.

[Enlarge](#)



WEEDS OF WITCHERY (1)
THE POPPY.

[Enlarge](#)



WEEDS OF WITCHERY (2).
FORGET-ME-NOT.

[Enlarge](#)



WEEDS OF WITCHERY (3).
WATER LILIES.

364 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



WEEDS OF WITCHERY (4).
WALL FLOWERS.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 365

[Enlarge](#)



WEEDS OF WITCHERY (5).
CHICK-WEED.

[Enlarge](#)



WEEDS OF WITCHERY (6).
CORN FLOWERS.

[Enlarge](#)



368 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

WEEDS OF WITCHERY (7).
DEADLY NIGHTSHADE.

[*Enlarge*](#)



CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 369

WEEDS OF WITCHERY (8).
HEARTSEASE.

[*Enlarge*](#)



JOHN QUILL AT WORK.

[*Enlarge*](#)



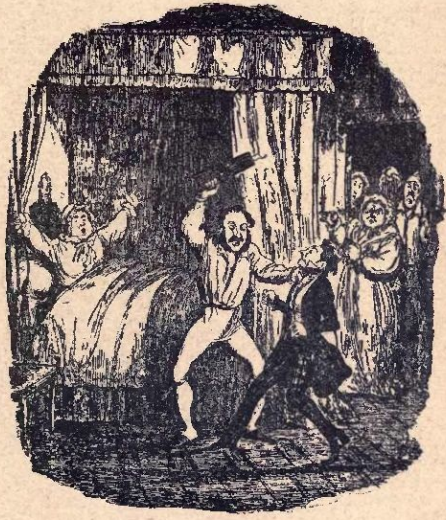
JACK SAILING UNDER FALSE COLOURS.

[Enlarge](#)



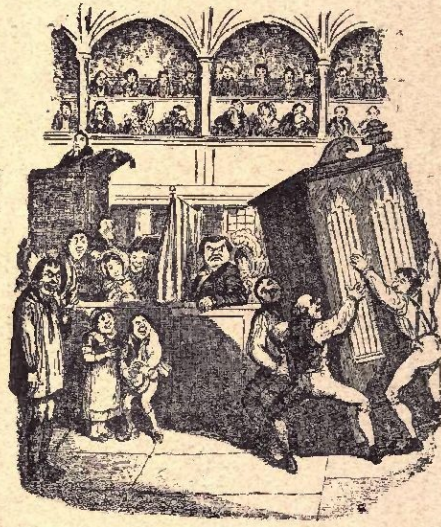
MARCEL'S LAST MINUET.

[*Enlarge*](#)



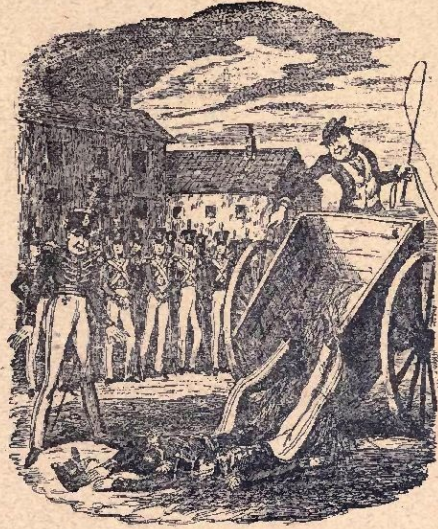
A MARRIAGE-DAY DISASTER.

[*Enlarge*](#)



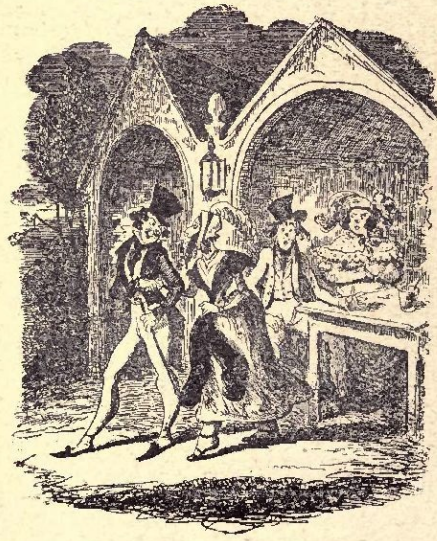
THE SELF-PLAYING ORGAN.

[*Enlarge*](#)



A CURE FOR CONCEIT.

[*Enlarge*](#)



THE FORCE OF HABIT.

[*Enlarge*](#)



THE WITCH'S CAT.

[Enlarge](#)



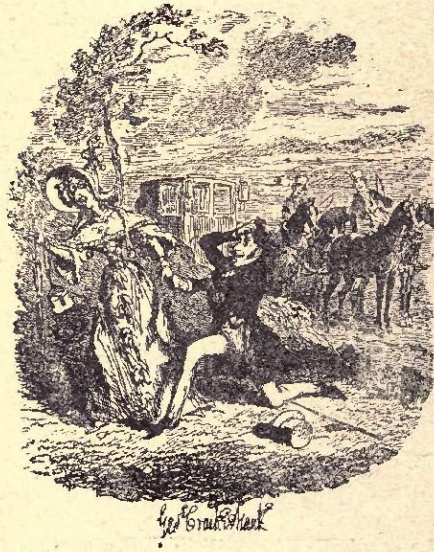
A PLEASANT DREAM.

[Enlarge](#)



A JOLLY MEETING.

[*Enlarge*](#)



THE ROMANCE OF A DAY.

[*Enlarge*](#)



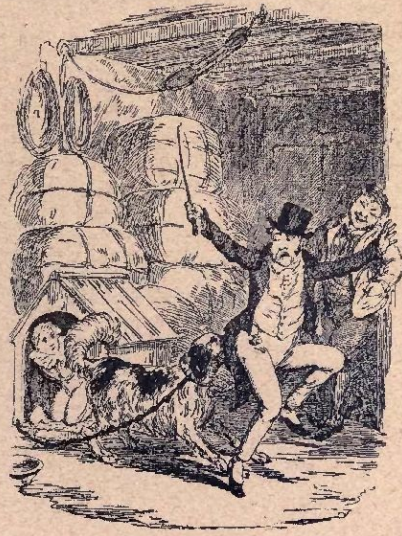
MAN WAS BORN TO TROUBLE.

[*Enlarge*](#)



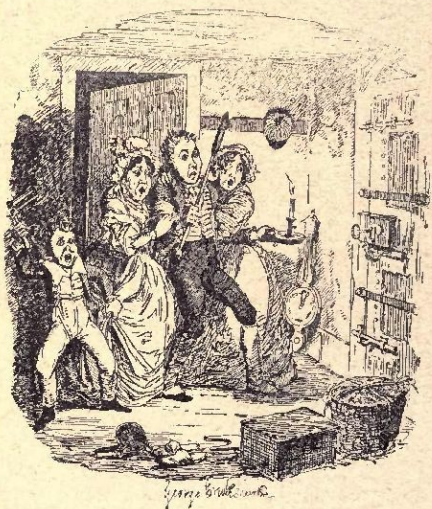
THE CONFESSIONS OF AN ELDERLY GENTLEMAN.

[*Enlarge*](#)



GETTING A SURPRISE.

[*Enlarge*](#)



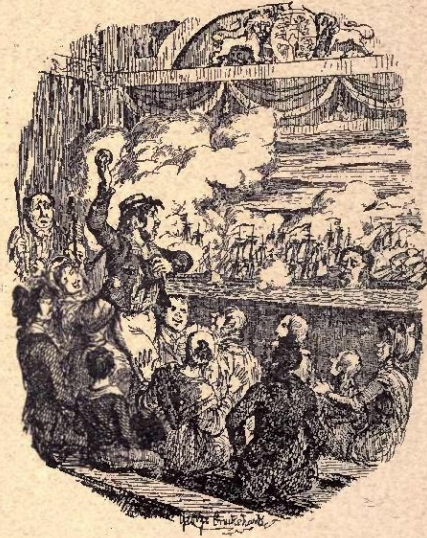
MIDNIGHT ALARMS.

[*Enlarge*](#)



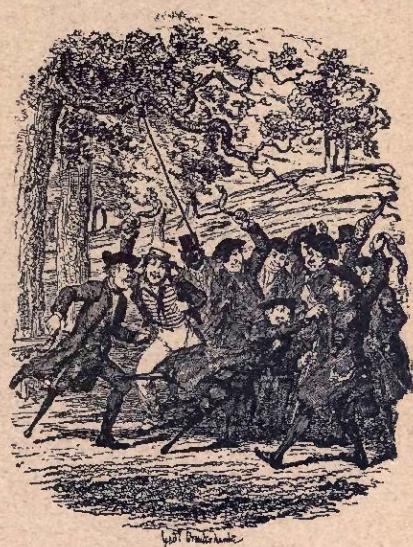
JACK AMONG THE MUMMIES.

[*Enlarge*](#)



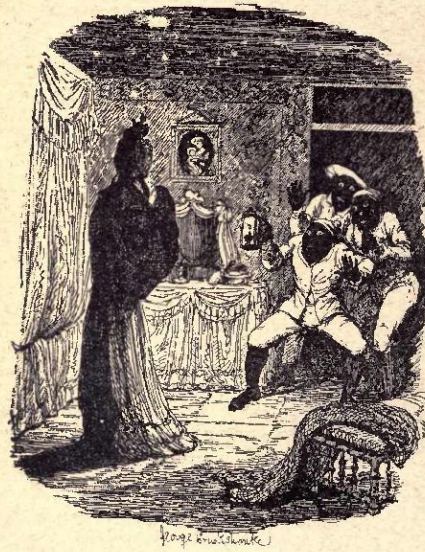
THE BATTLE OF THE NILE

[*Enlarge*](#)



SLING THE MONKEY.

[*Enlarge*](#)



THE BLACK ROBBERS.

[*Enlarge*](#)



HARMONIOUS OWLS.

[*Enlarge*](#)



SUCKING THE MONKEY.

[*Enlarge*](#)



AN IRISH PIPER.

[*Enlarge*](#)



AN IRISH ROW.

[*Enlarge*](#)



AN IRISH MILITIAMAN.

[Enlarge](#)



AN IRISH DANCE.

[Enlarge](#)



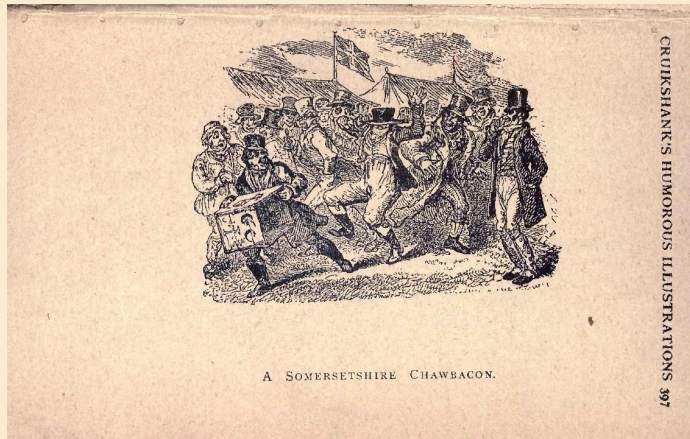
AN IRISH ELECTION.

[Enlarge](#)



THE ELVES AND THE COBBLER.

[Enlarge](#)



A SOMERSETSHIRE CHAWBACON.

[Enlarge](#)



THE CHEAPSIDE NIMROD

[Enlarge](#)



George Cruikshank

BARON VON BOOTS MAKING A PROPOSAL

[Enlarge](#)



THE NEWLY-BOUGHT PARROT.

[*Enlarge*](#)



THE GOOD OLD TIMES.

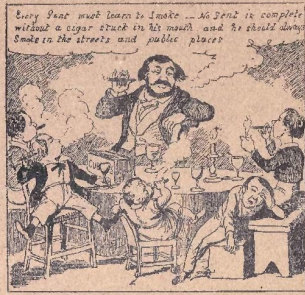
[Enlarge](#)



PREPARATORY SCHOOL FOR FAST MEN (1).
DRINKING CLASS—BY PROFESSOR BOOSEY SWIZZLE

402 CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



PREPARATORY SCHOOL FOR FAST MEN (2).
SMOKING CLASS—BY PUFFENOUGH PUFFIN.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 403

[Enlarge](#)



PREPARATORY SCHOOL FOR FAST MEN (3).
GAMING CLASS—BY PROFESSOR SAUTER LECOUP.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



PREPARATORY SCHOOL FOR FAST MEN (4).
FIGHTING, BETTING, AND SWEARING—BY THE "YOUNG RUSSIAN."

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 405

[Enlarge](#)



PREPARATORY SCHOOL FOR FAST MEN (5).
 FINANCE—BY PROFESSOR SWINDLE.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS

[Enlarge](#)



PREPARATORY SCHOOL FOR FAST MEN (6).
 FINISHING CLASS—BY PROFESSOR SCAMP.

CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 407

[Enlarge](#)



MRS. HUMPHREY'S WINDOW.

[*Enlarge*](#)



GILES SCROGGINS AND MOLLY BROWN

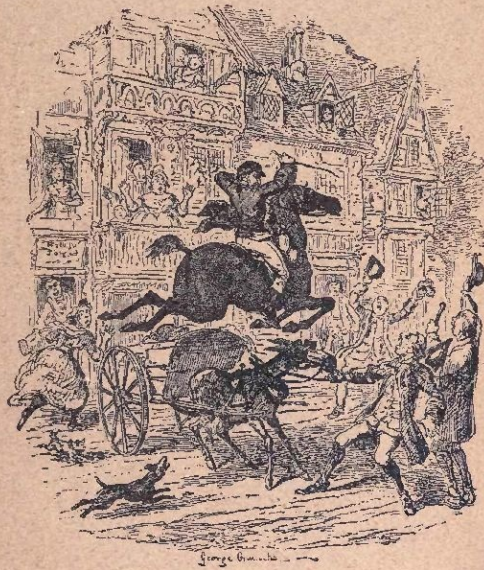
CRUIKSHANK'S HUMOROUS ILLUSTRATIONS 409

[*Enlarge*](#)



THE OLD COMMODORE.

[Enlarge](#)



TURPIN'S RIDE TO YORK.

[Enlarge](#)



ROBINSON CRUSOE AT HOME.

[*Enlarge*](#)



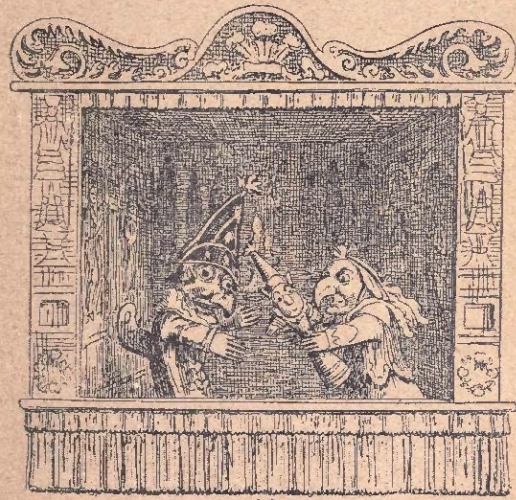
ST. DUNSTAN RECEIVES A VISITOR.

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



GREAT HORSE-SHOE DISCOVERY—THE EVIL ONE
OUTWITTED.

[Enlarge](#)



PUNCH AND JUDY.

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



THE END.

[Enlarge](#)

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

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