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FUN AND ITS CONTRIBUTORS: THE LITERARY
HISTORY OF A VICTORIAN HUMOR MAGAZINE

BY

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B A , University of California at Los Angeles, 1951
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THESIS

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY
SUPERVISION BY Edward Stewart Lauterbach

ENTITLED Fun and Its Contributors The Literary History of a
Victorian Humor Magazine

BE ACCEPTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE DEGREE OF Doctor of Philosophy in English

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Preface

1

In Kipps (1905), H. G. Wells portrays the common Englishman and his environment during the last part of the nineteenth century. At one point the protagonist, separated from his love, sits despondently,

. . .his eyes on the reading room clock, his chin resting on his fists and his elbows on the accumulated comic papers that were comic alas! in vain. He paid no heed to the little man in spectacles glaring opposite him, famishing for Fun. . . .

He sighed profusely, pushed the comic papers back--they were instantly rent away from him by the little man in spectacles. . . . (I, iv, §1).

Wells' choice of Fun as representative of the comic papers read by the middle class is indicative of the social stratum towards which Fun was directed.

Fun is usually relegated to the position of the "poor man's" Punch, its humor being considered somewhat less witty and less bright than that found in the better-known magazine. Undoubtedly the penny price of Fun (Punch cost three-pence) had something to do with its audience. H. G. Wells' "little man in spectacles" is also indicative of the popularity of Fun. The avidity with which the little man pined for Fun must have been repeated often by Victorian readers, for Fun had the longest continuous publication (1861-1901) of any nineteenth-century humor magazine except its rival, Punch.

Comparatively little attention is given Fun in histories of British periodicals or in the memoirs of the late Victorian era. Whenever Victorian humor is mentioned, Punch is always singled out as a paragon of comic writing. However, a comparison of Fun and Punch during the period of Fun's publication shows that though Punch has its laughable moments, it is not particularly funny; in fact Fun, especially during the Eighteen Sixties and Seventies, is often wittier. "Too exclusively," as F. Gordon Roe points out, "has the average man of to-day

viewed Victorian humour through Mr. Punch's glasses."¹

The purpose of the present study is to examine in detail the history and contents of Fun. This examination is made possible through the proprietor's copy of Fun now in the Henry E. Huntington Library, San Marino, California. The accounts marked in the proprietor's copy include names of contributors, amounts paid to contributors, amounts received for advertising, and editorial annotations in the handwriting of Tom Hood, Henry Sampson and the Dalziel brothers. Though this file is incomplete, the major portion of the magazine is available for the years 1865 through 1893, and an unmarked file of the early years is held by the Department of Special Collections, University of California at Los Angeles. There are some lacunae in this history of the magazine, especially during its later years, when it passed through the hands of two or three proprietors. There is no complete file of Fun in any American or English library; even the runs at the British Museum and the Cambridge University Library are incomplete--especially for the Eighteen Nineties.

The emphasis in the present work has been on the literary content of Fun; whenever possible a detailed record of the work of major contributors has been included to indicate the type of material each writer produced. Artistic work is largely ignored because of the author's lack of background in the field. Exceptions to this rule will be found in the case of men who both wrote and drew for Fun such as W. S. Gilbert and Jassef Sullivan.² Also, it has been necessary to give brief background information for the artists whose work influenced the writing of Ambrose Bierce. In the case of Fred Roe special information was available. Otherwise the artistic work in Fun receives only glancing attention. Included are chapters on publishing history and some appraisal of the types of humor found in Fun.

¹ "The Lighter Side of Collecting," Connoisseur, CVIII (July, 1941), 22.

² Not to be confused with Arthur Seymour Sullivan, Gilbert's collaborator on the Savoy operas.

A note on the method of reference to Fun should be given. All dates pertaining to Fun are in parentheses in the text. While the title, Fun, is omitted in these parenthetical references unless absolutely necessary for clarity, the names of other magazines are included. Page numbers for weekly magazines are usually omitted.

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In any detailed study of this sort the debts of an author are more numerous than can be acknowledged. First of all I wish to thank two friends in England who gave me many references to obscure information about Fun, Mr. F. Gordon Roe and Mr. T. L. Stevens. Mr. Roe provided me with pertinent details of his father's association with Fun. Mr. Stevens' wide knowledge of nineteenth-century biography and memoirs proved invaluable. I also wish to thank Mr. J. L. S. Gilmour, Director of the University Botanic Garden, Cambridge, England, for the loan from his private collection of original Tom Hood letters and a hard-to-find volume of Hood's poems. Mr. R. G. G. Price, Mr. F. C. Lavers and Mr. Barrie Pitt provided helpful information. I wish also to thank Mr. P. G. Wodehouse who took time from his writing to supply information about his own early contributions to Fun.

Members of the Huntington Library staff helped in innumerable ways. I wish to thank Mr. Leslie E. Bliss, Librarian Emeritus, and Mr. Robert O. Dougan, Librarian, for permission to use the proprietor's copy of Fun. I am also grateful to Mr. Lyle H. Wright, Head of the Reference Department, and his assistants, Miss Mary Isabel Fry and Mrs. Richard King; to Mr. Carey S. Bliss, Assistant Curator of Rare Books, and his staff; and to Mr. Herbert Shulz, Curator of Manuscripts, and Mr. Tyrus Harmsen, Miss Phyllis Rigney, and Miss Norma B. Cuthbert, all of the Manuscript Department.

Thanks must also be given to Mr. Wilbur Smith, Director of Special Collections, University of California at Los Angeles, and to his staff; to the Interlibrary Loan Department at Purdue University; and to Professor Mary

Elizabeth Grenander, Department of English, State University of New York College of Education at Albany.

The editors of the following book reviews and learned journals very courteously published my request for original documents relating to Fun: London Times Literary Supplement; New York Times Book Review; New York Herald Tribune Book Review; Notes and Queries; Victorian Studies.

I wish to thank especially the members of my dissertation committee at the University of Illinois for reading this study and for their criticisms. Professor Royal A. Gettmann, chairman of the committee, was patient and helpful in suggestions for revision as the dissertation progressed. Professor Thelma Eaton, Graduate School of Library Science, and Professors R. M. Smith, A. G. Holaday, and W. H. McBurney, Department of English, all took time to go over the dissertation, for which I am grateful. Mrs. Hobart L. Peer, Secretary of the English Department at the University of Illinois, did unnumbered favors for me.

Edward S. Lauterbach

CHAPTER I

The History of Fun

i

The "Introduction" to the first number of Fun (September 21, 1861) stated with boldness and vivacity the aim of the new comic magazine. "For once," said the editor, with tongue in cheek, "we will be serious, promising never, oh! never to be so again."

In these days [the "Introduction" continued] there are but three recognized coins of the realm,--the sovereign, the shilling, and the penny. . . . As to the penny, what with penny ices, penny collars, and penny newspapers, it is but too evident that he is the popular favourite, and now that FUN may be obtained anywhere and everywhere for that sum,--now that the wretched misanthrope has a chance of making his miserable life happy,--now that the ladies may be certain of procuring "all the fun of the fair,"--now that capitalists investing in our Funs discover the advent of dividend day once a week,--now that passengers by steamboats will find out that the funn 'll be necessary to their getting on,--now that omnibus riders are certain to wonder how they have bussed so long without any FUN,--now, in short, that a "perfect cure," a penny-seer (small prophets and quick returns, say we), a universal nostrum for blue devils and other low spirits, may be obtained "all for the small charge of one penny,"--all the other coins current must admit its supremacy, and be content to hide their diminished heads--and tails.

* * * * *

But, be it understood, we shall gladly receive contributions (which we shall never return if not used), for there is nothing like "new blood" for "keeping FUN alive." You see we are sure to get on capitally with the support of such a staff; there shall be no grumbling at the fair quality of prose or the false quantities in the metre; while as to the amount weekly provided for a penny, as we intend to wield our conductor's baton in the most liberal manner [allusion to politics of the magazine], rely upon it every one shall have his whack. In conclusion, we never intend leaving off. "How you do go on!" will resound through the land, for there will literally be "no end of FUN." And now, as the overture is finished, let us have a clear stage and lots of favour, down (with your money) in front, ring up, and commence for the season.¹

This statement was probably written by Henry J. Byron, the first editor of

¹ An anonymous poem, "Song for Our Hundredth Number" (August 15, 1863) stated that the purposes of Fun were to "garner mirth" and thrash follies.

Fun. With all its chaff, it describes Fun as it was to appear for nearly forty years. The magazine's primary purpose was providing entertainment, and one of the chief forms of fun-making was to be the extensive use of the pun. Much of the prose was actually only "fair" work, and many of the poems had limping meter. The political attitude of the magazine was liberal, and it did contain much satire of specific individuals and institutions, for every one received his "whack" in its pages. The magazine ran until July, 1901, so that for more than thirty-nine years there did seem to be "no end of FUN."

Though little is known about the origins of Fun in 1861, Henry J. Byron and some of his friends probably had a hand in founding it.² It has been suggested that the tone and flavor of Punch had altered since its inception in 1841, becoming "exclusive."³ This feeling of exclusiveness on the part of the Punch circle discouraged contributions by a younger generation of wits and humorists who frequented the haunts of Fleet Street during the Eighteen Sixties and Seventies. To add to the ire of writers who could not get into Punch was the attitude, cultivated by the Punch circle, that its contributors were "gentlemen." The very term "Punch circle" was a reflection of this feeling. Such snobbishness on the part of Punch was ironic since Thackeray had pilloried all forms of snobbery in that magazine during 1847 with his series of sketches entitled "The Snobs of England."

Punch's snobbish attitude appears in entries in the unpublished diary of Henry Silver, a contributor who was present at the weekly meetings of the staff of Punch, and who recorded part of the conversation at these gatherings:

Mar. 2. 1859. Horace Mayhew praises Sala. Evans said if he had been a gentleman he should have had a seat at the Punch table.

June 28. 1860. . . .Punch keeps up by keeping to the gentlemanly view

² See Francis O. Burnand, Records and Reminiscences, London, 1904, I, 405.

³ Thomas Archer, Highway of Letters, New York, n.d., p. 492.

of things, and it's being known that Bohemians don't write for it.

Nov. 11. 1863. Horace Mayhew taking chair at farewell banquet to Sala before he leaves for U.S.A. Lemon annoyed, thinks will look like split in Punch, that Mayhew siding with Bohemians. Leech thinks bright young men not invited to Punch should be told to start Punch of their own. Has always failed.

It is also evident from the Silver diary that Punch resented the publication of Fun, as the following entries show:

Oct. 30. 1861. Fun feeble copy of Punch of 1842 still lingers on.

Feb. 12. 1862. A good name his [Thackeray's] for Fun--Funch. Close imitation in print etc. Leech hates it because it makes people tired of hunting subjects and the public don't discriminate much.

Mar. 26. 1862. Shirley Brooks: Any bad joke that's made send it to Fun.

Oct. 8. 1862. Lemon says Punch never so prosperous despite plagiary of Funch. Opposition helps sales as ever.

Feb. 18. 1863. Two small gents overheard to say, 'See how Fun is smashing Punch. They're forced to get London Journal chaps to help them.'

Feb. 14. 1866. Burnand tells how if you ask for Fun they hand you a copy of Punch.

Sept. 11. 1867. . . .du Maurier reports coming from Ramsgate saw only one Punch bought and a dozen Funs, Tomahawks and Judys. Thinks we should do something less gentlemanly than our wont is, so as to please snobs. Chorus against copying the penny wits. At present Punch is not injured by his plagiarists. Fun is largely bought for its stupid double acrostics.

Oct. 17. 1867. Another rival Toby. Fun the best of the lot.⁴

The men who started and contributed to Fun considered themselves Bohemians and opposed the snobbishness engendered by the "gentlemen" of Punch. These men always called themselves the Fun gang, for if the gentlemen of Punch could have a circle, the Bohemians, though always a loosely knit group, could have a gang. Their usage of the word "gang," however, bore no connotations of toughness or criminality. The remarks in the "Introduction" to Fun about "new blood. . .

⁴ Henry Silver, Manuscript Diary: August 4, 1858-March 23, 1870, Proprietors of Punch, Messrs. Bradbury Agnew & Co., Ltd.

keeping FUN alive⁴ may have had more point to them than can be detected today. When a younger generation of writers needed a new outlet for their wit and satire, Fun was the answer.

Whatever lay behind the origin of Fun, there is no doubt that its first owner was a Scot named Charles M'Lean.⁵ Since it seems that Mr. M'Lean had no interest in literature or humor, Fun was probably only a commercial venture for him.⁶ He has been described as a "shrewd Scotchman"⁷ with a "frugal mind."⁸ M'Lean's background is difficult to trace. A carver and a gilder, as early as 1838 he had a shop at 181 Fleet Street, London. Later he moved to 78 and 79 Fleet Street and specialized in plate glass and mirror-making.⁹

⁵ M'Lean's name is found spelled variously as M'Lean, Maclean and McLean. Advertisements in Fun for his firm always spelled it M'Lean and this spelling will be used in the present study.

⁶ Clement Scott, Drama of Yesterday & To-Day, London, 1899, II, 254.

⁷ Frederic Boase, Modern English Biography, Truro, 1897, II, 648, indicates that a Charles M'Lean, Junior had something to do with the publishing of Fun, but Boase's reference is not clear.

⁸ Burnand, I, 408.

⁹ While M'Lean was proprietor of Fun he used its pages to advertise the wares of his establishment. These ads varied in length from a single line reading "Looking Glasses.--Charles M'Lean, 78 & 79, Fleet Street, E. C.-- Looking Glasses" (October 31, 1863) to a full column describing his goods in detail (December 15, 1864). These advertisements reflect something of the business man in M'Lean:

LOOKING GLASSES.--The COMMERCIAL PLATE GLASS COMPANY, CHARLES M'LEAN, Manager, 78 and 79, Fleet-street, E.C., on the south side, beg most respectfully to invite the Nobility and Gentry to view their extensive Stock of Chimney, Console, and Pier Glasses, Console and Pier Tables, Cornices, and Picture Frames; also Mahogany, Walnut, and Rosewood Cheval and Dressing Glasses, all of the best selected Patterns and Workmanship. (September 21, 1861). [This is M'Lean's first advertisement in the first number of Fun.]

THE COMMERCIAL PLATE GLASS COMPANY Have always a large stock of the best selected patterns and designs kept always on view. Handsome Walnut Oval Dressing Glasses, with best plate, 35s. each. Carved Chimney Glasses, of the best designs and workmanship, 5 feet high by 4 feet 6 inches wide, outside, 5 guineas each; 6 feet high by 5 feet wide, 8 guineas each. Designs sent and Estimates given free of expense. CHARLES M'LEAN, 78 FLEET STREET, E. C. (May 7, 1864).

Frank Burnand left an unflattering description of Charles M'Lean, which is undoubtedly somewhat prejudiced since M'Lean was not interested in some of Burnand's writing. According to Burnand, M'Lean had a very wide, supercilious smile that displayed extremely white, obtrusive teeth.¹⁰ Though the dingy editorial office of Fun at 80 Fleet Street was over M'Lean's glass shop¹¹ and many of the Fun gang gathered there before visiting a bar or tavern, M'Lean is never mentioned as being part of the Fun group at their suppers or parties.

There is no way of knowing exactly how much it cost M'Lean to publish and print Fun, but the sum could not have been great if the magazine sold for a penny. Perhaps M'Lean supported the magazine with the double purpose of advertising his own wares and gaining profits from the advertising placed in it by other merchants.

Among the literary contributors under Byron's editorship were Tom Hood, W. S. Gilbert, Frank Burnand, E. L. Blanchard, T. S. Jerrold, Godfrey Turner, Mayne Reid, and many others whose names have passed into oblivion. Among the illustrators were Paul Gray, Frederick Sandys, Matt Morgan, William Brunton, L. O. Henley, Henry Sandercock, author-artists like Tom Hood and W. S. Gilbert illustrating much of their own work, and a host of obscure artists that defy identification.

For the most part the chief contributors were all young men trying to establish themselves in literary or artistic circles. When Fun first appeared, few people had heard of W. S. Gilbert, Francis C. Burnand, and, somewhat later, Clement Scott, Tom Robertson, George R. Sims, and Henry W. Lucy, but all were to make names for themselves in drama and journalism. One of the significant facts about Fun was that it became a sort of testing ground for young men who later became popular or well-known.

¹⁰ Burnand, I, 410-412.

¹¹ Ibid., 410.

Saturday was the original publication date, appearing on the cover until January 5, 1876, after which the date was changed to Wednesday. However, there is evidence that for the first fifteen years of its existence Fun actually appeared on the newsstands on Wednesdays, three days before the publication date it bore. The calendars in early numbers of Fun under the heading "Almanack and Diary for [month]," always list Fun as appearing on Wednesday.¹² A full-page ad for Fun in The Brown Papers (1866) states "Every Wednesday, One Penny. 'FUN.' Sold Everywhere," and the rectos of the frontispieces of Tom Hood's Comic Annual proclaimed "FUN. Every Wednesday. One Penny."¹³

It is interesting to note, in connection with the date of publication and the actual date of issue, the following statement:

NOTICE.--Complaints having been received that FUN is sold on Tuesday: the publisher begs to state that it is issued to the trade under a distinct understanding that it is not to be published before Wednesday morning. As however some unprincipled persons, for the sake of a few extra pence profit, break through the rule, he will feel obliged for any information of such cases. (May 1, 1869).

Since this notice indicates that Fun was printed and ready for distribution by Tuesday of each week, it is fair to conjecture that it was probably printed on Monday (or Saturday) with the deadline for copy for each issue in all likelihood being Saturday or Friday (depending on the day the type was put to bed for printing).

In 1877, after the Saturday publication date had been changed to Wednesday, a new date of issue was announced:

NOTICE! FUN is now issued to the public at TWO o'clock on TUESDAY AFTERNOONS. (September 26, 1877).

¹² As an example, October 19, 1861. Burnand, I, 405, says Fun was published on Wednesday.

¹³ For example, Hood's Comic Annual for 1873 and 1874 carried these ads.

Fun appeared every week and contained ten, and later twelve pages, including the recto and verso of the cover. Occasionally extra pages were added to the magazine for special numbers devoted to Christmas, army maneuvers, the Lord Mayor's parade, and other festive events.

Besides being issued in weekly numbers, Fun had three other modes of publication during the early years of its existence: monthly parts, bound volumes, and reprints. According to advertisements appearing in Fun in 1862, each monthly part could be purchased for six pence.¹⁴ There is no indication as to how these monthly parts were bound, though it may be presumed that some sort of paper or cardboard cover was put around them. Nor is there any record of how long monthly parts continued to be issued. When the "new series" of Fun began in 1865, new ads for monthly parts began to appear in June and extended at least into September, 1866.¹⁵ The monthly parts issued in 1865 and 1866 sold for only five pence.

By far the most common form in which Fun is found preserved today is in the bound volumes which were issued twice a year. The first bound volume appeared in March, 1862.¹⁶ The cover for the weekly numbers and the advertisements were removed, and the numbers that appeared from September, 1861, through February, 1862, were bound in sturdy cloth covers of a vivid magenta hue. The spine was lettered in gilt, with an emblem of the Fun balloon stamped in gilt on the front cover. A title page, a preface, and an index were included. The price of the bound volume was "4s. 6d." or "by post 5s."¹⁷ In September of 1862, a second

¹⁴ See, for example, ads on the verso of the front cover for the following dates in 1862: January 18, March 22, April 5, May 10.

¹⁵ See, for example, ads on the verso of the front cover for the following dates: June 3 and July 8, 1865; on the back cover: September 8, 1866.

¹⁶ See Fun, March 1, 1862. The best-preserved copies of Fun are undoubtedly found in the bound volumes. But a great deal is sacrificed for the student of the Victorian era using bound copies of the magazine, for the removal of the advertisements eliminates much valuable bibliographic data concerning the publication of books and pamphlets and the production of various plays.

¹⁷ Separate cases for binding loose numbers of Fun were sold at the price

half-yearly volume appeared in the same format and at the same price. This pattern of issuing bound volumes of Fun in March and September of each year continued until June, 1870, when the months for issuing the half-yearly volumes were changed. Readers were notified by the following statement:

NOTICE.--Many subscribers having complained of the inconvenience of the FUN volumes ending at irregular divisions of the year, it has been determined to bring the present volume to a close in June, so that in future they will be completed at Christmas and Midsummer. (May 14, 1870).¹⁸

The pagination of Fun ran continuously throughout each volume. From September, 1861, to June, 1874, a series of signatures, always printed on the first page of each number, were undoubtedly used to help put together bound volumes of the magazine. Then for a period of about five years no method of signing the individual numbers was used except the notation "Vol. ____." There was a consecutive serial number on the cover, but since the covers were removed for binding, this would not serve the purpose of a signature. On April 23, 1879, the number of the individual issue began appearing at the bottom of the first page of each copy of the magazine, and this may have served as a signature for binding.

Back copies of individual numbers and of bound volumes were available for purchase for several months after initial publication. Both individual numbers and bound volumes were also reprinted on occasion during the early years of Fun. Advertisements in the pages of the magazine during 1863 state:

The whole of the Back Numbers of FUN have been reprinted, and are constantly on sale.¹⁹

of "1s. 6d." In 1870, and following, "Reading Cases," were also advertised for "1s. 6d."

¹⁸ The last advertisement for half-yearly volumes of Fun appeared January 26, 1881. There is no record that the bound volumes were continued beyond this date.

¹⁹ See, for example, ads on the following dates, all appearing in 1863: February 14; March 21; September 5; September 19.

In 1864 advertisements appeared for the "Re-Issue" of the half-yearly volumes.²⁰ It is not clear whether these actually were reprints of previous volumes or merely remainders from former years. Probably the fact that there were reprints of these early numbers and volumes of Fun explains why it is often easiest today to locate copies of the magazine for the Eighteen Sixties.

Back numbers of the magazine printed in May, 1865, and following, could be obtained as late as October, 1868.²¹ No mention of price is made, but one advertisement read:

NOTICE. In future the charge for all back numbers of "Fun," after six months from date of publication, will be Twopence. (March 25, 1871).

A special feature of Fun during its early years of publication was so-called "Extra" numbers, "Supplementary" numbers, or "Special" numbers. Until March, 1866, it was customary to publish, as each volume came to a close, an "Extra" or "Supplementary" number containing the title, the preface, and the index of the finished volume. This sold for one penny. The title was a full-page drawing, usually showing Mister Fun in some typical pose, with the volume number prominently displayed. The preface was chaff and banter filled with puns. The index was far from satisfactory since it was often only loosely alphabetized within each letter division. With the appearance of Volume IX, in March, 1866, the title-page, preface, and index were included in the last number of each volume of the magazine and the "Extra" and "Supplementary" numbers containing these items were stopped.²²

²⁰ March 12, 1864. Earlier (January 16) they are listed for sale "Price 3s. each Vol., or 12s. the Set of Four Volumes," though subsequent ads (e.g. March 12 and April 23) list them at 4s. 6d. On September 10, Volumes I through VI "In Paper Boards, At 15s. The Set" were advertised.

²¹ See, for example, the following ads in 1868: March 21; August 15; September 12; October 17.

²² In the Eighteen Eighties and Nineties the t-p and index were issued gratis, to be had on application at the Fun office. See ads, January 2, 1889; January 1, 1890; January 13, 1892.

In its early years Fun also made a special feature of its Christmas numbers. Extra pages were added to the magazine, extra advertisements were printed on the recto and verso of the back cover, and the entire number was printed on "toned paper." The price of these "Christmas Extra Numbers" was twopence. One unusual fact about these early Christmas numbers was that, contrary to Fun's usual practice, a list of contributors was sometimes given in pre-publication advertisements.²³ However, these twopence Christmas numbers apparently did not prove popular, for after Christmas of 1866 they disappear, being replaced by one penny numbers in the regular run of Fun, devoted to Christmas and published on a date as near the twenty-fifth as possible.²⁴

In its first years of publication Fun also issued a special number called the Fun Almanack. The first almanac was for the year 1862 and appeared on December 19, 1861. The almanac became an annual feature, usually appearing in November or December, sometimes as early as October. The pagination of the Almanack was separate from the weekly numbers of Fun. Except for the first cover, drawn by William Brunton, the cover was similar to that of the magazine, with the addition of the word "Almanack," the year and the price. A calendar for the forthcoming year was always included, and comic drawings and cartoons crammed the pages. The jokes were no better nor worse than those in the parent magazine because they were drawn and written largely by the regular contributors to Fun. The price of the Fun Almanack for the years 1862 through 1864 was the same as that of the magazine, one penny. But with the Almanack for 1865 the

²³ See loose white paper insert, 5 9/16 x 4 2/16 inches, found in some copies of Fun for December 3, 1864, listing Mayne Reid as a contributor to the Christmas number for 1864, and the advertisement in the issue for December 9, 1865.

²⁴ So-called "Double Numbers" were also printed. These usually centered around one topic such as Valentine's Day, the boathrace, the derby, etc. and contained extra pages. The term "double" referred to the full-page cartoon, which was given a two page (or "double") spread.

price was raised to twopence, and it remained twopence throughout the Eighteen Nineties.²⁵

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In May, 1865, Charles M'Lean sold Fun to a man named Edward Wylam. There is no record of why M'Lean sold his magazine nor of what he received for it. Edward Wylam is an even more obscure figure than Charles M'Lean.²⁶ His line of business when he purchased Fun is not known, and not until after he had sold Fun in 1870 did advertisements for Spratt's dog food reveal that, in the early Seventies, he was probably interested in cat food, dog soap, horse biscuits and poultry meal.²⁷ Again, as in the case of Charles M'Lean, one wonders why a merchant of such commodities had an interest in a comic magazine and what effect such an owner would have on the contents?

Tom Hood, the son of the famous poet, followed Henry J. Byron as editor. The choice of Hood was logical, for he had been a prolific contributor to the magazine under Byron's editorship and had made himself the popular leader of the group of men known as the Fun gang. He had also started and edited a periodical called Saturday Night, which had been issued for a short time in 1862 from the Fun office and in which many of the Fun gang had published their writing. Under Hood's editorship Fun had its greatest success. It is apparent that he got on well with Edward Wylam, the owner of Fun, as is shown in his undated letter to Samuel Lover:

²⁵ The Almanacks for 1862-3-4 were bound in a magenta wrapper and offered for sale for 4d. on December 12, 1863.

²⁶ Scott, II, 256, calls Wylam "a north-country gentleman." The usual sources of English biography such as DNE and Boase give no record of Wylam.

²⁷ [George Dalziel] and [Edward Dalziel], The Brothers Dalziel, London, 1901, p. [272], is the authority for Wylam's interest in Spratt's Dog Biscuits. Wylam is supposed to have purchased the patent for the dog biscuits, though his name is never used in advertisements for Spratt's products in Fun. See July 7 and August 20, 1870; June 1 and August 31, 1872; January 25 and March 1, 1873.

By the way I am very lucky in having a gentleman & a very jolly fellow for a proprietor--we get on more like two brothers than anything & he is most spirited and unwearied in pushing the paper, which I am happy to say is still doing admirably--the Almanack & Christmas Number have been very successful.²⁸

Hood made some immediate changes in the magazine, the most noticeable being that of beginning a "new series" of Fun with the first number issued under his editorship. The "old series" under Henry J. Byron came to an end on May 13, 1865, with number 191. There is nothing in this last number of the "old series" to indicate that changes were to be made in the magazine on the forthcoming week. Number one of the "new series" of Fun appeared on May 20, 1865, with the following statement at the top of the cover:

NEW SERIES, UNDER ENTIRELY NEW MANAGEMENT, EDITED BY TOM HOOD.

This change from "old series" to "new series" caused some difficulty in the bound volume of Fun that appeared in September, 1865, as the following announcement shows:

The New Series having unavoidably commenced at a broken period, we are compelled, for the convenience, and at the special request of numerous regular subscribers, to incorporate with the first Seventeen Numbers of the New, Nine Numbers of the Old Series. But we can, at all events, promise our readers that this shall not occur again. (September 7, 1865).

A new group of signatures was begun with the title page of the bound volume issued in September, which read "Volume VIII New Series Volume I." After Hood became editor the words "New Series" or "Second Series" appeared for many years on the cover, on the title pages, and in the "Prefaces" of bound volumes.

The "new series" of Fun did not continue the serial numbers of the "old series," but began over again with number one. The cover was redrawn and though not signed, looks like the work of William Brunton, one of the main

²⁸ Tom Hood, undated and unpublished letter to Samuel Lover. Special Collections, U.C.L.A. Uncatalogued. Written between December, 1865, and July, 1868.

artists for Fun during this period. The cover for the "new series" followed in general outlines that originally drawn for the magazine.

The aims and purposes of Fun were restated by Tom Hood:

It is not our intention . . . to draw up, with the fanciful imagery of an auctioneer, a long list of great things to be done, an inventory of pledges which may not be redeemed. We refer our readers to our pages for a sample of what we can do and will do, merely stating here the principles by which we shall be guided.

Our first aim will be to secure "the greatest laughter of the greatest number." Our politics will be entirely new ones; we might almost venture to say Brand-new, except for the fact that we shall constitute ourselves "Whip" to all parties--when they deserve it. We shall avoid extreme Liberalism as well as the fervid Conservatism that has hitherto marked these pages, and shall only give our entire adhesion to the one great statesman of the day--FUN.

For the rest--Fact, Fiction, Fancy, and Folly, all commence with the same initial as Fun, and we hope by a judicious blending of them to produce an F-fervescence which our readers will appreciate. We shall also keep a critical eye on Art, Literature, and the Stage.

With these few words we take our place in the race for public favour, relying implicitly on proverbial British fairness to give us encouragement so long as we deserve it; and merely add that we intend our first number as a fair sample of what we hope to do. . . .
(May 20, 1865).

The purpose and policy of Fun was often reiterated by Hood while he was editor. In the preface to the first bound volume of the "new series" (September 7, 1865) Hood proclaimed that the task of Fun was to shoot Follies as they flew by with the two barrels of his gun named "wit" and "humor." The purpose of Fun in correcting vice was made clear by Hood in "All Fool's Day":

Aye!--and those, who take their FUN, thinking 'twill be merely jolly,
Who discover--rather done--that he bears a lash for folly!
Underneath the Jester's garb Wisdom masking his grave face is--
And Wit's arrow has a barb causes very queer grimaces!
(March 31, 1866).

The humor in Fun was to be clean humor, and Hood made a special appeal to his feminine readers in "A Rondeau":

Fair Reader of our comic page;
 Mid pun, and joke, and sarcasm crushing,
 There's nothing in it, we'll engage
 To set your pure, sweet face a-flushing.

There's kindly word for honest men,
 There's keen contempt for paltry duffers,
 Who take to throwing mud; but then
 Their skin it is--not ours--that suffers.

For laugh and chaff and decent jest,
 For wisdom mad, and folly sage,
 Here eyes may safely be addressed,
 Fair reader of our comic page.
 (July 2, 1870).

And he points out two topics that are not fit for Fun in "A Remonstrance":

There are certain subjects, which, FUN considers, are sacred from attack in the columns of comic journals; and, acting upon that conviction, he never jests about questions of faith--and he never strikes a woman! (July 9, 1870).²⁹

Fun featured a full-page cartoon which appeared in every issue. At least three times during the period when Hood was the editor, these cartoons proved so popular that the issue of Fun containing them was reprinted, or the cartoon itself was reprinted separately from the magazine.

The first cartoon to be reprinted, entitled "Buoyed With Hope" (September 2, 1865), was drawn by Paul Gray. It depicted a fairy pensively perched on a buoy in mid-ocean. A flag on the buoy bore the words "Atlantic Cable," and the buoy itself carried the inscription "Telegraph N^o 3." The cartoon had reference to the failure of the third attempt to lay a trans-Atlantic cable, which was to reach from Foilhanmerum, in the Isle of Valencia, on the south-west coast of Ireland, to Newfoundland. Since the English had a sincere desire to have direct communication with North America, the breaking of the cable in August, 1865, was a bitter disappointment. Their determination to turn failure into success was reflected in Paul Gray's cartoon. Due to its popularity, "Buoyed With Hope" was

²⁹ See also Hood's "Outward Bound Again" (March 12, 1870); and Henry Sampson's statements of purpose and aim in "Twenty-One" (January 2, 1875), and the last paragraph of the "Preface" to Volume XXV (June 27, 1877).

reprinted separately and offered for sale throughout September and October.

Paul Gray repeated the success of "Buoyed With Hope" when Henry John Temple, Lord Palmerston, died on October 18, 1865. Though he was a Tory, Fun (which sided with the Liberals) ran a full-page cartoon, an obituary poem, and editorial comment on his death in the issue for October 28, 1865. The cartoon, drawn by Gray, had a black border and showed Britannia standing in the ship of state. The caption read: "Gone From the Helm." Apparently this cartoon touched the hearts of Englishmen for on the following week it was stated that number 24 was reprinted, and that the cartoon could also be purchased separately:

"GONE FROM THE HELM,"

Printed on Toned Paper, Large Size. Price Twopence. (November 4, 1865).

Advertisements for this reprinted cartoon ran until mid-February, 1866.

Hood had found a good drawing card for Fun in Paul Gray's full-page cartoons.

On March 3, 1866, the following announcement was made:

NOTICE.--So many applications have been made for the separate reprinting of various cartoons, that the Proprietor of "Fun," in order to meet the demand, has determined, commencing with No. 44, to publish in addition to the usual issue at a Penny, a special impression of each number, at Twopence, carefully printed on superfine ash-gray toned paper.

Terms of Subscription:--Stamped, 13s.; Unstamped, 8s. 8d. per annum.³⁰

As late as October 3, 1868, Fun was still being published in both a penny and a two-penny edition. However, an advertisement on December 5, 1868, notes that after the sixteenth of the month Fun--presumably the regular one-penny edition--would "be printed on rich Toned Paper of better quality and increased weight." No mention of the twopence edition is made, and it was probably discontinued after December, 1868.

One other cartoon published under Hood's editorship drew enough attention

³⁰ See also March 10, 1866, verso of "Index."

to demand that the number of Fun in which it appeared be reprinted.³¹ It is, however, doubtful that the demand for this particular drawing was dictated by feelings of hope or sentiment on the part of Fun readers. The cartoon, drawn by Fred Barnard, was double page and printed vertical. It showed two "girls of the period"--complete with chignons and the Grecian Bend--gazing at the window of a corset shop. Above them in the clouds sat Venus with three graces behind her, all nude (October 30, 1869). By twentieth century standards Venus and the graces are innocuous, but in 1869 they were undoubtedly considered risqué. The cartoon, a satire on the tight corsets of the period, was entitled "'Oh, Stay!' or, Graces versus Laces."

An offspring of Fun was Tom Hood's Comic Annual, which should not be confused with Thomas Hood's earlier publication called The Comic Annual (1830-1842). Tom Hood's Comic Annual first appeared in November, 1868 (dated 1869) and sold for one shilling, twopence. Issued from the Fun office until the Eighteen Nineties, it was filled with contributions by many of the artists and authors who worked for Fun.³² An effort was also made to include work by men not connected with Fun, and the 1873 annual contained a story by Mark Twain called "How I Escaped Being Killed in a Duel."

After Hood became editor of Fun, he kept a record of his contributors' work by writing their names beside their contributions in the proprietor's file

³¹ See Fun, November 13, 1869.

³² [Dalziel], p. 274, states that "The second issue [of Hood's Comic Annual] more than covered the slight loss sustained on the first. While the third issue was in preparation we purchased from Hood the title, copyrights, and stock of all literary and artistic matter connected with it for the sum of £600." An advertisement in Fun (December 10, 1870) stated that Hood's Comic Annual was being reprinted and would be ready by the end of the week. This could indicate that either the annual for 1870 was very popular, or, that the number of copies in its initial printing was comparatively small. Hood also states in Fun (December 28, 1872) that the annual for 1873 "is out of print."

of the magazine.³³ The blank verso of the weekly cartoon was usually used for keeping an account of how much was due each contributor each week, although later, when the verso was filled with letter press, a separate slip bearing the weekly account was pasted in the proprietor's copy of the magazine. From these annotations it is possible to determine the method of payment to identify ninety percent of the contributors between 1865 and 1893, and to gain some idea of the profit from paid advertising found in the magazine.

A study of the relationship between letter-press and amount of pay recorded in the weekly accounts reveals that the basic rate of pay in Fun was £1.0.0 a column.³⁴ However, the pay for individual contributions is not itemized in the weekly accounts. A half column of copy was always worth 10s. and a quarter column 5s.³⁵ A column of letter press in Fun measures 240 millimeters (with occasional slight deviation). Since there are 240d. in a pound, an exact correlation exists between a fraction of a column and the fraction of a pound paid for contributions to Fun. The one exception to this scale of pay is the amount of 6d., which was the smallest amount ever paid for any contribution no matter how short.

Among the annotations found in the proprietor's copy of Fun are the words "measure pay" or simply "measure," the last term occurring most frequently during 1875 and 1876. These annotations are in the handwriting of Tom Hood or

³³ Fun, proprietor's copy for the years 1865-1893, with annotations identifying contributors, amounts paid, and amounts charged for advertising. Huntington Library 269665. All annotations quoted are from this file of the magazine.

³⁴ I am indebted to Charles E. Lauterbach, "Taking Gilbert's Measure," HLQ, XIX (February, 1956), 196-202, for several of the details concerning "measure pay" in the discussion that follows. It may be noted here that Punch sometimes paid a guinea a column (or one shilling more than Fun) to beginning writers, then raised its payment if the contributor proved successful. See M. H. Spielmann, History of "Punch", New York, 1895, p. 347.

³⁵ There were instances in which no payment was given, such as "outside" contributions, a printed apology by Henry Sampson, and pieces written by certain members of the Dalziel family.

Henry Sampson.³⁶ They refer to the way in which contributors were paid and mean literally that each contribution was measured and paid for at so much per millimeter.³⁷ Fun therefore bought its literary material as if it were from a bolt of cloth at a drygoods store at so much a meter.

Occasionally when a drawing was centered in a page of Fun, the columns of letter press on either side of it would be half, or even less, the width of a normal column. At such times the manner in which these narrow columns were to be measured was often indicated by annotations like the following:

This is charged as 1/2 measure H. S.³⁸ (March 20, 1875).

This is charged as Half Column H. S. (May 22, 1875).

1/2 measure (July 31, 1875).

Charge 1/2 measure (August 7, 1875).

Columns that were obviously more or less than one-half normal were sometimes annotated with other fractions.³⁹

No matter what his literary reputation, any author writing for Fun received measure pay. Samuel Lover and George Sala received a pound a column, as did a hundred obscure writers who also contributed to the magazine. Nor were there any raises or increases in pay.⁴⁰ Though the rate of pay remained constant, a

³⁶ A few examples may be given: July 31 and September 25, 1875; January 12 and February 9, 1876.

³⁷ A "measure pay" rule can easily be made by taking a strip of cardboard, marking off 240 millimeters on it and then marking figures in pence and shillings opposite the millimeter marks. Such a tool enables one to calculate quickly the amount paid for individual items and eliminates the necessity for subtracting pence and shillings from the total found opposite an author's name in the account.

³⁸ H. S.--Henry Sampson, third editor of Fun.

³⁹ "3/4 measure" (August 14, 1875); "3/5 measure" (August 28, 1875); "1/3 measure" (September 25, 1875).

⁴⁰ The editor received £4.10.0 as salary plus a pound a column for any copy he published in Fun. W. S. Gilbert once received a slight bonus of a few shillings just before he left Fun in 1871. Arthur Sketchley received a handsome bonus for material he sent back from America in 1867.

writer's check could be fattened or depleted by various means. The editor could be liberal in his measure of a piece of copy and add a few pence to the payment. The style of a writer could increase pay simply by the inclusion of long words, especially Latinate words. Ambrose Bierce's use of foreign words is a good example of this. The way in which a piece of poetry was set up in type also determined the amount paid for it, for a line written in dimeters could be set up as tetrameters,⁴¹ or a poem with long lines might be crowded with narrow spaces between words so that the lines would not run over. It is obvious, too, that the width of leads and size of type used could affect the "measure" of a piece.⁴²

Actually a Fun author could never know exactly how much he was going to receive until he saw his copy printed, though of course he could expect to find it in the usual seven point roman type. After copy was printed, it was measured and the amount due entered in the weekly account. Payment was on publication only as is made clear in a letter from Tom Hood to Samuel Lover:

I have your two last contributions standing in type for the next number, & won't fail to post you an early copy. After that I'll ask the proprietor [Edward Wylam] to send you a cheque for the very inadequate sum due to you.⁴³

Before Hood became editor in 1864, there is no evidence of how Fun rejected unsolicited manuscripts. But shortly after the "new series" began, Hood initiated a column called "Answers to Correspondents." Presumably contributors were informed through this column that their material was not wanted. Hundreds

⁴¹ Lauterbach, p. 201. Some comparative figures for men such as Hood, Leigh, Prowse, Scott, Gilbert, Bierce, Sala, and Sketchley are presented by G. E. Lauterbach, who has also determined that the rate of pay in Fun was about one cent a word.

⁴² Seven point roman type was usually used in Fun though fancy ornamental initials were common and occasionally decorative type was used. Footnotes were usually in six point roman.

⁴³ Hood, letter to Lover.

of initials--supposedly of rejected contributors--appeared in "Answers to Correspondents," and dozens of horrible puns made up from the names of contributors were also used. Today there is no way of telling whether this was a legitimate rejection column or Hood's idea of a joke although a notice that manuscripts should be accompanied by self-addressed, stamped envelopes was appended shortly after its inception.

A number of curious annotations in the proprietor's copy consist of one word, "outsider." This term appears more than 218 times between June, 1865 and September, 1869.⁴⁴ In the majority of cases this annotation accompanies brief contributions and there is no other identification.⁴⁵ It is also apparent from the accounts that these "outsiders" were never paid. Certainly an "outsider" was not a member of the loosely-knit Bohemian group known as the Fun gang, nor, it is also fairly safe to guess, were they members of the Savage Club. Probably an "outsider" was a Victorian free-lance writer or casual reader who thought up a snappy joke or facetious poem, scribbled it down, and submitted it to Fun in the hope of seeing his work in print.

A few of the "outsider" annotations were slightly longer than the single word:

Outsider unknown (June 17, 1865).

Outsider (I don't know whether he will expect t[?])
(August 11, 1866).

Outsider I think but am not sure (November 17, 1866).

In several other instances Hood was unsure about the author or artist of

⁴⁴ Later scattered examples appear April 26, 1873; March 13 and May 8, 1878. See also the Fun Almanack for 1866 and 1867.

⁴⁵ The first "outsider" annotation (June 10, 1865) has the name "Daly" beside it and in the account "(Outsider qy unpaid)." He is credited with "2.6." Such annotations never occur again in connection with the identification "outsider."

certain contributions he used, as is indicated by a simple question mark⁴⁶ or the words "unknown,"⁴⁷ and "uncertain."⁴⁸ Other annotations of this sort read "I forget" (January 26, 1867) and "I forget the name" (September 26, 1868).

Some other annotations dealing with payment read as follows:

a friend of Byron's--not to be paid for (October 28, 1865).

I don't remember whether these are paid for. (November 10, 1866).

Not paid for I think (November 17, 1866).

paid think (October 12, 1867).

Leigh's friend (April 18, 1868).

Miss Matthyssen -- -- . 10. -- need not be counted, she'll never apply for it. (October 16, 1869).

friend of CWilliams (August 13, 1870).⁴⁹

An amazing fact about the proprietor's copy of Fun is the care with which it was marked. The lacunae are few in these identifications, and the unusual annotations listed above are comparatively rare. They do provide an occasional glimpse into the methods of the editorial office concerning a piece contributed by an "outsider," a piece written or drawn by a friend of a friend, unpaid-for contributions, and copy or art work of uncertain origin.

No figures concerning the circulation of Fun have been preserved. Tom Hood took great delight in bragging or punning about the circulation in the prefaces to the half-yearly volumes, but he never quoted specific figures.⁵⁰ For example:

His modest meal over, FUN felt decidedly better. The delicious glow of an increased circulation, the pleasant

⁴⁶ October 22, 1870; October 19 and 26, 1872; April 4, May 23 and November 21, 1877.

⁴⁷ November 26, 1870; January 7 and 21, 1871; April 26, 1873.

⁴⁸ August 31, 1867; February 15, March 28, and October 3, 1868; November 12, 1870.

⁴⁹ Note also the identifications "Ex-Canadian" (March 27 and April 27, 1872) and "Diner-out" (April 27, 1872).

⁵⁰ See also the facetious boast of 65,000,000,000 (February 8, 1862).

consciousness of the new blood flowing in his veins filled him with an agreeable idleness. (September 7, 1865).

. . .the fact being its sail was so great there wasn't a single sheet left. . . .

"Farewell!" said FUN, and then turning to his crew he cried, "Up with the sail."

"It's over half a million already," was the reply. (July 2, 1870).

Various notices, however, which may be presumed to be serious also call attention to an increasing circulation:

To Advertisers--Our largely increasing circulation compelling us to go to press earlier, no advertisements can be received after the Thursday previous to publishing day (November 11, 1865).

NOTICE.--In accordance with the promise made (at the commencement of the New Series) by the Proprietor of "Fun," to give its readers all the advantages accruing from its increasing circulation, AN ADDITIONAL NUMBER OF ILLUSTRATIONS, Commencing with the next Number, will be given every week in future. (June 9, 1866).

NOTICE.--With the publication of the 3rd Vol. of FUN (New Series), a promise made at the commencement of the Series, that its readers should receive every advantage from its enlarged circulation, was realised, and an increased number of illustrations was given (December 5, 1868).

It is only by inference that any approximation can be made as to the number of copies of the magazine that were printed and circulated each week. The Illustrated London News (November 28, 1874) claimed that Tom Hood succeeded in making it a "rival" of Punch. In 1849 and during the following years "'Punch . . . became an established favourite with the public, and the weekly circulation averaged over 30,000."⁵¹ By about 1854 Punch's circulation had risen to 40,000 copies per week.⁵² To be a formidable rival, Fun must have had a circulation approaching that of the older magazine.⁵³

⁵¹ Spielmann, p. 49.

⁵² Richard D. Altick, English Common Reader, Chicago, 1957, p. 394.

⁵³ From 1861 to early in 1868, Fun ran notices that it could be purchased in Paris from various agents: in 1862, "Prof. Albites, 4, Rue St. Lazare"; in 1866 and 1867, "Tous les Mercredis Chez Messrs. W. S. Kirkland et Cie, Rue de

Some evidence of the popularity of Fun is shown by the use of the title of the magazine for a few commercial products. Fun offered "A handsome FUN tablet, framed, and glazed. . . ." for the "Proprietors of Hotels, &c." (September 1, 1866). Presumably this was an ornamental advertisement such as many soft drink and cigarette firms offer to restaurants and drug stores today. A "FUN Galop," written by Luigi Curti, was advertised for sale at all music sellers and at the Fun office. It was also stated that this piece of music was "nightly encored at the Argyll Rooms." (December 26, 1868).

Perhaps one of the most interesting commodities was the Fun cigar which was advertised in Fun on June 26, 1869, and in succeeding numbers:

FUN CIGARS, Sole Manufacturer of the above Brand, M.
De Haas, 222, Whitechapel-road, London, E.

There were also FUN Quadrilles which sold for three shillings. They were written by F. Lanceloit and dedicated to Mrs. Tom Hood (October 23, 1869). Such commercial items as sheet music and cigars indicate that Fun was well-enough known to the public to make it worthwhile for enterprising commercial firms to associate the name of the magazine with their products.

iv

In 1870 the Dalziel brothers purchased Fun from Edward Wylam for £6,000.⁵⁴ The Dalziel brothers, George, Edward and Thomas, had migrated to London in the Eighteen Forties to start an engraving business. They were careful workmen and soon had an excellent reputation. Perhaps the most famous book for which they engraved drawings was Alice in Wonderland (1865). The Dalziels had been doing the engraving of all the drawings in Fun since May, 1865.⁵⁵ When they purchased Richelieu, No. 27"; in 1868, "N. Bellinger, Rue de Rivoli, No. 212" and Messrs. Willing and Co., 25, Rue de la Michodière. In mid-August, 1862, the words "Registered for Transmission Abroad" were added to the cover, but on September 27, 1870, it was stated that this registration had been discontinued and Fun could be sent to any part of the world by halfpenny post.

⁵⁴ [Dalziel], p. [272]. No specific date is given for this transaction.

⁵⁵ Ibid.

the magazine from Wylam, Tom Hood remained as the editor, and nothing in the pages of the magazine indicates that a change of proprietors took place. The Dalziels owned Fun for over twenty years, a longer continuous period of ownership than that of any other proprietor. Through the advertisements placed in the pages of Fun, the Dalziels turned the magazine into a profitable source of income. The magazine also provided a trying-out place for many of the fledgling artists in the school they established to train promising pupils in the methods of drawing and engraving. It is noticeable that after 1878 the emphasis in Fun shifts more and more from the literary to the artistic.

When Tom Hood died in November, 1874, his good friend Henry Sampson was appointed as the third editor of Fun. Hood's name was dropped from the cover on December 5, 1874, and the name of no other editor appeared on the cover after this. Since Henry Byron, the first editor of Fun, had not put his name on the cover, Hood has the distinction of being the only editor ever mentioned on the cover of the magazine.

Sampson's editorship lasted only until February, 1878. He lacked the animation of Tom Hood, and his years as editor of Fun are distinguished chiefly by offending W. S. Gilbert and by involving Fun in two unpleasant quarrels, one of which led to a lawsuit for libel. The quality of the writing in Fun definitely deteriorated under Sampson's editorship.

When Sampson left in 1878, the Dalziel brothers decided to take the editing of Fun into their own hands.⁵⁶ After 1878 contributions by the Dalziel family became increasingly frequent. With only a few exceptions, these were not paid for, thereby eliminating the weekly £4.10.0 paid to an editor.

Since the Dalziels were interested in making mone from their humor

⁵⁶ OBEL, III, 820, lists Charles Dalziel, the fourth son of George Dalziel, as the editor of Fun after Sampson left in 1878. Charles Dalziel would have been just 21 years old in 1878. There is no mention made of his editorship in The Brothers Dalziel, nor is there any evidence in the accounts in the proprietor's copy of Fun that Charles Dalziel was considered editor. Fun actually was a "family affair" with the Dalziels after 1878.

magazine, they were careful not to publish anything that could be considered offensive or libelous. There is no evidence that they ever had to publish printed apologies or were troubled with lawsuits after 1878, and offensive satire and literary quarrels seem to have disappeared from the pages of Fun with the passing of Tom Hood and the removal of Henry Sampson.

During the twenty-odd years that the Dalziels owned and edited Fun, only a few major changes were made in the magazine. One of these was the removal of the Fun office from its location at 80 Fleet Street, E. C. (where it had been since the magazine's inception in 1861) to 153 Fleet Street, E. C. Fun was issued from the new address from December 27, 1876,⁵⁷ until well into the Eighteen Nineties.

Another change, one that brought Fun under the absolute control of the Dalziels, concerned the printer of the magazine. The chief printer of Fun until February 2, 1881, was a firm called Judd & Glass (later Judd & Co.). But in the issue for February 9 the printer is announced as the Dalziel Brothers and the magazine as printed "at their Camden Press." The Dalziels had set up the Camden Press in 1857 and probably could have undertaken the printing of Fun by their own concern many years before they actually did.⁵⁸ After February, 1881, Fun was not only owned, edited, engraved, and partly written and drawn by the Dalziel family, but was also printed by them.

A noticeable innovation by the Dalziels was placing the poem that sometimes accompanied the weekly cartoon on the verso of the cartoon itself. The verso of the full-page cartoon had always been left blank because the cartoon was meant to be cut out of the magazine by readers and framed or tacked to the wall. With the initiation of printing a poem on the verso of the cartoon, a special rate of

⁵⁷ The number for the next week, January 3, 1877, was mistakenly addressed 80 Fleet Street, which was corrected to 153 Fleet Street on the subsequent week, January 10, 1877.

⁵⁸ [Dalziel], p. 352.

fifteen shillings was paid for this verse, rather than the usual measure pay.⁵⁹ The first poem printed on the back of a cartoon, "Arm-In-Arm," was equal to only 6s. 6d. by measure pay, but received 15s.

Letter press began to encroach on the verso of the cartoon. Double page cartoons (i.e., one cartoon taking up two full pages in a horizontal or vertical position, and always printed on the center conjugate leaves of the magazine) began to have an extra poem printed on the second blank leaf. The second poem was paid for on the regular basis of measure pay while the cartoon-verse received the special rate. On January 7, 1885, the verso of the full-page cartoon was filled with regular letter press and drawings and given a page number. No blank pages ever appeared in Fun after this date.

In 1890 and 1891 the Dalziels revived the custom of issuing special Christmas numbers of Fun. They called the special number Fun's "Merry Christmas," price one penny. "Merry Christmas" was exactly one-half the size of the parent magazine, but contained twice as many pages, twenty-four (including front and back covers). The front cover, newly drawn for each issue, did not imitate that of the regular magazine. The advertisements were like those found in Fun. The contents of Fun's "Merry Christmas" were similar to those of the regular numbers of the magazine and were done by the regular writers and artists for Fun. Though the drawings were on a smaller scale, the type remained seven point roman. Apparently only two numbers of this special small-sized Christmas annual were published before it was discontinued.⁶⁰

v

The first cover design for Fun was drawn by Michael G. Brennan. Since the

⁵⁹ Annotation, February 1, 1882: "15/- Special price, Weekly."

⁶⁰ Advertisements for Fun's "Merry Christmas" appear only in numbers of Fun during December of 1890 and 1891. The undated Fun's "Merry Christmas" is presumably that for the year 1890, since the other bears the date 1891 on the cover.

magazine "was outwardly to look as like Punch as legally possible,"⁶¹ Brennan grouped masses of small figures around the borders in grotesque and comic poses, definitely imitating the style and design of the well-known Punch cover drawn by Richard Doyle. However, in contrast to the loosely shaped border on the cover of Punch, Brennan used panels formed by intertwining rustic boughs about which the tiny figures swarmed.⁶² These figures represented various phases of contemporary life such as art, female vanity, the dance, the army and many others. At top center sat a fat man, holding his sides with laughter. At bottom center sat a crowned ass. Centered within the border was a large balloon, filled with laughing gas, bearing the word FUN in large ornamental letters. Attached below the balloon was an inverted mask which served as a gondola or basket for two naked cherubs hanging to the ropes. Below the mask-gondola was St. Paul's Cathedral. The cover of the first number also carried four small advertisements.

With one exception (May 3, 1862) this cover appeared every week with no major changes until 1865 when Tom Hood became editor. At this time the cover was entirely redrawn, though in general outline it followed the original design. Four lines of advertising appeared at the bottom, just above the serial number and the date line.

As time went on the cover of Fun came to resemble that of Punch less and less. Major changes were almost invariably dictated by the encroachment of advertising. These changes began in a small way with number three of the "new series" (June 3, 1865). Lines of large type at the top, which had proclaimed the "new series" edited by Tom Hood, disappeared and were replaced by an advertisement for Dr. Ridge's Patent Food. The next number (June 10) added vertical lines of type on the right and left borders, advertising Nutrixhaer Hair Wash, and henceforth various ads continued to fill these spaces regularly. With the

⁶¹ Burnand, I, 405.

⁶² The word Punch on the cover of that magazine was formed by rustic boughs.

issue for March 3, 1866, diagonal lines were placed in the four corners outside the rustic border, giving the cover somewhat the appearance of a framed picture. At the same time the width of the vertical margin, containing advertisements, was increased from one quarter inch to one half inch. Slowly the advertisements were pushing and squeezing the cover design inward.

On October 27, 1866, the cover was entirely redrawn for a third time. The general themes represented by the small figures in the border were kept, but every other feature that could be pared away was eliminated. The Fun balloon was surrounded by one large advertisement for Arthur Sketchley's Brown Papers. This space around the balloon, which had always been blank, was thereafter used for single large ads until December 8, when it was divided in half and an advertisement for Bunter's Nervine filled the top half, the lower half left blank. This blank space was quickly utilized for advertising in the next issue, December 15. On February 9, 1867, three advertisements appeared in this space, and on April 13, five separate ads surrounded the balloon. Meanwhile more small advertisements had been crowding the outside border, until on May 11, 1867, a total of nine separate ads appeared on the cover, which now actually contained more advertising letterpress than comic cover design.

As more and more ads appeared on the cover, they were usually printed in extremely black type or had black backgrounds to attract attention. On March 25, 1871, the nose of the mask-gondola was chopped short to make room for an enlarged advertisement for Nicholson's New Silks. Eleven individual advertisements appeared on the cover for this issue. The proboscis of the mask continued to be trimmed shorter and shorter until it disappeared entirely from the cover.

By the middle of 1872 the balloon in the center of the cover showed evidence of being worn. The borders were in slightly better condition, but on November 9, 1872, an entirely new border was drawn. Then on March 8, 1873, a completely new balloon appeared. The mask-gondola and cherubs were replaced by

a basket of more conventional shape, containing Mister Fun, smoking and holding the handle of a large tankard. A cat with a ruff around its neck sat beside Mister Fun's knees in the basket. The borders and the central balloon were now blacker, but were still hard to separate from the mass of advertisements that also appeared on the cover.

By 1878 the Fun balloon was becoming badly worn again, and on September 11 a new drawing of the balloon appeared on the cover. For the most part the new balloon and gondola remained unchanged. The word FUN was placed on a black band across the balloon, so that it stood out. From this date until the Eighteen Nineties the cover design remained essentially unchanged week after week, always featuring between nine and eleven advertisements surrounding the balloon and comic borders.

Until March 21, 1868, there were never advertisements on the last page of an ordinary number of Fun, although whenever Fun issued a "Special" number with extra pages, both the recto and verso of the back cover were devoted to advertising. However, on that date an ad for Fun itself appeared at the bottom of the last page. The way was now open for placing ads in this position in regular numbers, and on April 4, 1868, an advertisement for Kingsford's Oswego Prepared Corn appeared there. It was customary after this to use the strip at the bottom of the last page for advertising, or if no large advertisements were forthcoming, the strip was divided into three small panels for three small advertisements.

The income made from all this advertising supported Fun. The records of the magazine's profits are incomplete, but enough data does exist in the proprietor's copy to show that they reached several thousand pounds a year. Until July, 1871, there are few actual records of advertising in the annotated copy of Fun.⁶³ However, the records of amounts paid out to contributors and amounts

⁶³ Incomplete records of charges for advertising appear in the issues for May 27 and June 3, 1865.

received from advertising appear separately in two different copies of the magazine for May 27, 1865. This would indicate that two separate accounts, kept in two copies of the magazine, existed during the early years of publication.

From July, 1871, until March 30, 1881, the total amount received for advertising in each issue was included with the amounts paid out to contributors on the verso of the weekly cartoon. It would appear that even though the two sets of accounts were still kept during this period, the amount totaled from the advertising copy was transferred to the copy identifying contributors. Then on April 6, 1881, and in each succeeding issue, the charge for each individual ad was marked in red ink on the ad itself in the same copy which identified contributors. The total received for ads was also included in the accounts on the verso of the cartoon as had been customary since July, 1871. This practice of marking both the advertisements and the contributions in the same copy of Fun in the proprietor's file continued until August, 1893.⁶⁴

From these advertising accounts some interesting statistical data concerning the profit received from ads and amounts paid for contributions emerges (see Table of Accounts, p. 31).⁶⁵ Between 1872 and 1892 the advertising in Fun produced a total revenue of £68,929, an average of £3,282 a year. The existing records for the years 1871 and 1893 are incomplete. If, however, the known

⁶⁴ The proprietor's file of the Fun Almanack lacks marked advertisements until 1875 when two Almanacks for the same date are found--one containing the advertising account, the other the contributors. After 1875 the Almanacks in the proprietor's file, with the exception of the years 1876, 1878, and 1881, contain both marked advertisements and amounts due contributors.

⁶⁵ The figures in the table refer only to the amount paid out for artistic and literary contributions and do not include the weekly editorial salary of £4.10.0, nor various amounts paid for printing, and to distributors and wholesalers. There are no records of printing costs. The figures in the accounts referring to various amounts paid to agents and special discounts are not perfectly clear, and no attempt has been made to record them in this study. Therefore, the profits for each year are actually several pounds less than would appear from a comparison of the figures in the table.

TABLE OF ACCOUNTS: Fun (1872-1892)

- A. The amounts disbursed for literary contributions.
 B. The amounts disbursed for artistic contributions.
 C. The amounts received for advertising.

Date	A. Literary			B. Artistic			C. Advertising		
Year	£.	s.	d.	£.	s.	d.	£.	s.	d.
1872	505	18	12	854	10	0	2936	3	1
1873	510	2	0	860	9	6	2784	7	4
1874	512	9	2	817	19	2	2538	8	0
1875	525	3	6	912	2	6	2739	4	10
1876	534	2	3	960	15	0	2763	13	7
1877	507	11	0	1005	2	8	2704	1	3
1878	656	10	6	1057	9	0	2816	3	3
1879	450	1	0	1097	19	0	2890	10	0
1880	439	10	0	1098	15	0	3020	5	6
1881	418	6	0	1174	7	6	3129	11	7
1882	439	13	0	1255	19	0	3341	4	6
1883	452	10	0	1321	0	6	3700	0	10
1884	517	12	0	1258	3	0	3902	18	0
1885	497	19	6	1316	13	10	3767	5	3
1886	379	8	6	1237	10	8	4128	3	3
1887	352	13	6	1223	5	0	3861	2	6
1888	362	16	3	1250	5	10	3874	8	8
1889	358	13	3	1279	0	4	3789	2	10
1890	345	4	5	1374	6	0	3587	11	10
1891	307	12	6	1356	5	4	3324	7	10
1892	301	16	6	1350	3	8	3330	17	3
Total	9,375	13	10	24,062	2	6	68,929	11	2

amounts received for advertising during these two years are added to the amount received between 1872 and 1892, the total brought in by advertising between July, 1871, and August, 1893, rises to over £72,027.

The increase in receipts fluctuated between 1872 and 1880. Then the revenue rose to a peak of £4,128 in 1886. If the accounts for 1874, the low year of advertising revenue, are studied and compared with those of the high year, 1886, it becomes plain how the Dalziels increased their profit. In 1874 Fun published only six double or special numbers containing fourteen pages. Whenever Fun published a number with extra pages, the recto and verso of the back cover were devoted entirely to advertisements. In 1886, when Fun published twenty-seven numbers with extra pages, the revenue from advertising increased appreciably. After 1886 the profits on advertising steadily decreased perhaps foreshadowing the Dalziels' severance from the journal in 1893. However, the receipts for the last full year of advertising under the Dalziels, 1892, netted over £3,330.

Further comparison of the figures in the table reveals that more than twice as much money was paid for artistic contributions as for literary contributions between 1872 and 1892 and that more than twice the total amount paid for all contributions was gained from advertising during the same period.

The Dalziels were primarily engravers and Fun was not their main line of business. But there can be no doubt that under their ownership the magazine paid a handsome profit.⁶⁶ However, in 1893 the original Dalziel brothers "broke up" their establishment, and Fun was passed on to a new proprietor.⁶⁷ Presumably the last number issued under the supervision of the Dalziels was that for August 9, 1893.

⁶⁶ No financial records are available after August 9, 1893.

⁶⁷ [Dalziel], pp. 293; 343.

A curious thing then happened to Fun: it suddenly fell into complete obscurity. There is absolutely no record of to whom the magazine was sold, nor is there any evidence as to who the editor was. Copies of Fun after 1893 are practically impossible to locate, and no one writing about Fun has ever recorded any information concerning the magazine between 1893 and 1901.⁶⁸

In January, 1901, Fun passed into the hands of George Newnes,⁶⁹ who published and may have helped edit the magazine until June, 1901. George Newnes, a famous magazine and newspaper publisher, founded such periodicals as Tit-Bits in 1881, the Review of Reviews, with William Thomas Stead, in 1890, the Strand Magazine in 1890, and Country Life in 1897. Newnes was given a baronetcy in 1895 for his work as "a pioneer of clean popular literature." Fun under Newnes lasted only six months. Apparently there was some trouble about the payment of certain contributors during this brief interlude, for among the unpaid was a young man of twenty, named Pelham Grenville Wodehouse.⁷⁰

In July, 1901, Fun was sold to Charles Shurey, one of the founders of a magazine called Sketchy Bits which had been started in April, 1895. "Sketchy Bits," says one authority, "was a strange mixture of good and bad drawings, old

68 Neither the British Museum nor the Cambridge University Library, who have broken runs of Fun after 1893 (the B.M. supposedly has a file up to 1901; C.U.L., up to 1900) have forwarded such information to the author. There are no complete runs of Fun in the libraries of the United States (see Union List of Serials, Vol. I). Walter Graham's English Literary Periodicals has no records of this sort (p. 366). James Thorpe, English Illustration: The Nineties, bypasses the years 1893-1901 in his discussion of Fun (pp. 93-97). Mr. F. C. Lavers, Manager of the Press Services Department of the publishing firm of George Newnes Ltd. & O. Arthur Pearson Ltd., has not been able to tell from whom Fun was purchased by George Newnes in 1901. The present writer frankly admits that he has no idea of the cause of this total eclipse of Fun after 1893.

69 James Thorpe, English Illustration: The Nineties, London, 1935, p. 97; letter from Mr. F. C. Lavers, Manager, Press Services Department, George Newnes Ltd. & O. Arthur Pearson Ltd., to the author, March 6, 1958.

70 Letter from Mr. Barrie Pitt to the author, August 30, 1957; letter from Mr. P. G. Wodehouse to the author, November 22, 1957.

woodcuts, and photographs of actors and actresses.⁷¹ Fun was absorbed by Sketchy Bits and the publishing history of the humor magazine comes to an end in June, 1901.⁷²

71 Thorpe, pp. 97; 121-122.

72 Sketchy Bits, incidentally, did not have a long existence. It ended May 9, 1910.

CHAPTER II

Henry Byron and the Fun Gang

1

The history of Fun is essentially the story of the men who wrote and drew for it. Members of the Fun gang best remembered today are W. S. Gilbert and Ambrose Bierce. There were, of course, other contributors whose names are part of the fabric of literary history but who are now remembered only by the specialist in Victorian literature. These men include Tom Hood, Arthur Sketchley,¹ Henry J. Byron, Francis Cowley Burnand, Edward Laman Blanchard, Thomas W. Robertson, William Jeffray Prowse, Henry S. Leigh, and Clement W. Scott.

Henry James Byron (1834-1884), already a successful writer of plays and burlesques, accepted the editorship of Fun in 1861.² He probably wrote the "Introduction" (September 21, 1861) that set the editorial policy of Fun. It was Byron who gathered together such early contributors as Tom Robertson, Tom Hood, W. S. Gilbert, Henry S. Leigh, Francis Burnand, William Brunton, and Matt Morgan. His special friend in this group was Tom Robertson, whom Byron helped more than once in placing dramas on the stage.

Undoubtedly Byron wrote a great deal of material for Fun between September, 1861, and May, 1865, but little of it can be identified at present. Byron was known for his love of puns--his plays are riddled with them--and it may be assumed that he was responsible for much of the punning during the early years of Fun. He probably wrote the editorial column "Town Talk," always signed "By the Luncher at the Pubs," and, as editor, he may have written the "Preface" to each half-yearly volume of Fun until 1865. Because of his interest in theatrical matters, Byron may also have written part or all of the column variously titled

¹ Gilbert, Bierce, Hood and Sketchley receive attention in separate chapters dealing with their particular contributions to Fun.

² For a list of Byron's plays see Allardyce Nicoll, History of Late Nineteenth Century Drama, Cambridge, 1946, II, 295-299.

"Pan at the Play" and "At the Play." Aside from these tentative identifications it is useless to attempt to be specific about Byron's authorship of any piece in Fun (with one exception) published during his editorship. This lack of information is unfortunate because it would be interesting to compare the quantity of his contributions to the magazine with that of other editors such as Tom Hood and Henry Sampson.

The first contribution that can be identified as belonging to Byron is a poem entitled "To Lucy" in the Christmas number of Fun for 1864. This poem, along with all other contributions to this special issue, bore a by-line.

The rest of Byron's identifiable contributions to Fun reflect his great interest in drama. In the first number of the "new series," edited by Hood, appeared a parody drama by Byron entitled "The Mesopotamian Milkmaid; or, Lawks a Dairy Me!" (June 20, 1865). This and a subsequent parody drama, "Epsom Ups and Downs; or The Magnificent Woman and the Mysterious Minstrel" (June 3, 1865), bore the general heading of "Sensation Dramas for the Back Drawing-Room." Byron used several puns in these parodies, and, with extravagant situation and impossible dialogue, ridiculed the absurdities of sensation drama.

After contributing nothing to Fun for six months, Byron appeared with a parody, "Pantomime on Genteel Principles" (December 30, 1865), which was aimed at the pantomime that omitted all rough play and rough language. A poem lamenting the passing of primitive nineteenth-century drama followed next in "The Palmy Days":

The drama is degenerate, young sir, don't talk to me!
 I won't be talked to, when I see the things I daily see;
 I shrug and sigh, and groan, ah, why are fled those noble plays,
 We used to see with such delight in bygone "palmy days?"

* * * * *

I miss that model of a youth beneath whose waistcoat beat
 A heart, et cetera--that youth, alas, I never meet;
 Also the parent who would tears most sympathetic raise,
 The "heavy father's" gone, alas!--gone with those "palmy days."

Where is that choleric old man who raved and stamped and swore,
 "Dammy you dog! Egad! my lass!" that venerable bore;
 Where is his "ward" who used to call him "guardy,"--my amaze
 Is great to find she too has fled with those grand "palmy days."

Where's the young dog who used to flog the watch? and tell me where--
 Where is his valet smart and trim, free, fast, and debonair,
 Who used to know so much about his master's means and ways,
 Cheating the bailiffs--where's he gone? Oh, with the "palmy days."

Where's Charles, his friend, who used to lend a grace to every scene,
 With coat sky blue, and hat so new, and boots too, neat and clean?
 Where is the rustic with his grin and stock provincial phrase,
 His "whoam" and "beacon," "yeall," and "wuts" in those dear "palmy
 (January 6, 1866). days?"

"Awful Effect of an Overdose of Pantomime" (January 13, 1866), containing a variety of fantastic settings and heroes, gave a brief conglomerate parody of Christmas pantomimes. Again Byron failed to contribute to Fun for six months. Then he appeared with a comic prose article, apparently his last contribution, on the decline of the drama, entitled "Theatrical Literature and the Regulation Committee" (June 16, 1866).³

It may be assumed that Byron left Fun because he could make more money elsewhere, for by 1866, he was noted as a playwright and undoubtedly was receiving a tidy income from that source.⁴ His greatest success, Our Boys (1875), had a run of four straight years and a performance of 1,200 nights, which was an unprecedented record for a Victorian play.

ii

A member of the early Fun gang, who left the group after only a brief association, was Francis Cowley Burnand (1836-1917). In later life Burnand

³ Byron began a second comic paper, Comic News, in July, 1863. This venture was not a success and died in March, 1864. The account of Byron's relationship to Fun, found in [George Dalziel] and [Edward Dalziel], Brothers Dalziel, London, 1901, pp. 292-293, is completely distorted and inaccurate. Byron did not do "much good work for Fun under Hood" and he did not retire "from the staff on commencing. . .the Comic News."

⁴ Commenting on Byron's death in "Dramatic Gossip," The Athenaeum, April 19, 1884, p. 514, said: "The list of his plays is portentous. Very few of them, moreover, were failures from the pecuniary standpoint."

himself was never certain when he began contributing to Fun,⁵ but it must have been between the last months of 1861 and the early months of 1862. Henry Byron encouraged Burnand and took an interest in all the work he submitted to Fun.⁶

The only group of contributions in Fun which can be definitely assigned to Burnand is a series of thirty sketches entitled "Letters from Nigh Latitudes" (March 8, 1862, to January 10, 1863).⁷ Much of the humor of the letters, written mainly by a lady named Mary Anne Hodgkinson to a friend, was based on malapropisms used by Mary Anne to describe situations in which she found herself.

Burnand left Fun early in 1863. He conceived the idea of writing a parody on current sensation stories which would include parody illustrations. He wrote part of his parody, then presented it, for some undiscernible reason, not to the editor but to the proprietor of Fun, Charles M'Lean. The mirror-maker was not interested in Burnand's parody and refused it. Shocked by the rejection, Burnand at once severed his connection with Fun. After reading his manuscript to a friend, Burnand must have realized how poor it was, for he burned it and completely rewrote his parody, which was accepted by Mark Lemon for Punch.⁸ It is sometimes stated that Fun alienated Burnand by rejecting his parody, "Mokeanna," but the piece that was rejected by Fun and the "Mokeanna" that was accepted by Punch were two different ones, or at least an original piece revised and entirely rewritten.

After Burnand had been accepted by Punch, he continued to contribute to it, and in August, 1880, he became the editor and continued in this capacity until 1906. He also built a reputation for himself as a dramatist. It is ironic that

⁵ Francis O. Burnand, Records and Reminiscences, London, 1904, I, 406.

⁶ Ibid., 406; 408.

⁷ M. H. Spielmann, "The Rivals of Punch," National Review, XXV (July, 1895), 661.

⁸ Burnand, I, 410-420; M. H. Spielmann, History of "Punch", New York, 1895, p. 364. The first installment, entitled "Mokeanna," appeared in Punch on February 21, 1863.

one of the earliest members of the Fun gang--Frank Burnand--could eventually attain the editorship of Fun's rival.

iii

Another early contributor to Fun was Edward Litt Laman Blanchard (1820-1889).⁹ A well-known Bohemian and a prolific writer of pantomimes,¹⁰ Blanchard was also a drama critic for various newspapers, notably the Sunday Times and the Daily Telegraph. Only a handful of his contributions to Fun can be identified. During Byron's editorship, Blanchard was responsible for the "Almanack and Diary" and for "Astrological Notices"--which appeared with various humorous titles such as "Astronomical Notices," "Meteorillogical Notices" that accompanied the "Almanack and Diary."¹¹ The "Almanack and Diary" consisted of an actual calendar for each week marking special events, especially the publication date of Fun itself. Brief puns and quips were added after the days in this calendar. "Astrological Notices" contained much chaff and nonsense on garden lore. In the Fun Christmas number for 1864, Blanchard had a poem entitled "Pantomimia," an appropriate subject since pantomimes were his specialty.

His contributions to Fun were infrequent under Hood. The best of these was "Autumn Fruits":

Not always with the Jester's cap and bells,
Not always with the quibble on the tongue,
The laughing lip a cheerful story tells:--
A People's Paean should be gravely sung.

As deepened ruts in elm-embowered lane--
The broad-carved traces of the wagon-wheel--
Show where have passed huge loads of garnered grain,
So human hearts some kindred impress feel.

⁹ Blanchard's third name is often spelled with an "e" (Laman). J[oseph] K[night], DNB, XXII (Supplement), 216, points out that it is spelled with an "a" (Laman) on his gravestone.

¹⁰ For a list of Blanchard's dramas see Allardyce Nicoll, History of Early Nineteenth Century Drama, Cambridge, 1930, II, 258-259 and History of Late Nineteenth Century Drama, Cambridge, 1946, II, 262-265.

¹¹ Spielmann, "Rivals," p. 661. Both series ran from October 19, 1861, to September 12, 1863.

The breeze-blown sails that turn about the mill,
 Make merry music in the autumn air;
 Whilst cheapened loaves the labourer's table fill,
 Where chubby cheeks with brightened eyes repair.

That radiant face which to the threshold comes,
 Those bulky meal sacks round about the floor,
 Show sunny blessings entering lightened homes,
 Scaring the wolf of famine from the door.

Peace, Plenty, and Prosperity--these come
 From Him whose sunbeams did the bounty raise,
 And for these gatherings of our Harvest Home,
 A nation's voice sends forth a Hymn of Praise.
 (August 5, 1865).¹²

That his importance to the magazine diminished at this time is shown by some curious annotations on two of Blanchard's contributions: "Impromptu by Master Tompkins" and "An Ice Treat" (January 26, 1867). Beside each contribution Tom Hood has written "I forget," and in the weekly account he has entered the titles with the following remarks:

Contributors names forgotten

Don't enter these I shall find out in a day or so.

Later Hood crossed out the first entry in a different color of ink and entered the name "E. L. Blanchard." Hood rarely forgot contributors' names unless they were in a distinctly minor category.

Blanchard's last contribution to Fun was a pathetic poem entitled "Sprites without Spangles" (February 2, 1867). After this date his name disappears from the accounts.

iv

Thomas W. Robertson (1829-1871) was "an original contributor" to Fun.¹³

¹² Other contributions include "A Lyric for the Lazy" (August 12, 1865); "An Autumn Leaf" and "Railway Lines for Music" (August 26, 1865); "Epigrammatic, Rather" and "Odd Thoughts by an Old Foggy" (July 7, 1866); and "Groanings of the Disappointed" (July 21, 1866).

¹³ T. W. Robertson, [fils], "Memoir," Principal Dramatic Works of Thomas William Robertson, London, 1889, I, xxxv.

Tom Robertson and Henry Byron had met in 1851 and had been the closest of friends since that time. On one occasion both men decided to join the Horse Guards together, but when Robertson was rejected, Byron refused "to take the shilling," and neither man joined the illustrious military body.¹⁴

Robertson, following the traditions of his family, found his interests primarily in the theater where he had been a Jack-of-all-trades during his boyhood. Byron helped Robertson make his first entrance into the London theatrical world.¹⁵

When Byron became the editor of Fun, it was only natural that he should invite Robertson to help him with the magazine. During the early years of Fun Robertson and W. S. Gilbert met. This contact was to be extremely fruitful for Gilbert since Robertson encouraged him and influenced him in dramatic writing. Others of the Fun gang who became special friends of Robertson were Tom Hood and the artist E. O. Barnes. Robertson was also a particular friend of Artemus Ward and helped nurse the American during his last days.¹⁶

To support himself, Robertson wrote copy for several other periodicals, including The Liverpool Porcupine, The Comic News (edited by H. J. Byron), Saturday Night (edited by Tom Hood), and The Illustrated Times.¹⁷ His work for these magazines was a means of making a small income and was actually secondary to his attempts to write drama.

Only after May, 1865, can Robertson's contributions to Fun be singled out. Most of his identifiable material to Fun consisted of prose. "A Canard About a Little Duck" (May 27, 1865) is the first Robertson contribution found in the

¹⁴ Ibid., xxviii.

¹⁵ See Nicoll, Late Nineteenth Century Drama, II, 546-547, for a list of Robertson's plays.

¹⁶ Joseph Jefferson, Autobiography, New York, 1889, pp. 320-321.

¹⁷ T. Edgar Pemberton, Life and Writings of T. W. Robertson, London, 1893, p. 84.

marked proprietor's copy; a second prose piece entitled "Maxims" appeared in the same issue.

On June 17, 1865, Robertson began writing Fun's theatrical reviews under the title "From Our Stall." Since May, 1865, Gilbert had been doing this department, but he turned it over to Robertson who continued it until November, 1866.

Robertson wrote most of the "From Our Stall" reviews, although occasionally Henry S. Leigh or Tom Hood contributed a paragraph or two.¹⁸ He also wrote papers number III to IX of "Our Paris Commission" (January 27 to March 31, 1866).¹⁹

During this period Robertson contributed two parody dramas to Fun. The first was entitled "Arrah-na-Pogue" (October 14, 1865) and burlesqued Arrah-na-Pogue (1864), a play by Dion Boucicault. This parody appeared at the same time that W. S. Gilbert was developing his own long series of parody dramas for Fun, and Robertson may have given him hints on handling such material. Robertson also wrote a self-parody of his most famous play Society. The by-line of this parody read:

A COMEDY IN THREE ACTS

Re-written for the Genteel and Gushing, By A. S. Nob
(December 9, 1865).

Robertson had been criticized for his portrayal of Bohemian life in Society, and this parody was his rejoinder. In the parody all the characters are refined, and the Owl's Roost is changed to the Peacock's Perch, where the wealthy members are gathered. The comic borrowing scene, in II, 1, of Society, is made ridiculous by having the Peacocks talk in terms of thousands of pounds and six per cents. Sidney Daryl is awarded the governorship of India for his abstinence from "ill-temper, the use of tobacco and alcoholic liquors." The subtlety of Robertson's self-parody can be appreciated only if the original play is known.

¹⁸ For example, August 12, 1865; January 20, and June 9, 1866.

¹⁹ Tom Hood wrote nos. I and II.

Robertson's last appearance in Fun was "From Our Stall" (November 3, 1866). Here he contributed only the last third of the copy; the rest was written by Henry S. Leigh.

In his obituary of Robertson (February 18, 1871), Tom Hood noted that "Mr. Robertson was for a long time--until indeed his well-deserved success as a dramatist left him no time to devote to periodical literature--a regular contributor to these columns." The "well-deserved success as a dramatist" came to Robertson with the London production of Society.

Henry Byron had helped Robertson get this play staged,²⁰ and it met with great success both at Liverpool, August 8, 1865, and in London at the Prince of Wales' Theatre, November 11, 1865. When the Fun gang knew that Society was to be produced on the stage in London, they did all they could to make the first night a memorable one:

There was a great gathering of the light literary division at the little theatre in Tottenham Court Road on the first night of Tom Robertson's new play. It was dear old Tom Hood, who was our leader then, who sounded the bugle, and the boys of the light brigade cheerfully answered the call of their chief. I [Clement Scott] remember that on that memorable night I stood--for there was no sitting for us on such an occasion--by the side of Tom Hood at the back of the dress-circle.²¹

Society impressed the London critics, and overnight Robertson reached the pinnacle of fame as a playwright. Society was a landmark in English drama because it brought realism back to a stage too long overrun with melodrama and far-fetched comedy. Robertson wanted realism in both character and scenery. He gave greater realism to dialogue and restored "individuality" to typed or stock characters. He also introduced a "purpose" with an objective look at certain social problems in his comedy.²² This is not to say that Society is a

²⁰ Aaron Watson, The Savage Club, London, 1907, pp. 107-108.

²¹ Clement Scott, "Dramatic Table-Talk," Thirty Years at the Play, London, n.d., p. 105.

²² Nicoll, Late Nineteenth Century Drama, I, 124-126.

well-remembered play today, but in 1865 it was an innovation, and it is considered to be the beginning of modern English drama.

The Fun gang were inextricably connected with Robertson's Society. The play ran for 150 nights, and each night was another triumph for the gang, for Tom Robertson was the first of their number really to succeed in the world of letters. The successful run of Society was also a minor triumph for Henry Byron, for his burlesque, Don Giovanni, accompanied it.²³ Clement Scott took over Robertson's "From Our Stall" to review Society in Fun. In this notice he conveyed the excitement of the first night of the play:

The astonishment of the good folks who crowded to every available seat in both pit and gallery, at the charming little Prince of Wales' Theatre, last Saturday evening, was too good a sight to be lost. What could it all mean? Everybody seemed to be shaking hands with everybody else. "Ah, how are you, old fellow?" "Delighted to see you!" "Of course you would never miss such a night as this!" These were the salutations which began in the refreshment room at the top of the staircase, travelled round the dress-circle, descended into the stalls, and were nodded from nearly all the private boxes. The audience seemed a large happy family. . . . The happy family was anxious to see what Mr. Robertson--well-known as the author of David Garrick--had got to say about Society, and to settle whether the Liverpool critics were correct in describing his latest dramatic production as a very admirable comedy, and one which was likely to make some stir in town. A careful study of the demeanour of the audience at a very early period of the evening, proved the truth of the provincial criticisms. When the curtain drew up, all fell back in their seats as usual, and seemed prepared for something good, perhaps, but still something of the old sort. But Mr. Robertson's bright, sparkling dialogue, his home truths, his kindly affectation of cynicism, his similes, and his keen appreciation of the little weaknesses of the world we live in, soon woke up the audience from its conventional apathy, and then all appeared to bend forward in their seats, and after one look all round to see if the impulse was general, their faces seemed to say, "We have got some good stuff here!" The boldness of the title of Mr. Robertson's smart little comedy naturally provokes some criticism, but he is such a charming story-teller, he shows his audience so thoroughly how he enjoys what he is telling them; it is so evident he feels what he writes, and that he prefers to set before them a rough lump of silver to ever so much glittering electro, that the discussions which wax warm when the curtain first falls are forgotten, and the errors to which they allude forgiven long before the plot is worked out. Thus it is that the inevitable suggestions about the enclosure scene in the first act, the gambling and

²³ Robertson, [files], "Memoir," I, xlviiii.

ball-room business in the second, and the election business in the last are extinguished by the brilliancy of the style of the author, who is complimented on all sides as the play proceeds, and publicly applauded when the curtain falls. It has been unanimously conceded that a play has rarely been better acted. . . .(November 25, 1865).

The dedication to Society read: "TO MY DEAR FRIEND, TOM HOOD. . . ."

Robertson's depiction of the Bohemians in Society (II, 1), though comic and exaggerated, was his way of showing his love for these men and their way of life. Undoubtedly each Bohemian character was a composite of many men whom Robertson had known, and it is doubtful that any one member of the Fun gang can be identified with a character in Society. However, there might be a slight trace of Tom Hood in Robertson's character Tom Stylus, a journalist who had "started lots of papers" (I, 1, 132-133). Hood had started Saturday Night in 1862 and edited a handful of Christmas annuals with contributions chiefly from the men who made up the Fun gang.

After Society, Robertson devoted himself more and more to playwriting, producing another popular play in Caste (1867). His work for Fun became less frequent after November, 1865, and he soon left the magazine to work full time on drama. Robertson's triumph, however, was short lived, for he died only a few years later in 1871. At his death Tom Hood was appointed one of his executors and the guardian to his children.²⁴

v

An important member of the Fun gang and an important contributor to Fun between 1865 and 1867 was William Jeffray Prowse (1836-1870). A journalist who wrote for the Daily Telegraph and specialized in reporting sporting events, Prowse knew Tom Hood, Paul Gray, and other members of the gang during the early years of Fun's publication, but there is nothing to indicate that he contributed to "Sporting Intelligence" before 1865. If he did do so, the material is very

²⁴ Thomas Archer, Highway of Letters, New York, n. d., p. 493.

different from that which can be identified as definitely his.²⁵

Prowse's first contributions that can be given positive identification were "The Cabinet Council" and "Fun's Parliament" (May 27, 1865). In the same issue appeared the first of Prowse's humorous sporting papers, ostensibly written by a race track tipster named Nicholas, under the heading "Sporting Intelligence."

Nicholas was Prowse's most important contribution to Fun. The talkative old tipster misspelled many words in prose that was florid and definitely Cockney. He loved to drink, and his prophecies on the races were ninety per cent pure humbug. Nicholas often called himself the "Old Man" or "your Prophet," always claiming he had "a good thing" for the next race. Nicholas frequently took issue with a French sporting prophet named Jean Godin--also the creation of Prowse--who wrote occasionally for Fun. An enthusiast for all forms of sport since he was a youngster, Prowse did have some knowledge of his subjects. Occasionally Nicholas commented facetiously on boxing, boating, cricket, hunting and coursing, fishing, yachting, and croquet.

Although Nicholas hardly seems funny today, he added to the popularity of Fun. The magazine ran a full-page cartoon, drawn by W. J. Weigand, entitled "Nicholas's Derby Prophecy" (May 25, 1867), and William Brunton drew two other full-page cartoons, both entitled "Nicholas's Derby Hieroglyphic" (May 30, 1868, and May 29, 1869). In these drawings the old tipster is portrayed as red-nosed and sly-eyed, wearing top hat, gaudy cravat with horseshoe stickpin, and loud clothes. No other fictional character developed in Fun, not even Arthur Sketchley's Mrs. Brown, received such graphic portrayal in the magazine. The character of Prowse's Nicholas and his manner of reporting sporting events set the style for later writers in Fun who dealt with such subjects.

Prowse also contributed other material such as poems, squibs, jokes, and

²⁵ S[Sidney] L[ee], DNB, XVI, 428, indicates that Prowse did not contribute to Fun until Hood became editor in May, 1865.

brief prose pieces among which was "Our Biographical Dictionary. By Most of Our Eminent Authors" (April 13 to July 13, 1867). In this series Prowse wrote brief humorous "autobiographical" sketches of eminent persons such as Ainsworth, Browning, Bulwer Lytton, Arnold, and Carlyle, giving brief parodies of the particular author's style.

Prowse's most famous poem was "The City of Prague" (March 16, 1867).

Excerpts from it have often been reprinted, especially in the memoirs of men who had participated in the life of London Bohemia during the Sixties and Seventies. Since it is seldom printed in its entirety, the complete text is given here.

I dwelt in a city enchanted,
 And lonely, indeed, was my lot;
 Two guineas a week, all I wanted,
 Was certainly all that I got.
 Well, somehow I found it was plenty;
 Perhaps you may find it the same,
 If--if you are just five-and-twenty,
 With industry, hope, and an aim:
 Though the latitude's rather uncertain,
 And the longitude also is vague,
 The persons I pity who know not the city,
 The beautiful City of Prague!

Bohemian of course were my neighbours,
 And not of a pastoral kind;
 Our pipes were of clay, and our tabors
 Would scarcely be easy to find.
 Our tabors? Instead of such mountains,
 Ben Holborn was all we could share,
 And the nearest available fountains
 Were the horrible things in the square:
 Does the latitude still seem uncertain?
 Or think ye the longitude vague?
 The persons I pity who know not the city,
 The beautiful City of Prague!

How we laughed as we laboured together!
 How well I remember, to-day,
 Our "outings" in Midsummer weather,
 Our winter delights at the play!
 We were not over-nice in our dinners;
 Our "rooms" were up rickety stairs;
 But if Hope be the wealth of beginners,
 By Jove, we were all millionaires!
 Our incomes were very uncertain,
 Our prospects were equally vague;
 Yet the persons I pity who know not the city,
 The beautiful City of Prague!

If at times the horizon was frowning,
 Or the ocean of life looking grim,
 Who dreamed, do you fancy, of drowning?
 Not we, for we knew we could swim . . .
 Oh, Friends, by whose side I was breasting
 The billows that rolled to the shore,
 Ye are quietly, quietly resting
 To laugh and to labour no more!
 Still, in accents a little uncertain,
 And tones that are possibly vague.
 The persons I pity who know not the city,
 The beautiful City of Prague!

L'ENVOY

As for me, I have come to an anchor;
 I have taken my watch out of pawn;
 I keep an account with a banker,
 Which at present is not overdrawn.
 Though my clothes may be none of the smartest,
 The "snip" has receipted the bill;
 But the days I was poor and an artist
 Are the dearest of the days to me still!
 Though the latitude's rather uncertain,
 And the longitude also is vague,
 The persons I pity who know not the city,
 The beautiful City of Prague!
 (March 16, 1867).

Prowse was tubercular, and in 1867 he was forced to move to southern France for his health. Though considered one of the most genial members of the gang, he occasionally played on a note of sadness in the poems he contributed to Fun. In "The Face That Kills" he revealed an awareness that the life of the Bohemian also had its regrets. The last stanza of this poem reads:

The gallop of life was just beginning;
 Strength we wasted in efforts vain;
 And now, when the prizes are worth the winning,
 We've scarcely the spirit to ride again!
 The spirit, forsooth! 'Tis our strength has failed us,
 And sadly we ask, as we count our ills,
 "What pitiful, pestilent folly ailed us?
Why did we ride at the pace that kills?"
 (January 26, 1867).

Almost as well known as "The City of Prague" was Prowse's pathetic "My Lost Old Age":

I'm only nine-and-twenty yet,
 Though young experience makes me sage;

So how on earth can I forget
 The memory of my lost old age?
 Of manhood's prime let others boast;
 It comes too late, or goes too soon;
 At times, the life I envy most
 Is that of slippers and pantaloons!

In days of old--a twelvemonth back!
 I laughed, and quaffed, and chaffed my fill;
 And now, a broken-winded hack,
 I'm weak and worn, and faint and ill.
 Life's opening chapter pleased me well;
 Too hurriedly I turned the page;
 I spoiled the volume. . . . Who can tell
 What might have been my lost old age?

I lived my life; I had my day;
 And now, I feel it more and more,
 The game, I have not strength to play
 Seems better than it seemed of yore.
 I watch the sport with earnest eyes,
 That gleam with joy before it ends;
 For plainly I can hear the cries
 That hail the triumph of my friends.

We work so hard, we age so soon,
 We live so swiftly, one and all,
 That ere our day be fairly noon
 The shadows eastward seem to fall.
 Some tender light may gild them yet;
 As yet, it's not so very cold;
 And, on the whole, I won't regret
 My slender chance of growing old!
 (February 24, 1866).

Such melancholy sentiments were to be repeated seven years later by Tom Hood when he realized that he too had lived the pace that kills.

Prowse's last contributions to Fun were his final "Sporting Intelligence" paper and a contribution to "Our Library Table" (September 21, 1867) though Prowse lived until April 17, 1870. Tom Hood wrote a notice of Prowse's death in the issue of Fun for April 30, 1870, and later edited a posthumous volume of Prowse's work entitled Nicholas's Notes (1870). On June 11, 1870, Hood published a five-stanza poem in memory of Prowse entitled "A Tardy Tribute."

vi

Henry S. Leigh (1837-1883) was a prominent member of the Fun gang. He

loved to sing songs--either his own or those by others--while he accompanied himself on the piano, and he liked to talk metaphysics.²⁶ One of his most irritating habits was his dilatoriness in delivering copy, for he would work and rework his poems, striving for perfection,²⁷ never receiving the acclaim he craved. Tom Hood was fond of Leigh and readily accepted his work for Fun. Leigh's first book, Carols of Cockayne (1869), containing many poems which had appeared originally in Fun, was dedicated to Tom Hood.

Undoubtedly Leigh had contributed to the magazine earlier, but the first of his work that can be identified is a bit of prose entitled "My Photograph Album" (May 20, 1865). Leigh wrote most of the copy for "From Our Stall" from November, 1866, until March, 1868, though Hood and Gilbert also contributed to this column. However, the majority of Leigh's contributions to Fun were light. His poetry in this vein can be described as being only slightly amusing. Two examples are typical of Leigh's work and are also typical of much of the verse that appeared in Fun:

A Wife with a Will of Her Own

Long ago (in the days of my bachelor life)
 When I suffered few sorrows or cares,
 I became a young Coelebs, in search of a wife
 With a turn for domestic affairs.
 People told me that women were thoughtless and weak,
 And unfit to be trusted alone;
 So I made up my mind that the treasure I'd seek
 Was a wife with a will of her own.

For decision and firmness I hunted about,
 Among spinsters of every degree:
 Till I singled a strong-minded ladylove out
 As exactly the treasure for me.
 I prepared for refusal but got the reverse,
 And felt proud as a king on his throne,
 When I found myself married for better or worse
 To a wife with a will of her own.

But the honeymoon scarcely was over and past,
 When I slowly began to suspect

²⁶ Archer, p. 494; Harry Furniss, My Bohemian Days, New York, n.d., p. 14.

²⁷ [Dalziel], pp. 282; 284; Scott, Drama, II, 261.

That I'd made my decision a little too fast,
 Without taking my time to reflect.
 I was bullied and snubbed till I said with a sigh,
 "How I wish I could only have known
 What it is to be bound, till you happen to die,
 To a wife with a will of her own!"

I'm dull as an owl and as meek as a mouse,
 While my wife has her will and her way:
 Of an evening I cannot stir out of the house,
 Though I'm awfully fond of the play.
 There's a moral, no doubt, in our cat and dog life;
 And that moral I've carefully shown:
 You should never look out, if in want of a wife,
 For a wife with a will of her own!
 (September 25, 1869).

Pretty Moth!

Fly away, pretty moth, from the gas to the shade,
 And excuse me for bidding thee go;
 But my quarterly bill for that gas is unpaid,
 So the gas is not mine to bestow.
 To the Company's offices prythee take wing,
 And--whoe'er the chief manager be--
 Let me trust he will open, thou innocent thing,
 An additional credit for thee!

Travel next, pretty moth, to my Eveleen's bower,
 Near the site of old Kennington Gate,
 And inform her that Beauty hath ever the power
 To bring lovers, like moths, to their fate.
 To be tempted and scorched by the treacherous flame
 Is a doom that they both should beware;
 Or, perchance, they are crushed (which is nearly the same)
 'Twixt the finger and thumb of Despair.

Journey last, pretty moth, to my tailor's abode;
 Bid him send me some garments of black,
 Upon which I shall settle the sum that I've owed,
 For we'll call it a year or two back.
 Thou and thine, greedy moth, I am sorry to note,
 Have been feasting as aldermen do;
 Till my only black trousers and swallow-tail coat
 Are completely unfitted for view.
 (August 7, 1869).

Long after the original gang had dissolved, Henry S. Leigh continued to write verse for Fun. After 1875 his contributions were less frequent than they had been during Hood's editorship, but he turned out verse after verse in what seemed a never-ending supply. His last contribution to the magazine was a poem

entitled "Nothing Better" (March 28, 1883). Leigh died a few months later on June 16, 1883, and H. Chance Newton wrote his "In Memoriam" (June 27, 1883).

vii

Olement Scott (1841-1904) met Tom Hood at the War Office in 1860, where they worked at "the same desk."²⁸ Hood was very fond of Scott. He nicknamed Scott "Kitten" and often drew caricatures depicting him as a cat.²⁹ Hood encouraged Scott in his efforts at writing and his attempts at dramatic criticism. He also helped him alter his youthful verses, teaching him how to scan and rhyme.³⁰

In 1863 Scott became a dramatic critic for the Sunday Times and in 1865 began writing for the Weekly Dispatch. When his old friend Tom Hood became an editor, he was also soon writing for Fun and for Saturday Night. This encouraged Scott although he admitted in later life that his contributions to Saturday Night were ". . .ridiculous reviews, and infantile essays discussing all the problems of life."³¹

Olement Scott's first contribution to Fun was a poem entitled "The Drama Dead" (November 4, 1865). From this date he became a regular contributor, specializing in light verse, though he also wrote an occasional piece of prose. As a member of the Fun gang Scott again met Arthur Sketchley, who had been a frequent guest at his father's house, and the two men became firm friends.³² Scott's light verse is, for the most part, undistinguished. But Scott, along with Henry S. Leigh, was one of the most important contributors of this type of

²⁸ Scott, Drama, II, 256.

²⁹ [Olement Scott], 'undated letter quoted by Henry W. Lucy, "Tom Hood," Gentleman's Magazine, n.s., XIV (January, 1875), 80.

³⁰ Scott, Drama, I, 406-408.

³¹ Ibid.

³² Ibid., 141.

verse to the magazine for several years. A typical example of Scott's verse is "Tempora Mutantur":

Oh! why will you talk of your bachelor joys,
 And the days we spent together?
 'Twas jolly enough when we both were boys,
 In life's sunshiny weather.
 We pulled off knockers from many a door,
 And hunted many a tabby;
 We've rung up many a "parlour floor,"
 And treated many a cabby.

You remember our wandering out that night,
 Got up a la race-course nigger,
 And the rival musicians, who wanted to fight,
 Tho' tougher than us, and bigger.
 You remember the great policeman-row,
 And the "coin" we had to borrow;--
 But, Jack, don't allude to the past just now,
 For I'm to be spliced to-morrow.
 (February 3, 1866).

His work was seldom better than this--and often worse. His last contribution to Fun was the poem "On an Old Boy" (November 27, 1869).

Scott's association with the Fun gang was to prove profitable to him. In 1871 he began a long connection with the Daily Telegraph as an assistant to the dramatic critic E. L. Blanchard, who had occasionally contributed pieces to Fun during its early years. Scott's acquaintance with Blanchard as a member of the Fun gang undoubtedly played an important part in Scott's obtaining his position. He succeeded Blanchard as dramatic critic on the paper and continued this work until 1898, building for himself a reputation as a critic of contemporary drama.

viii

There were still other members of the Fun gang participating in the Bohemian life of the Eighteen Sixties and Seventies. Today they are even less well known than Byron, Burnand, Scott, et al. Their contributions to Fun were not numerous and often cannot be identified with any certainty. But they, too, were part of the history of the magazine and deserve to be mentioned, if only briefly. They include Thomas Archer, William Brough, Sidney Blanchard, E. C. Barnes, John Cargill Brough, Henry Saville Clarke, Thomas Hay Sweet Escott,

C. W. Quin, J. Ashby Sterry, Godfrey Turner, W. B. Tegetmeier, and Walter Thornbury. Scattered examples of their work can be identified in the proprietor's copy of Fun, and their names are often found mentioned in conjunction with the magazine in the memoirs of the period. Most of these writers contributed to other magazines, wrote for London newspapers, and often wrote dramas and farces for the London stage. They were part and parcel of the Bohemian crowd gathered about 80 Fleet Street.

Last of all may be mentioned Mrs. Frances Freeling Broderip, the sister of Tom Hood. Her work never appeared in Fun itself, though she did contribute to Hood's Comic Annual. Mrs. Broderip, along with the second Mrs. Hood, was a member of Hood's Friday night gatherings and knew many of the members of the gang. She collaborated with Hood on many children's books, and the two were extremely close.

CHAPTER III

Tom Hood: Mister Fun

i

Mister Fun, the jester, was a familiar figure to Londoners during the last half of the nineteenth century. As the editorial personality who conducted Fun, he was always depicted in the pages of the magazine dressed in motley and cap-and-bells. A clown who was foolish-wise and satirically sharp, he smiled good-naturedly at the foibles of the world and lashed at the wrongs of mankind.

Behind this jester's figure stood Tom Hood (1835-1874), the second editor of Fun. Hood shaped and molded the magazine, and gathered around himself the group of humorists and writers who made up a unique literary circle. During the ten years under Hood's editorship in the late Sixties and the Seventies, Fun reached its highest peak and was imbued with a spirit of comic spontaneity that was never recovered after his death.

ii

On January 19, 1835, Tom Hood was born at Wanstead, Essex, England. O. W. Dilke, editor and proprietor of the Athenaeum, served as godfather to the boy, who was christened in a punch bowl. The child was named for his father, Thomas Hood; the similarity of their names eventually was to lead to an ambiguity which still exists concerning the father and son and their literary productions. The father, Thomas Hood (1799-1845), began the Comic Annual in 1830, edited the New Monthly Magazine from 1841 to 1843, and wrote "Eugene Aram" (1829), "The Song of the Shirt" (1843), and "The Bridge of Sighs" (1844). Although Thomas Hood had been dead twenty years when Tom became the editor of Fun, a confusion of the names of the two men continued.

Tom, himself, believed that he was christened Tom and was angered by anyone referring to his father by that name:

My father's name was 'Thomas'; he was never called anything

else by his friends or nearest relatives, and he never signed anything else. Furthermore he objected to and disapproved of being called 'Tom' by the literary gossips of the period. Now my name is and always has been Tom. I know it is very wrong, but as I was christened in a punch-bowl at a time when I was not expected to live much must be pardoned to an infant who began so badly. I sign my name Tom partly because it is my name and partly because it is not the trademark of Thomas Hood. Let me add that the publishers knew this so well that until I was able to 'put my foot down' they would not let me put my name to my novels as 'Tom.' You will see on reference to my father's books that they are all by 'Thomas Hood.' I would gladly give any money to the man who can show me my father's signature as 'Tom Hood.'¹

However, Tom's sister, Frances Freeling Broderip, maintained he was named Thomas Hood, though he was called Tom from the moment he lay in his cradle.²

Tom Hood's claim that publishers forced him to use his father's name may be partly true. But he did not help clarify matters by signing Thomas Hood to two poems accepted and published by Thackeray in the Cornhill Magazine, "To Golden-hair" (February, 1860) and "Spring" (April, 1860).³ At the end of Memorials of Thomas Hood (1860), the biography and letters of his father, Tom signed his name Thomas Hood (Vol. II, p. 279). In 1862, when Tom was editor of Saturday Night, advertisements on the front cover of Fun proclaimed Thomas Hood as the editor of Saturday Night. Such ambiguity was compounded when the Fun Almanack for 1863 had an advertisement for Saturday Night edited by Thomas Hood (the son) on its front cover, while an advertisement for the complete works of Thomas Hood (the father) appeared on the verso. Is it any wonder that Tom Hood's own

¹ Quoted by [Joseph Knight], "Table Talk," Gentleman's Magazine, n. s., XIV (February, 1875), 257. See also Walter Jerrold, Thomas Hood: His Life and Times, London, 1907, p. 401, quoting a P.S. from one of Tom Hood's letters: "My name, given at christening, is Tom, though as a beginner I could never get publishers to let me use it for obvious reasons. It luckily aids in distinguishing everything I write as my father always signed Thomas."

² Frances Freeling Broderip, "Thomas Hood the Younger," Poems: Humorous and Pathetic, London, 1877, pp. 2-3. Hereafter referred to as Broderip to distinguish Mrs. Broderip's memoir from Hood's poems, both contained in the same volume.

³ Thackeray's letter discussing these poems, December 6, 1859, is addressed "To Thomas Hood." See The Letters and Private Papers of William Makepeace Thackeray, ed. Gordon N. Ray, Cambridge, Mass., 1946, IV, 167.

contemporaries were often puzzled and that modern scholars are sometimes confused as to which Hood wrote what?

The poem "If!" (Temple Bar, March, 1863) was signed Thomas Hood. Tom Hood's Vere Vereker's Vengeance was advertised as by Thomas Hood on the verso of the front cover of Fun (May 20, 1865). Once Tom signed a letter to the Dalziel brothers "Thos. Hood."⁴ Even Mark Twain felt called upon to mention the confusion concerning the two Hoods in a letter to his wife on September 11, 1872: "(Tell Warner a Philadelphia paper, just arrived, abuses Hood for not separating his own feeble name from his father's great fame by calling himself 'Thomas Hood the Younger' -- & the joke of it is that the son's name is not Thomas, but simply Tom, & so there was no Tom Hood the elder.)"⁵

A program of a play performed in April, 1873, claimed Tom Hood as the author of "Eugene Aram."⁶ An 1882 edition of The Works of Thomas Hood, published by Ward, Lock & Co., "edited, with notes, by his son and daughter," retained Tom Hood's Thomas Hood signature at the end of the Preface (Vol. I, p. vii).

In 1904 Francis Cowley Burnand found it necessary in his Records and Reminiscences (Vol. II, p. 151) to distinguish Tom Hood as "Tom Hood (junior, of course.)" The illustrator Harry Furniss continued the confusion of the Hood cognomen in his Some Victorian Men (1924, p. 56) by discussing the "great Tom Hood" in the same paragraph with two of Tom Hood's friends on Fun, Francis Burnand and H. J. Byron. In the next paragraph it is revealed that the "great Tom Hood" wrote "The Song of the Shirt" and "The Bridge of Sighs."

These examples are but a handful demonstrating the confusion between Tom Hood and his father. Thomas Hood is the father and the author of "The Song of

⁴ [George Dalziel] and [Edward Dalziel], The Brothers Dalziel, London, 1901, pp. 276-278.

⁵ The Love Letters of Mark Twain, ed. Dixon Wecter, New York, 1949, p. 177.

⁶ Quoted by Henry Sampson, "Here, There, and Everywhere," Fun (May 3, 1873).

the Shirt." He should be called by no other name than Thomas Hood. Tom Hood is the son of Thomas Hood and the editor of Fun. Tom should be called nothing but Tom Hood. If this simple distinction is always kept, there can be no confusion between the two men and their work.

iii

The Hoods were closely knit in love and affection. "We were never separated, for any length of time, from our parents . . ." records Tom Hood of himself and his sister Frances.⁷ Thomas Hood playfully nicknamed his daughter Tib and his son Tim, and whenever Tom and Frances wrote to one another in later life they continued to use these pet names. Often the father would pen a bit of nonsense verse or dash off a humorous sketch late at night, then pin it to the pillow of his sleeping children. Unfortunately for Tom and Frances their father died when Tom was only ten years old, and a year and a half later, when their mother died, they were left orphans. Friends of the father undertook the care of the children, securing a small pension of £50 a year for them.

At the age of sixteen Tom Hood turned toward literature by editing The London University College School Miscellany. "Farewell to the Swallows," Hood's first published poem, appeared in the January, 1853, issue of Sharpe's London Magazine.⁸ Shortly afterwards Charles Dickens accepted a poem entitled "The Secret of the Stream," a sequel to Thomas Hood's "Bridge of Sighs," which appeared in Household Words, April 16, 1853.

In the autumn of 1853 Tom enrolled as a commoner at Pembroke College, Oxford. Like so many Victorian young men without "expectations," he prepared to enter the Church. Although Tom passed his examinations, he did not take his degree nor go into holy orders. While at Oxford Tom had a "merry, social

⁷ Tom Hood, "Preface," Memorials of Thomas Hood, London, 1860, I, ix.

⁸ P. 44. It is interesting to note that in the same number, p. 127, appears an appeal for donations to erect a monument to the memory of Thomas Hood.

disposition" and "attracted plenty of acquaintances," and he left Oxford with several debts to his name.⁹

In 1856 Tom Hood moved to Liskeard, Cornwall, where he wrote for The Liskeard Gazette. While working on this paper, he learned the printing trade and in 1858-1859 became the editor. In 1857 his first book, Pen and Pencil Pictures, had appeared. Then in November, 1859, Thackeray accepted two of Hood's poems, "To Goldenhair" and "Spring," for the Cornhill Magazine and asked him to contribute more material, telling him he could do better work.¹⁰ Also in 1859 Hood illustrated some fragmentary verse by his father, The Headlong Career and Woful Ending of Precocious Piggy.¹¹ But by the time he was twenty-five Hood was not making a living by writing and could hardly survive on his small yearly pension. With the help of his friend Lady Molesworth he obtained a "temporary" clerkship in the Accountant-General's Department of the War Office on July 11, 1860. He worked there for the next five years, making friends with his fellow clerk Clement Scott.¹² During this period he continued to write, often working late into the night.

On September 21, 1861, an event occurred which--though he may not have realized it at once--was to influence the rest of Tom Hood's life: the first issue of Fun was published.

iv

Like W. S. Gilbert, Tom Hood both drew and wrote for Fun. And like Gilbert's work, some of his early drawings and one series of poems are among the

⁹ Broderip, pp. 17-18.

¹⁰ Letters and Private Papers of . . . Thackeray, IV, 167.

¹¹ The MS with Tom Hood's original drawings for Precocious Piggy is now in the Huntington Library, HM12406.

¹² Clement Scott, The Drama of Yesterday & To-Day, London, 1899, I, 416, describes this work: "Clerk No. 1 drafted a letter; Clerk No. 2, revised and corrected it; Clerk No. 3 wrote it out fair and in his best copper plate; Clerk No. 4 read it, sometimes swore at it, and eventually signed it; Clerk No. 5 copied the signed document in an index of letters for preservation."

very few items that can be given positive identification before May 20, 1865, though undoubtedly he contributed much more material during these early years. The first piece in Fun that can be definitely assigned to Hood is a drawing for a bit of criticism titled "A Painful Parallelism" (December 28, 1861). The prose that accompanies this drawing is probably by Hood, too, since he delighted in criticizing poetry. Hood's work is found scattered throughout the pages of Fun after December, 1861. The drawings are easy to identify from the T H signature, with the left leg of the H elongated and crossed to form a T. It should, however, be noted that many of his drawings do not bear his signature. It is not unlikely that the prose or verse accompanying his own illustrations was written by Hood, for it was a common practice to have an author-artist illustrate his own work in Fun. Much of Hood's drawing is crude, and his cartoons are often poor. His best work appears in decorations and ornamental drawings.¹³

Between 1862 and 1863 Hood contributed a series of poems to Fun under the general title "Song for the Throng or, Versification for the Nation." These poems dealt with current problems and often appealed to the heart with tear-jerking monotony. The first "Song for the Throng" was entitled "A Pauper's Chronicle" (January 11, 1862). Fifty-three more songs appeared before the series finally ended with "The Houseless Poor" (January 24, 1863). In nearly every case Hood accompanied his poem with a drawing. Among the national and local topics touched upon in the poems were the teaching of religion in schools, poaching laws, punishment with the cat-o'-nine-tails, the life boat association, divorce, starvation, poisonous wall paper, bird slaughter, street-music, and play grounds

¹³ Illustrations in Fun by Tom Hood include such drawings as those for the Preface to Vol. I in 1862; "In Philosophy" (January 4, 1862); "Blondinism" (February 15, 1862); "Original Poetry" (June 14, 1862); and "Lines by a Young Author" (July 19, 1862); and others. His drawings also appear in the Fun Almanack for 1863. Then his artistic work for Fun stops for several years till 1871, after which date only occasional scattered drawings appear.

for children. "Song for the Throng" reappeared once (November 14, 1863) with a poem on the American Civil War. Hood's poetry for this series is too often lame in meter and rhyme, and his versified social problems are dull; he was not able to repeat the success of his father's "The Song of the Shirt" and "The Bridge of Sighs."

Hood provided illustrations for "The Botcherby Correspondence," which began February 15, 1862, and it is probable that he wrote this series too. The humor of "The Botcherby Correspondence" depended on juxtaposed letters revealing the reactions of two or more people to the same event. This multi-letter device is somewhat reminiscent of Smollett's Humphry Clinker (1771). Among the correspondents were Bobus Botcherby, M.P.; his servant, John Livvery; a bailiff, Thomas Purtleboys; a maid, Mary Perks; and a housekeeper, Mrs. Zenobia Parkleton. The servants, of course, misspelled a great many words. However, these letters were soon replaced by doggerel verse on current parliamentary affairs (March 8, 1862), and the title was changed to "The Botcherby Papers" (March 15, 1862). The series ended August 16, 1862.

During the years between 1861 and 1865 Hood had continued his dull copy work for the War Office and had ground out dull comic copy for Fun in the evenings. Then, in May, 1865, when H. J. Byron left the editorial helm of Fun, Tom Hood, now thirty years old, was appointed his successor. He left the War Office with a small gratuity.¹⁴ For his editorial work on Fun, Hood originally received £2.10.0 every week, which, after various fluctuations leveled off at £4.10.0 as the account written in his own handwriting in the proprietor's copy shows. He also received a pound a column for any comic copy he published in Fun, thus adding several pounds a week to his salary.

From 1865 to 1874, Tom Hood undoubtedly wrote more for Fun than any other

¹⁴ [Clement Scott], undated letter quoted by Henry W. Lucy, "Tom Hood," Gentleman's Magazine, n.s., XIV (January, 1875), 80.

single individual. Besides filling several weekly editorial columns, he wrote puns, poems, and parodies. He scribbled down any idea that was even slightly humorous and used it. Unfortunately there is little that stands out in the mass of material produced by Hood. Occasionally his poems are funny or clever, and perhaps a few of his parody novels strike a humorous chord. Otherwise the reader can plow through line after line and column after column that simply are not readable today. However, some indication of Hood's vast output for Fun under his own editorship should be made to indicate the range of his efforts as a literary jester.

Of Hood's numerous poems, a few may be picked out as typical of his subject matter and of his small skill in metrics. He wrote many satires on the social conditions of the period. "The Beauty of the Poor Law" is an example of this concern:

Boy and girl, woman and child,
 Man grown feeble and old--
 While the rain beats fast and the storm is wild--
 Have no shelter o'erhead
 And nought for their bed
 But the pavement dank and cold.

And matron, master, and guardian--warm
 By a blazing fire within,
 Their comfort enhanced by the outer storm--
 Are puzzled that these
 Do not feel at their ease,
 Starved, and drenched to the skin!

What country like ours for its poor
 Has taken the pains to provide?
 A home for the needy its Poor Laws ensure--
 Build unions great,
 With attendants to wait,
 And a porter on guard at the iron gate,
 That the poor may--sit outside!
 (December 9, 1865).

Hood again struck a satiric note in "Nothing at All in the Paper To-Day":

Nothing at all in the papers to-day!
 Only a murder somewhere or other--
 A girl who has put her child away,
 Not being a wife as well as a mother.

Or a drunken husband beating a wife,
 With the neighbours lying awake to listen:
 Scarce aware he has taken a life
 Till in at the window the dawn-rays glisten,
 But that is all in the regular way--
 There's nothing at all in the paper to-day.

* * * * *

Nothing at all in the paper to-day--
 But the Births and Bankruptcies, Deaths and Marriages,
 But Life's events in the old survey,
 With Virtue begging, and Vice in carriages:
 And kindly hearts under ermine gowns,
 And wicked breasts under hoddan grey,
 For goodness belongs not only to clowns,
 And o'er others than lords does Sin bear sway.
 But what do I read?--"drowned! wrecked!" Did I say
 There was nothing at all in the paper to-day?
 (March 13, 1869).

At the other extreme are Hood's nonsense poems. One of the best of these is "A Tender Composition":

A TENDER COMPOSITION

By A Composer

Bear, oh, bear my words afar,
 Bear them to my bosom's * .
 All my love unto her tell,
 Love without a || .
 Say that I my heart will school
 To obey her gentle —◇—. .
 Say my life is out of joint
 Should she me so disap . ,
 As to feel disapprobation
 Of my humble ! .
 Beg her not, though they be rash,
 These fond hopes of mine to — .
 Bid her speak in accents bland
 And bestow on me her ~~eyes~~ .
 Why should she refuse such graces
 To a lover's fond em } ?
 Fly, oh, fly, and be no lagger,
 Or I'll speed thee with a † .
 Say I feel no longer cheery,
 Am most wretched, heart-si ? ,
 Say my heart with scorn'd affection
 Will be severed, by bi \$,
 Till I learn that she has wrote
 Some kind answer to my (See below).
 (December 10, 1870).

NOTE. * star, || parallel, —◇— rule, . point, ! admiration,
 — dash,  hand, {} braces, † dagger, ? query, § section.

Another good example of Hood's nonsense verse is "A Chronicle":

Once--but no matter when--
 There lived--no matter where--
 A man, whose name--but then
 I need not that declare.

He--well, he had been born,
 And so he was alive;
 His age--I details scorn--
 Was somethingty and five.

He lived--how many years
 I truly can't decide;
 But this one fact appears,
 He lived--until he died.

"He died," I have averred,
 But cannot prove 'twas so.
 But that he was interred,
 At any rate, I know.

I fancy he'd a son.
 I hear he had a wife:--
 Perhaps he'd more than one,
 I know not, on my life!

But whether he was rich
 Or whether he was poor,
 Or neither--both--or which,
 I cannot say, I'm sure.

I can't recall his name,
 Or what he used to do:--
 But then--well, such is fame!
 'Twill so serve me and you:--

And that is why I thus,
 About this unknown man
 Would fain create a fuss,
 To rescue, if I can,

From dark oblivion's blow,
 Some record of his lot:--
 But, ah, I do not know
 Who--where--when--why--or what?

Moral

In this brief pedigree
 A moral we should find--
 But what it ought to be
 Has quite escaped my mind!¹⁵

In a series of serio-comic essays entitled "Life in Lodgings," which appeared at irregular intervals (April 25 to June 5, 1869), Hood touched on various aspects of rented rooms in different sections of London, the landladies, and the men who lived in them. "Life in Lodgings" was published posthumously as a book in 1877. Two weeks after "Life in Lodgings" ended, Hood began "Petsetilla's Posy: A Fairy Extravagance" (June 19, 1869 to February 26, 1870). "Petsetilla's Posy," also appearing at irregular intervals, was a nonsense fairy tale that often proved dull rather than funny. It was issued as a book in 1870.¹⁶

¹⁵ [Tom Hood], Poems: Humorous and Pathetic (ed.) Frances Freeling Broderip, London, 1877, pp. [73]-74. Hereafter referred to as Poems to distinguish Hood's work from his sister's memoir. See footnote 2, sup.

¹⁶ For a detailed discussion of Tom Hood's parody poems and novels see Chapter XII.

After Hood became editor of Fun in 1865, he began several new features, many of which were columns written by himself. He occasionally added to these a few lines or a paragraph of additional copy by Sampson, Gilbert, Leigh, Prowse, or others who wrote for Fun during his editorship. But these additions were only brief bits--a review of a book or a play, or a note--tucked in with Hood's work.

"Town Talk," carried over from the days of H. J. Byron, was the editorial column of Fun. Hood changed the editorial personality of "Town Talk" from "The Luncher at the Pubs" to "The Saunterer in Society." Hood's "Town Talk" ran not quite three years (May 20, 1865, to March 7, 1868). In "Town Talk" he commented on absolutely anything that interested him. He could be funny, witty, satiric, and serious. He made pleas for better treatment of the poor or gave vent to his personal animosities; he discussed local and national politics; he mentioned society, boat racing, men's fashions, women's fashions, mad dogs, policemen, the derby, the weather, the burning of the Crystal Palace, the death of famous men. An important part of "Town Talk" was devoted to Hood's reviews of current magazines. He listed the contents and illustrations and gave a line or two of comment. He was often severe, particularly on magazine illustrations. One of the amazing facts that develops from these brief magazine reviews is the number of new magazines that sprang into existence during the Sixties and Seventies.

"Town Talk" was replaced by "Our Fun-Done Letter" (March 14, 1868). A vignette, which also appeared at the top of Fun letterhead stationery--a jester seated writing at a small desk with a cat sitting beside the jester's chair--headed the column. The content of "Our Fun-Done Letter" was similar to "Town Talk." On March 13, 1869, the title was dropped and the column was headed only by the vignette of the jester and cat. A date three days earlier than that on the running head of the magazine was added, and each paragraph was divided from the preceding one by a rule. Presumably the date indicated the time when each

issue of Fun went to press. When the vignette became badly worn, it was dropped, and the column was shortened appreciably (October 1, 1870).¹⁷ Hood continued this untitled editorial column until November 7, 1874, eventually adding a weekly poem to accompany the full-page cartoon (February 18, 1871, to November 7, 1874).¹⁸

Hood had removed all reviews of current magazines from his "Fun-Done Letter" to a new column called "Chats on the Mags" (March 13, 1869, to June 27, 1874). It was followed by the "Monthly Magpie," which started on July 11, 1874. During Hood's illness in the last weeks of his life, Henry Sampson helped him write the magazine column, as well as most of his other columns.

Hood initiated the column "Answers to Correspondents" (June 10, 1865). This was supposed to be a rejection column notifying unsolicited contributors that their material was not acceptable. Contributors may really have been notified through this column, but how many of the rejected contributions were actual and how many were made up by Hood for the purposes of punning will never be known. Many of the rejections were made into puns or jokes. For example:

POETA wishes to know whether we want some lines. If we did we should apply to the London, Chatham, and Dover Railway Company (Unlimited). (June 10, 1865).

PIMPLES, Liverpool.--Not a breaking-out of poetry, to judge from the sample. (March 3, 1866).

J. G.--"The Lark" is a soar subject; it has been so often essayed. (January 19, 1867).

PERRY.--We must beg to decline the ex-Perry-ment. (October 5, 1867).

OLD FOOZLE might have saved us two letters in his name. (February 1, 1868).

WIGG.--Don't make such wiggedly bad puns. (April 4, 1868).

¹⁷ At the top of the untitled editorial column Hood placed a series of curt sentence summaries of current affairs, variously titled: "Our Post-All Card" (December 24 to 31, 1870), enclosed in a border like that of a post card; "Our Shorthand Notes" (January 7, 1871, to June 27, 1874); "Dots and Lines" (July 4 to November 7, 1874).

¹⁸ Hood had often written editorial poems to accompany the weekly full-page cartoon before this, but they did not appear every week until February 18, 1871, and following.

Lists of names or initials, with "Declined with thanks," followed the punning rejections.

Occasionally Hood reviewed or mentioned a new book in "Town Talk," but on July 8, 1865, he began a separate column for book reviews which appeared under varying titles at irregular intervals.¹⁹ These reviews were very brief, usually only two or three sentences long. In them Hood showed his delight in children's books, especially every November and December when Christmas approached. After October 31, 1874, Hood was so sick and so tired that he gave up book reviewing.

In the Eighteen Sixties there was a Double Acrostic craze.²⁰ A series of verses were given, and from each verse one word was to be derived. The first and last letters of this word were placed in two horizontal columns, and when the columns were completed they spelled out two words. Fun featured a Double Acrostic in each issue from September 15, 1866, to March 6, 1875, to make a total of 414 Double Acrostics. After August 31, 1867, Hood began writing many of these and continued to do so until October 31, 1874.

Although he had contributed occasional dramatic notes to the earlier "From Our Stall" column, Hood completely took over the dramatic criticism for Fun with a column first called "Out and About" (June 6 to July 18, 1868), then, after July 25, "Here, There, and Everywhere." After 1872 Henry Sampson helped write this column which was again retitled "Under Orders" (July 4, 1874). Hood's last contribution to "Under Orders" appeared October 3, 1874. It was the last paragraph; all the rest of the column was by Sampson.

This is by no means an exhaustive catalogue of Tom Hood's contributions to Fun. Besides his weekly columns, he wrote and wrote and wrote copy to fill the

¹⁹ "Our Library Table" (July 8, 1865, to March 14, 1868); "Looks Into Books" (March 21, 1868, to January 30, 1869); "Turning over New Leaves" (March 13, 1869, to April 4, 1874); "Paper-Knife and Pen" (July 4 to October 31, 1874).

²⁰ Edward Bradley (1827-1889), author of Mr. Verdant Green (1853), and other novels, claimed to have been the first to introduce double acrostics in The Illustrated London News in 1856. See S. M. Ellis, Wilkie Collins, Le Fanu and Others, London, 1951, p. 196.

pages of his comic journal. Occasionally Hood would monopolize Fun with his own efforts as he did in the issue for September 4, 1869. In this number there were only three literary contributors, [Arthur W. ?] Fluck,²¹ Henry S. Leigh, and Tom Hood. Only six and three-fourths columns of letter press were used in this issue of Fun since it contained the index and title page for Volume IX, new series. Of the literary contributions Fluck wrote one-half column, Leigh wrote just under one-half column, and Hood filled five and four-fifths columns. The pay was as follows:

Fluck	£ 0.10.0
Leigh	0. 9.0
Hood	5.16.0.

Hood's payment, of course, was in addition to his editorial salary.

Tom Hood's writing for Fun seemed inexhaustible, but by the close of 1874 his pen began to falter. As has been noted, Henry Sampson began filling some of Hood's columns. Hood himself had always marked the proprietor's copy of Fun since he had taken the editorship in May, 1865, identifying in ink the author or artist of each contribution and giving an account of the total due each contributor. Then on November 7, 1874, the identifications and contributors' accounts appeared in pencil with the additional annotation:

last no marked by Tom Hood E D [.]

"E D" was Edward Dalziel, one of the proprietors. Tom Hood was too sick to continue his marking of the magazine. In the issue for November 14, 1874, the majority of the annotations are in ink and in Henry Sampson's writing. Issues after November 21, 1874, are marked in ink by Sampson.

Tom Hood died November 20, 1874. His last contribution to Fun, an incomplete poem entitled "The Good Old Ship" (November 28, 1874), appeared posthumously.

²¹ The contributor Fluck is never identified in any other way in the Fun accounts, though he contributed quite a bit of material to the magazine. It is possible, since many of the Fun group had theatrical connections, that he was Arthur W. Fluck, author of A Paper on Theatrical Reform (London: W. Ridgway, 1879).

Tom Hood's famous Friday nights had their beginning when, sometime in 1862, he started a weekly literary periodical called Saturday Night. It was issued from the Fun office, had sixteen large octavo pages, and sold for one penny. Saturday Night lasted for only a few issues and stopped either at the end of 1862 or in the early part of 1863. It has fallen into complete obscurity today.²² Material for Hood's Saturday Night was furnished by many of the Fun contributors, including Thomas Archer, E. L. Blanchard, F. C. Burnand, H. J. Byron, W. S. Gilbert, W. J. Prowse, T. W. Robertson, W. B. Rands and Walter Thornbury. Tom's sister, Mrs. Broderip, also contributed. Once a week Hood gathered his friends about him for a supper and for editorial discussion of the forthcoming issue of Saturday Night. He took great pleasure in these convivial meetings. Though Francis Burnand recalled being present at only three of these, he has described them:

At Tom Hood's rooms we were entertained by himself and "Mrs. Tom" with a simple supper, plenty of spirits and water, while every one of us came provided with the necessary pipe and tobacco. Then we . . . sat round a table, Tom Hood being chairman; and at the first "symposium" we discussed the subjects on which we were to write, and at the next symposium we read aloud, each his own paper, to the band of brothers listening! Need I say how delighted everybody individually was with everybody else's work?²³

However, Saturday Night came to an end, and so, apparently, did the gatherings at Hood's rooms, though a precedent had been set that soon led to Hood's Friday nights.

An effort to emulate the famous Funch dinners on Wednesday evenings had been made earlier by some members of the Fun gang, but after a few months the group

²² No mention of Saturday Night is given in OBEL or Walter Graham's English Literary Periodicals, New York, 1930, though ads appear for it on the cover of Fun during 1862.

²³ Francis C. Burnand, Records and Reminiscences, 1904, I, 406-407.

dwindled and the dinners were discontinued.²⁴ After Tom Hood became the editor of Fun, he revived the weekly gatherings of the Fun gang at his house at South Street, Brompton, adding any other friends such as singers or artists who wished to be included. The week's work done, the Fun gang enjoyed themselves thoroughly with both the serious and the comic.

Clement Scott has left glowing accounts of these parties: "Every Friday dear Tom kept open house. Grog, cigars and an honest supper of cold roast beef, roast potatoes, and a 'custard pudding' for 'her dear boys,' as Mrs. Tom called us. We were a merry party."²⁵ And:

He [Tom Hood] was the most unselfish and least jealous of men. He loved to get his friends about him to talk shop, and to encourage one another in their various callings. Every Friday night. . . , though not particularly blest with this world's riches, he gave a cheery Bohemian supper-party, to which the best fellows in the world were invited. Who that was privileged to attend them can have forgotten Tom Hood's "Friday nights". . . where after a pipe and music, conversation, and poetry readings, we sat down to a homely meal of cold joint and roast potatoes, and discussed all the wonderful things that we youngsters intended to do in the future.²⁶

* * * * *

It was a kind of very humble literary salon. . . . Poker and nap and solo whist and "Bridge" were unknown. They would not, under any circumstances, have been permitted or even suggested at Tom Hood's Friday Nights.

We came to talk literature, to discuss books we had read, or the plays we had seen, to hear good music, to crack jokes, to tell good stories and to plan our papers and periodicals, destined, of course to make the fortunes of all of us, which doubtless would have been the case had any of us possessed one farthing of capital.

We all of us lived from hand to mouth I fear, and, alas! could never find our capitalist. Here, round Tom Hood's hospitable table, such wits and wags as W. S. Gilbert, W. J. Prowse, Harry Leigh and Arthur Sketchley would set the table on a roar . . . here Tom Robertson would enchant us with his

²⁴ Ibid., 408-409.

²⁵ Scott, letter, quoted by Lucy, "Tom Hood," p. 81.

²⁶ Clement Scott, Thirty Years at the Play, London, n.d., pp. 20-21; see also pp. 109-110.

pathetic stories of the stage, and inveigh against the manager . . . here Escott led us to higher literature and recited his favourite poems; here Jack Brough talked chemistry, and E. C. Barnes art; and when the new day was breaking we went eastward with the market carts up Piccadilly, and felt all of us that we had not at least wasted the one day that we all valued in the busy week.²⁷

Another frequenter of the Friday nights, Henry S. Leigh, wrote a bit of verse commemorating the wonderful parties:

"Oh Nights and Suppers," Etc.

Fate grant us again such a meeting
Of music, and wisdom, and wit--
Where Mirth may make sure of a greeting,
And Care of a notice to quit.
With our long and yet fast-flying nights,
And with six clever dogs for a quorum--
We still may revive the delights
Of our Noctes coenoeque deorum.

Long nights, to be long recollected;
Short nights, can I shortly forget,
How punning went mad, and infected
The soberest brains in our set;--
How the quips and the cranks running round
Put a stopper to mental decorum;--
How Laughter was monarch, and crown'd
At our Noctes coenoeque deorum?

Not always in lightness, however,
Our nights and our suppers were spent;--
At times we could cease to be clever,
Could speak with a nobler intent.
And an eloquence fresh from the heart
(Not unworthy the Senate or Forum)
Bore often a prominent part
In our Noctes coenoeque deorum.

Our circle was rarely completed
Without one musician at least,
So Melody came to be treated
As welcomest fare at the feast.
From the breathings of Italy's lyre
Up to fugues à la mode Germanorum,
We'd plenty to hear and admire
At our Noctes coenoeque deorum.
(Carols of Cockayne, pp. 181-182).

Hood's sister also remembered the Friday nights:

²⁷ Scott, Drama, I, 480-481.

They were very pleasant, and so fresh that every one left their stiffness and ceremony with their hat or cloak at the door, and came to be amused, and in turn to amuse. Sometimes two or three of the visitors serenaded outside, like Christy minstrels, and had half-pence thrown out to them, and once or twice "Mrs. Brown" [Arthur Sketchley] came with a single knock, and said she had brought the washing home.

The pleasantest and wittiest of chat and gossip must have thrown its charm over a society composed of the old "Saturday nighters," reinforced as they were with so many fresh spirits. Notably among others, Mr. Molloy, whose exquisite whistling to his delightful piano accompaniment, made the first recollection of these evenings memorable to me. Mrs. Tom Hood . . . made these meetings very pleasant, by her kindly welcome, and was popular with all.²⁸

The last Friday night gathering took place on May 4, 1866. Although the parties must have imposed financial hardships,²⁹ Hood presided as a genial host on Friday nights for nearly a year, and something gay and exuberant overflowed from these meetings into the pages of Fun.

vi

Though Tom Hood is always spoken of as a kindly, gentle, and lovable man, on more than one occasion he picked a quarrel through the pages of Fun and had to make printed retractions. On one occasion, in the "Fun-Done Letter," Hood criticized a magazine called the Quiver:

In the Quiver the pictures are of all classes, good, bad, and indifferent, but chiefly the last. The best illustrations are by . . . Mr. J. G. Pinwell--not 'G. J. Pinwell,' as the Quiver has it. One of the most noticeable features about the Cassell publications is their supreme contempt for accuracy in regard to the initials and names of authors

²⁸ Broderip, pp. 25-26.

²⁹ Hood expressed his feelings on this problem in "Friendship":

Your own pleasure be ever the last thing to seek:
 For their pleasure let all things be done.
 You may live on dry bread six days out of the week,
 So you feast them with turtle on one.
 Cold water's a drink inexpensive and plain--
 'Tis not nice, but it will, as amends,
 Let you save up your money to purchase champagne--
 That's the right stuff for treating your friends.
 (August 27, 1870).

or artists. A poem by Miss Fyvie, and a story by Mr. G. M. Fenn redeem this number of the Quiver from its usual dead level of slipshod and twaddle. (August 8, 1868).

Two weeks later he printed a contrite and reluctant apology:

I have received a curt--not to say courteous--letter from the editor of the Quiver, alleging that he was right about Mr. Pinwell's name, and I find I made a mistake in this instance. With regard, however, to the frequent errors of this kind in Cassell's publications I was not wrong--the names of Messrs. Wiegand, Thompson, Hull, Elwes, and Barnard, having figured with various initials more or less incorrect to my certain knowledge. (August 22, 1868).

On October 2, 1869, Hood ran a large two-page vertical cartoon drawn by Fred Barnard. The drawing shows Shakespeare standing by an open door, holding a cap in one hand, clenching a manuscript in the other. An ugly little man--a playhouse manager--faces Shakespeare and speaks to him: "Well, ye see, Mister Shakespeare, some'ow your pieces don't draw, and I 'as a party as can fill a 'ouse!" The party that can fill a house is represented by the figure of Dion Boucicault, one of the most prolific playwrights of the period, standing on a desk behind the manager. Boucicault leans on a stack of books from which he has cribbed material for his drama, and he points to a list of some of his more popular plays such as The Colleen Bawn, The Streets of London, and After Dark. This savage cartoon was meant to strike at the sensation dramas of the Sixties which were preferred to Shakespeare by the theater-going public.

Hood had given editorial sanction to the cartoon by printing it in Fun. But the caricature was too strong for Mr. F. B. Chatterton, a producer of sensation drama. He must have threatened legal action, for Hood printed an apology in the next issue:

There exists, with regard to the cartoon in our last number, an erroneous impression, which in justice to Mr. Chatterton and ourselves, we take the earliest opportunity of correcting.

The conventional type of manager in that picture was not intended to be a portrait of Mr. Chatterton. Still less were the words beneath it--designedly framed to express the vulgarity of the sensational drama as opposed to the

dignity of the Shakespearian--meant as a suggestion that they resembled his style of speaking.

We have scarcely exchanged half a dozen words with Mr. Chatterton in our life, nor do we for one moment suppose that he speaks in that manner. Those who have observed how scrupulously we avoid all topics which we do not consider "within the limits of becoming mirth," will know that we should have refrained from making the misfortune of any one's neglected education a theme for public ridicule, as we should from jesting at his poverty or his deformity.

(October 9, 1869).

In a review of Christmas annuals Hood attacked John Camden Hotten the publisher:

But out and away the most impudent crib of the season is the pick-and-stealy--we beg pardon Piccadilly Annual of Mr. Hotten. With his usual modesty he says "there seemed a slight sameness in the Annuals," so he brings out his-- in which every block is old and the articles are piracies or reprints! And for this he has the audacity to ask a shilling. (December 24, 1870).

Hood had been angry with Hotten ever since the publisher had advertised a cheap edition of Thomas Hood's Whims and Oddities. Hood contended that the original wood blocks were not in Hotten's possession, and criticized him often in Fun.³⁰ But Tom Hood had gone too far with his review of Hotten's annual, and was forced to make an abject apology:

AN APOLOGY

We regret that in our issue of the 24th ult. we should have published remarks upon Mr. Hotten's Piccadilly Annual of a very damaging character. The statement that the annual in question was entirely composed of piracies and reprints is not true, and we are very sorry that it should have been made. (January 21, 1871).

There is no note of smart flippancy in this apology--a note that can be detected in those to the Quiver and to Chatterton. No doubt the wily Mr. Hotten

³⁰ December 19, 1868; April 17 and May 1, 1869. Hotten probably used new photographic techniques of printing, which were being experimented with and developed in the late Eighteen Sixties, and therefore did not need the original wood blocks. Hotten's ad for his edition of Whims and Oddities also appeared on p. 3 of a catalog bound at the back of Henry S. Leigh's Carols of Cockayne (1869). The price of this cheap edition of Thomas Hood's nonsense was "1s, stiff cover; or cloth neat 1s. 6d."

dictated this apology to Hood. Being an unscrupulous man himself, Hotten certainly knew when he had Hood between the hammer and the anvil. Hood had written in anger and had to apologize.³¹

Hood should have paid attention to a bit of his own verse published a month earlier in Fun:

A Hint to Satirists

Take heed how filth you stoop to pluck
From out your native puddle,
For those who mean to run a-muck
Oft get into a muddle.
(November 19, 1870).

vii

On the subject of verse Tom Hood was a purist. When anyone talked to Tom Hood of rhymes by the eye and not by the ear, he used to say, "D__n your eye!"³²

Hood took every occasion he could to criticize the poetry of other writers in his columns for Fun. In the first contribution that can be tentatively identified as Hood's work, "A Painful Parallelism" (December 28, 1861) he compares a few lines from Tennyson with a popular song. His poetic criticism is often severe. For example in a review of a Christmas annual titled Round of Days he says:

We can't all of us be poets, but we can at least refrain from committing what is hardly verse even. A mere apprentice in the art of versification ought to know that to give only two rhymes in every four lines is laziness and shirking. Such slovenly work was not fair to the spirited producers of this really splendid volume. The chief sinners in this respect are Messrs. Tom Taylor, Hain Friswell, and the author of "The Gentle Life." The last-named gentleman but one has this verse:

³¹ Hood could use vile journalistic language when the mood moved him. See his abuse of Figaro, December 10, 1870. He also found it necessary to clarify a story he ran in his Comic Annual. In Fun, December 31, 1870, is the following: "'The Room Over Temple Bar.'" With reference to Mr. Thornbury's story, with the above title, in Tom Hood's Comic Annual for 1871, we gladly comply with the request of Messrs. Child that we will explain to the public that the tale in question is a pure fiction, without any foundation in fact."

³² Scott, Drama, II, 260-261.

"Until at last the sun goes down
And tints the sky again,
With solemn purple hues, as if
A great king died in pain."

Not to mention the awkwardness of line three's not rhyming, and ending in the monosyllable "if," which is not quite strong enough for the place, we should like to know whether the invariable effect of a fatal regal stomach-ache is to turn majesty purple? Or is "pain" only a handy rhyme for "again," because if so, we are glad to hear it in the interests of royalty. (November 11, 1865).

On line six of the choric song in Tennyson's "Lotos-Eaters," Hood comments, after quoting it:

Music that gentlier on the spirit lies
Than tir'd eyelids upon tir'd eyes.

Now Tennyson ought to be ashamed of himself, in our humble opinion, for cutting out the mute "e" in verbs like "tire" or "aspire," though he may (to help the unrhythmical ear) do so with "minister'd" where the verb has no final "e" mute. (June 29, 1867).

Hood's comment on a poem in Temple Bar is caustic: "Something called 'A Dream,' and meant we presume for a poem in blank verse, is chiefly distinguishable for the blankness:--how is the line to be scanned?

They knew not what; the winds rustled and moaned." (March 15, 1873).

In 1869 Hood published a handbook of poetry, The Rules of Rhyme: A Guide to English Versification. Besides giving a discussion of rhyme and meter, he appended a dictionary of rhymes. It is somewhat ironic that Hood himself never produced a first class poem. His perception of poetry seldom went beyond the mechanics of verse.³³

He was also a purist in respect to grammar, delighting in correcting the

³³ See, among other remarks in Fun by Hood on poetry, the following (March 9, 1867): "Touching the poem Elijah . . . I am compelled to allow that it is proof that a mastery of style and a knowledge of rhyme and meter do not make a poet." See also, November 9, 1867; May 2 and December 5, 1868; February 20 and July 10, 1869; June 25 and August 27, 1870; January 14, November 25, December 9 and 23, 1871; February 21, July 25, and September 26, 1874.

mistakes of other journalists and writers:

Grammar!

A weekly contemporary, describing some experimental operations lately carried out at Chatham, says:--"The electric light, with powerful reflectors, are the means to be employed." Is them?--we beg pardon--Are it? Well, then, we trust next time the writer of that sentence takes up the pen, he will use a little powerful reflection before he employs the English language. (September 28, 1867).

Later he notes: "I see the Saturday still persists in declaring--to judge from its practices--that a verb with two or more singular nominatives needs not to be in the plural--that, in short, 'Jones and Robinson is going to church' is model English." (July 4, 1868).³⁴

This puristic streak in Hood may be due to the fact that he was never really successful as a man of letters. This was his way of competing with other writers--finding a flaw and commenting on it in Fun.

viii

The name Thomas Hood was familiar in practically every English household. Tom Hood, unfortunately, inherited little from his famous father but a confusion of names. Tom held a reverence for his father that amounted to a kind of awe. This was ". . . one of the most beautiful passions of his life."³⁵

Hood's feeling for his father manifested itself in various ways throughout Tom's life. In the introduction to the first number of the new Comic Annual (1868), Tom Hood admitted the influence of his father on his own writing: "If I have seemed at anytime to imitate his [Thomas Hood's] style, I would ask those who think so to remember that it was the school in which I was brought up, and I have all my life considered him--not unnaturally you may say, if you please--the best model I could copy either in life or literature."³⁶ Certainly Thomas

³⁴ Also see Hood's remarks on grammar: January 25, 1868; March 25, 1871; October 26, 1872.

³⁵ Lucy, "Tom Hood," p. 85.

³⁶ Quoted by Broderip, p. 27.

Hood's influence is very strong on Tom's serious poetry. Tom Hood attempted to repeat the success of "The Song of the Shirt" and "The Bridge of Sighs" in his early poem "The Secret of the Stream" which appeared in Dickens' Household Words, April 23, 1853. A sequel to "The Bridge of Sighs," it is one of Tom Hood's better poems:

When the silver stars looked down from Heaven
 To smile the world to rest,
 A woman, from all refuge driven,
 Her little babe caress'd,
 And thus she sang:

"Sleep within thy mother's arms,
 Folded to thy mother's heart,
 Folded to the breast that warms
 Only from its inward smart,
 Only from the pent-up flame
 Burning fiercely at its core,
 Cherished by my loss and shame:
 Shall I live to suffer more?
 Shall I live to bear the pangs
 Of the world's neglect and scorn?
 Hark! the distant belfry clangs
 Welcome to the coming morn.
 Shall I live to see it rise?
 Is't not better far to die?
 Shall I gaze upon the skies--
 Gaze upon them shamelessly?
 Clasp me, babe, around my neck,
 Do not fear me for the sobs
 That I cannot, cannot check.
 Oh! another moment robs
 Life of all its painful breath,
 Waking us from this sad dream,
 E'en the wretched rest in death.
Hark! the murmur of the stream.
 Nestle closely, cheek to cheek;
 Let us hasten to the wave,
 Where is found what we would seek,
 Death, oblivion, and a grave."

And the tide rolls on for ever
 Of that dark and silent river;
 And beneath the wave-foam sparkling,
 'Mid the weeds embowered and darkling,
 There they lie near one another,
 Youthful child and youthful mother;
 And the tide rolls on for ever
 Of that swift and silent river.

In a poem with an elaborate stanza scheme, titled "The Nameless Dead" (Belgravia, July, 1870), he used lines such as "Moan, moan, moan. . . ," "Dead, dead, dead!," and "Wail, wail, wail . . . ," which are reminiscent of Thomas Hood's "Work! work! work!" in "The Song of the Shirt." But Tom Hood was never able to equal his father's success.

Tom Hood was always ready to defend his father's memory.³⁷ A charge of plagiarism is typical:

A Lowth-er Arcadian

Few people will be inclined to dispute with Mr. Lowth, of the Athenaeum Club, the title of "The Plagiarist of the Period." He wrote a few weeks ago to the Athenaeum, enclosing a poem by Thomas Hood, entitled "Morning Meditations," and some very rude verse of his own bearing a similar title. The two pieces were as much alike as Caesar and Pompey: one of them must be a plagiarism, for they ran side by side with parallel passages--or rather Hood's lines ran, and Mr. Lowth's limped. Mr. Lowth said--having waited till Mark Lemon was dead [d. May 23, 1870]--that he sent his verses to Punch, and that Thomas Hood--save the mark!--had condescended to borrow his manuscript. Had he done so, he so much improved it that it might as fairly have been considered his own, as Shakespeare's plays with borrowed plots. But unfortunately for Mr. Lowth's ingenious attempt to purchase notoriety at the expense of a dead man's memory, Hood's poem appeared at Christmas, 1838; Punch was not started till 1841. Still, no one who compares the two pieces can doubt for one moment that one of them is a gross and self-evident plagiarism. There is very little difficulty in deciding which! (September 17, 1870).³⁸

Tom's ire was aroused when a writer in Tinsleys' Magazine³⁹ mentioned his father's "Bridge of Sighs" in connection with the Fleshly School of poetry:

A writer who has contributed to the magazine so called "criticisms of poets of the day," flings himself with more display than vigour into the "Fleshly School" dispute. When he couples with Hood's "Bridge of Sighs" such erotic

³⁷ Broderip, p. 3.

³⁸ See The Athenaeum, July to December, 1870, pp. 241, 274, 338, 366, 430-431; G. T. Lowth, "The Hood Controversy on 'A Poem Reclaimed,'" Temple Bar, September, 1872; Fun, September 21, 1872.

³⁹ "The 'Fleshly School' Scandal," Tinsleys' Magazine, X (February, 1872), [89]-102. The remarks on "The Bridge of Sighs" appear on p. 97.

stuff as "Jenny," he commits--only from lack of understanding possibly--an outrage on literature. (February 10, 1872).

On June 7, 1873, Tom Hood briefly compared Lord Lytton's Eugene Aram with his father's "The Dream of Eugene Aram," to the advantage of the poem. These are only a few of the references Tom Hood made to his father in Fun.⁴⁰ He never hesitated to mention him, always defending him, praising him, and correcting misquotations from his work.⁴¹

ix

Few men have entered upon their career with stronger yearnings after high achievements in literature, with brighter hopes of success, or with braver resolves to spare no labour in winning fame than did Tom Hood after he had run his course at Oxford and had come up to London.⁴²

Tom Hood was thirty when he became editor of Fun. He ". . . had for some time been on the look-out for the editorship of a comic journal." Hood was jubilant when he succeeded H. J. Byron: ". . . his shout of triumph as he leaned half-way out of a hansom to greet a friend who saw him coming through Covent Garden, was that of a boy, as waving his umbrella, he announced that he had 'got a comic,' adding, 'I shall want you.'⁴³ Hood's ambition was thoroughly satisfied with this editorship.⁴⁴

As the years passed, however, he became disillusioned with his work for the

⁴⁰ There are still other references in Fun to Thomas Hood or a play on the name Hood. Although the author of these cannot be identified some were probably written by Tom Hood. One or two examples may be given:

The Prettiest Female Hood.--Girlhood. (May 21, 1864).

The Song of the Shirt.--"The Sewing Machine." (April 15, 1865).

In "A Poet's Complaint" (March 11, 1865) the ghost of Thomas Hood curses people who have parodied "The Song of the Shirt" too often.

⁴¹ See also November 30, 1867; February 29 and December 19, 1868; April 17, May 1 and 15, and June 5, 1869; August 12, 1871; February 24, June 22, and September 21, 1872; January 18, July 5, and October 18, 1873; February 21 and 28, and March 28, 1874.

⁴² Lucy, "Tom Hood," p. 77.

⁴³ Archer, pp. 492-493.

⁴⁴ Broderip, p. 25.

magazine. He was always pressed for time in his literary composition. In a letter to Frances Broderip, dated January, 1864, he says he has "to work too fast."⁴⁵ In another letter (presumably written in 1864) he says: ". . . I'm obliged now to work in all spare time."⁴⁶ And again in August, 1864: "You mustn't expect a line from me for some time to come, I am so dreadfully pressed with work."⁴⁷

Hood was caught in a vicious circle. The easiest way to supplement his editorial salary was to write comic copy for Fun. Yet the more he wrote, the poorer became the quality of his writing. If he had used more "outside" contributions, he would not have had to write so much himself, but the more "outside" copy he used, the less money he made.

In "Ink" (Poems, pp. [215]-216), Hood curses the invention of ink because its creator is also responsible for inventing "copy." In "Comic Copy" (March 4, 1871) he admits that he has nothing to write on, that he is ill and sad, but that the printer's devil waits at the door. This same theme is repeated with even more pathos in "Copy: A Jester's 'In Memoriam'" (October 19, 1872). Here Hood says he is tired of writing poor puns and sloppy copy and that all his best friends have died. One of his later friends saw this disillusionment in his face: ". . . I saw under the cap and bells that the late Editor of Fun professionally wore a face weary with struggling against fate, and saddened by the thought that it would presently be covered up and its owner's name remembered only in connection with a 'comic journal.'"⁴⁸

By August of 1874, Hood knew he did not have long to live. He had opened

⁴⁵ Broderip, p. [34].

⁴⁶ Ibid., p. 36.

⁴⁷ Ibid., p. 37.

⁴⁸ Lucy, quoted by [Joseph Knight], "Table Talk," p. 259.

the new volume of Fun with "Pages":

Page Number One! Another volume opes,
 There must more pens be spoilt, more ink be spilt;--
 Well, gentle reader, 'twill fulfil my hopes
 If you but smile on what will there be built.

Page Number One! Ah, yes;--Page Number One.
 Bring me the inkstand--fill the midnight oil;
 May friendly hands, whene'er the volume's done,
 Write "Finis" on the last page of our toil!
 (July 4, 1874).

x

For a jester, Hood wrote a remarkable number of bitter poems, which appeared with increasing frequency in--of all places--a comic journal. The loss of parents, his first wife, and many friends, and his continual poor health combined to produce in Hood a deep sense of melancholy. The sorrows that touched his life are reflected in his serious verse. When he was only seventeen, Hood had written a poem entitled "Hope." The melancholy second stanza reflects an early disillusionment:

I had a father once--I think with tears
 Of that dear time--as I still older grew,
 I thought he would watch o'er my manhood's years,
 Trusting to Hope, and Hope has proved untrue.⁴⁹

Hood also saw friends and acquaintances gain the success he was never able to grasp, and some evidently forgot or snubbed him. The third stanza of "A Good-Natured Man" contains these lines:

I've not a friend, who wouldn't sell
 My friendship any day;--
 And yet all love me passing well,
 And like to "come and stay."
 - (Poems, pp. 76-77).⁵⁰

And in "Friendship" he wrote a poem of advice to an imaginary son, telling him that friendship is one of the most valuable things in the world. The final

⁴⁹ Quoted by Broderip, p. 11.

⁵⁰ See also stanzas two and three of "Hard Hits," Poems, pp. 190-191.

stanza, though not especially well wrought, establishes the bitter tenor of the poem:

Own the value of Friendship, then--e'en if you owe
 To a friend's hand a stab in the back--
 If that back weren't familiar, pray, how could he know
 That tis you he's about to attack?
 I have always thought Caesar a regular muff,
 "Et tu Brute!" indeed! The remark is mere stuff!
 What else did he expect from his friends?
 (August 27, 1870).

Hood again bemoans the passing of his friends in the second stanza of "The Game of Life":

Once, with beloved companions ranged,
 I counted Fortune's coy caresses;
 Now some are cold, and some are changed,
 And most are dead--and some "successes!"
 (November 8, 1873).

Hood was always plagued by poor health which his manner of living did little to improve. At his birth, when it was thought unlikely that he would live for long, he was hurriedly and unceremoniously christened in an old china punchbowl.⁵¹ Unfortunately, he was never far from one for the rest of his life. In the Bohemian group centered around Fun, Hood and George Augustus Sala in particular gained a reputation for their drinking bouts. Hood's favourite beverage was brandy-and-water, but his constitution was not so sturdy as that of the robust Sala:

Ambitious young men of letters will be naturally solicitous to know what Mr. Sala drank on these occasions. Well, he and Tom Hood consumed every tippie that Man's ingenuity has invented. I give my solemn assurance that this is literally true--no known procurable potable was unwelcome to the hospitable palates of those two men. The catholicity of their taste and the infinity of their capacity were things to revere; and their impassibility under the suasion of quickening liquids would have turned the Sphynx peagreen with envy. The resources of that bar [Ludgate railway station] were habitually exhausted by the incalculable requirements of these two men, of whom one,

⁵¹ Broderip, pp. 2-3.

however, took nothing at any time but brandy-and-water.
I would rather not say which one, for he is dead.⁵²

Hood suffered from a "liver complaint" at least a year before he died,⁵³ which was not surprising.

Hood further endangered his health by keeping irregular hours. Clement Scott said that during their War Office days, when Hood wrote only at night, he would come to work "sleepy and fagged." "Often he did not commence until midnight, and it then required an effort."⁵⁴ In a letter dated September, 1864, Hood wrote his sister: "I am rather knocked up just now--haven't been to bed before four or five for nearly a fortnight"⁵⁵

Several allusions to Hood's illnesses are found in his poems and letters. In the last two lines of "Praeraphaelite Rhymes" (Poems, pp. [171]-173) he complains about his dread bronchitis in his lonely rooms in town. In an undated letter to the Dalziels he says, "At present I am sorry to say I am too ill to come over, but I hope to be on my legs again by the end of the week."⁵⁶ In a letter to his sister, dated January, 1864, Hood admitted he had been ill: "Now it's all over, I may as well confess that for the last fortnight I have been very ill indeed, and obliged to go to my friend _____, who told me I was all out of order. Thanks to him, however, I'm on my legs again now, and as strong as a horse, and able to get to work again."⁵⁷

The death of Tom Hood's first wife in 1872 was a severe shock to him. Apparently he was never again in good health. And after August, 1873, his

⁵² Ambrose Bierce, "Prattle," Wasp, February 14, 1885, p. 5. Sala died December 8, 1895.

⁵³ Lucy, "Tom Hood," pp. 82; 84.

⁵⁴ Scott, letter, quoted by Lucy, "Tom Hood," p. 80.

⁵⁵ Broderip, p. 38.

⁵⁶ [Dalziel], p. 278.

⁵⁷ Broderip, p. 35.

condition steadily grew worse. He complained in "Supinus" (October 31, 1874) "You'll scarcely think illness a light time, / When you're down on your back." And in a review published November 21, 1874 (one day after his death), Hood referred to himself as a "sick jester."

Although Hood died when he was only forty, many of his poems deal with old age, its sickness and bitterness, especially those written on his birthdays.⁵⁸ In "Twenty-Two and Thirty-Five" (Poems, pp. [103]-104) he wails, "For I--but a youngster at twenty-two, / Feel an oldster at thirty-five!" Then he bravely ends: "Yet though to my youth I bid adieu, / I will keep my heart alive, / Nor lose for the shadows of twenty-two / The substance of thirty-five." In "My Birthday" (January 28, 1871) Hood says he is "sick, sorry, and old." He was thirty-six at the time, though he stated in the poem that he was forty-six.

As Hood's last months approached, he continued in this melancholy vein. When he was slightly under thirty-nine and a half years old, he published "Forty-Ter,--Suaviter" with such lines as:

Yes! But there ere some hearts--and lawns--
Whose harvests late attain completeness.
Some evenings are so much like dawns,
We do not think how short the sweetness.
(July 4, 1874).

He ended: ". . . Forty gropes for kindly hands, / With little but the grave before it."

References to his disillusionment leading to the grave appear frequently in Hood's later poems. Such a theme is found in "The Game of Life":

For me the world has nought of worth,
Save--when some love-laid garlands wither--
A little humble spot of earth
That always whispers me, "Come hither."
And I am very tired of play--
"Rien ne va plus! Le jeu est fait!"
(November 8, 1873).

⁵⁸ "Past and Present; or, My Birthdays" (February 25, 1865) was probably written by Hood.

and in "A Scribbler":

So write upon my coffin-lid--
 'Twill be enough in chalk to trace it--
 "He did what other jesters did."
 In chalk--the earth will soon efface it!
 (October 10, 1874).⁵⁹

It is interesting to note that Hood had picked out his cemetery plot before his death, so that the references to his burying place in his bitter poems may be to an actual spot he had in mind.

One of the most unusual poems ever penned by Tom Hood was "Stanzas."

Embodying a death wish, it envisions death as a bride:

Sweet Death,
 If you love me, as I think you do,
 Come as the sun comes when he drinks the dew,
 And suck my breath.

No tears
 Should mar our union who have been betrothed
 So long--so long. Ah, me! how I have loathed
 These twenty years.

No scar
 Be left by Pain, the shroud will fail to hide;
 There should the face of a so-willing bride
 Be nought to mar.

One kiss,
 Cold--cold! because such fever fills my heart,
 And in that kiss we meet, no more to part.
 Oh restful bliss! (Poems, p. [219]).

It is unfortunate that when Tom Hood attempted serious poetry, he was too often unable to lift it above the level of his own difficulties and disillusionment. Because of his egocentric concern with personal problems, his work is

⁵⁹ Contrast the remarks made by his sister, "Thomas Hood the Younger," Poems, pp. 31-32, claiming that Hood was not disillusioned:

I should like, however, to clear up one mistake. I have heard and seen many statements to the effect, that Tom Hood had been a disappointed man in his literary career, and thought the world had used him somewhat hardly. I might leave it to his own written opinions, but I can also add my own testimony that, apart from the private sorrows and trials which fall to every human lot, he was never for a moment unhappy in that way
 If a tone of melancholy occasionally ran through Tom Hood's writings, it was only from his sense of the deep reality and sadness of some things, even underlying the humorous.

limited in scope and lacks the universal application necessary for good poetry.⁶⁰

xi

Tom Hood attempted to keep on working up to the day of his death. After August, 1873, when the eminent physician Sir William Jenner examined him and pronounced his case hopeless, he knew he could not live. Indications that Hood's guiding hand was wavering are found in Fun. On March 7, 1874, he reviewed two books, A Fight for Life and Charles and Mary Lamb. A month later (April 4, 1874) he reviewed the same two books, though not in quite the same words.⁶¹

Though not active as editor after November 7, 1874, Hood continued to receive his editorial salary of £4.10.0. (His name is also credited for this amount in the two issues following his death. Presumably the sum was paid to his widow.) Hood tried to rally a few weeks before his death. On November 7, 1874, appeared a poem and a drawing by Hood, "The Old Maneater," and another poem, "November." After greeting the month and telling how ill he has been, Hood says he hopes to see November next year. He is going back to work:

And now, my bauble, bells and cap,
My livery I don once more!

But Hood never returned to the Fun office. On November 20, 1874, he died at Gloucestershire Cottage, Peckham Rye, Surrey.

Several of his friends visited him in his last days. Henry Sampson--who

⁶⁰ For other poems containing notes of melancholy or bitterness see: "Ships on the Sea" (Belgravia, December, 1870); "Tired" (March 18, 1871); "Mon Coeur" (November 22, 1873); "Burning Out" (December 13, 1873); "Straws" (January 17, 1874); "Laugh or Smile?" (March 21, 1874); "The Fool's Song" (June 6, 1874); "Youth and Age" (October 10, 1874); and in Poems: "Fate's Favours," p. 41; "Success," pp. 135-136; "Surgit Amori Aliguic," p. 146; "Ad Cor Mem," pp. 179-180; "Behind the Mask," pp. 189-190; "A Compromise," p. 197.

⁶¹ Hood had been guilty of a similar slip five years before. Among a list of parody book titles for June 19, 1869, is: "Unfounded, a fiction, by the author of Found Dead, a novel." Another list of parody titles for July 24, 1869, includes: "Unfounded, by the author of Found Dead."

was editing Fun in his absence--nursed Tom at the end.⁶² Ambrose Bierce saw Hood on his deathbed.⁶³ And Joaquin Miller, who had just arrived back in London after an absence of two years, recorded his sensations when he learned of Hood's impending death:

I called at his little sanctum before even finding my hotel. I rushed in as I always did before, expecting to find him there, to take him by his great black beard, to bully him, to call him fellow citizen, this British subject, this great good man always so kind to me, but I found the chair empty. I looked over my shoulder as a boy who had followed me said[,] "Mr. Hood is dying sir. He is at his home in Peckham Rye. They say he will not live till tomorrow."

Miller drove immediately to Hood's house:

His only sister, a great strong woman, plain, almost ugly, from watching and weeping, meets me at the door, silent almost as a stone, and all the time tears kept welling up and breaking over and running down, and dropping from her face onto her clasped hands. I never saw such sorrow. I wish she had not been so silent. I wish I could forget her

Joaquin Miller concluded his memoir with a summary of his life:

Tom Hood was a toiler for his bread; a hard worker; he needed rest; and I know he has it. He was poor, not destitute, but like myself belonged to the great majority. Was born poor, lived poor and died poor Something is surely wrong. A man may edit a journal or write a thing that makes a million people happy and yet be left to go hungry, while a man may fight a battle that makes a thousand people miserable and for that get wealth and honours without end.⁶⁴

In the issue of Fun for November 28, 1874, one page bore a wide black border. In the upper left hand column was a brief obituary of Tom Hood, written by Henry Sampson. In the same issue appeared Hood's last poem, "The Good Old Ship." Hood was buried in Nunhead cemetery a few days after his death. Henry Sampson wrote a heartfelt description of the funeral:

A few days back we oused all that was mortal of our dear friend Tom Hood. Quietly, and without ostentation,

⁶² Lucy, quoted by [Joseph Knight], "Table Talk," p. 259.

⁶³ Bierce, "That Ghost of Mine," p. 6.

⁶⁴ Miller, "Tom Hood," Huntington Library MS HM15805.

we placed him in the ground he had himself chosen, and left him to the rest he had so well earned. His life, though short was busy, and his writings numerous; but never in one line was there the suspicion of a thought which he or his dearest friends could ever wish suppressed. And so, as our life here is but a preparation for another, Tom Hood now reaps the rich reward which is his who, to the best of his power, fulfils his Master's bidding. The funeral was early and the morning dull, but in addition to the score or so of mourners there were nearly two hundred of those who had known and loved the dead present to see him consigned to his last resting-place. Few eyes were dry, and fewer thoughts unsympathetic, as in the course of the impressive service of the Church of England, the coffin was lowered into the narrow grave, covered with the flowers he had loved so well, and followed by the dimmed gaze of those who had been nearest and dearest to him. Kind, gentle, patient, thoughtful, impulsive Tom! we may selfishly mourn your loss; but we would not have you back for all our fondness--for all the void that is as yet so apparent in our hearts. (December 5, 1874).

Hood's name appeared once more in the pages of Fun when Sampson notified readers where they could obtain the last photograph of Hood:

In reply to numerous correspondents we beg to state that the last portrait of Mr. Tom Hood was taken by Messrs. Fradelle and Marshall, of 230, Regent-street, who will devote the profits arising from its sale to the Memorial Fund now being raised.
(December 12, 1874).

This was the end of Mister Fun. He lived a versifier, but never became a poet; he ground out thousands of words of comic copy, but wrote nothing of lasting value. But despite his lack of success as a writer, Tom Hood represented the spirit of Fun during the Sixties and Seventies, and as such he will be remembered.

xii

Of all the writers who contributed to Fun, only Tom Hood had the distinction of returning as a ghost. It was Ambrose Bierce who saw this apparition. Hood and Bierce had made a mutual pledge to attempt communication from the grave:

One day I received a summons by telegraph, and hastened to London to find my worst fears confirmed--Tom was dying. I remained with him and saw him off, and during our last interview he assured me, "on the word of a dying man," that certain of my beliefs, or rather disbeliefs, regarding spiritual things,

were erroneous. He spoke in an earnest, solemn manner that profoundly affected me

Some months later I was strolling, one evening, along an unfrequented street in the outskirts of Leamington, my attention occupied, as nearly as I can remember, with a sunset effect on the towers of Warwick Castle, pushing up through the trees some two miles away; I certainly was not taking thought of Tom Hood, or anything relating to him. A tall, dark man met me on the walk, his eyes fixed on mine with a familiar look of friendly recognition. It was Tom! It did not occur to me at the moment that he was dead, nor did I feel the faintest surprise at meeting him there, a hundred miles away from London. All seemed perfectly natural, and it was only when he had passed me without salutation, or even so much as seeming to see my outstretched hand, that I felt a sense of surprise. And it was only when in my surprise I turned about to recall him, and found myself alone--the sole occupant of the street as far as I could see in either direction--it was only then that I remembered.

I need not attempt to describe my feelings; they were novel and not altogether agreeable. That I had met the spirit of my dead friend; that it had given me friendly recognition, yet not in the old way; that it had then vanished--of these things I had "the evidence of my senses." How strongly this impressed me the beating of my heart attested whenever, for many months afterward, that strange meeting came into my memory; but not being a believer in ghosts and having no very strong faith in "the evidence of the senses," I declined to surrender, and resorted again and again to the same spot, at the same hour of the day, never seeing anything, but always coming away, somehow, with a weaker conviction that the dead are dead.

* * * * *

Of course I should like to believe that Tom Hood actually performed his promise to visit me from another world, though it would be agreeable to have, at the same time, some assurance that he will not do so any more.⁶⁵

There is no record that the ghost of Hood ever appeared again.

⁶⁵ Bierce, "That Ghost of Mine," p. 6.

CHAPTER IV

W. S. Gilbert, "Bab," and Fun

i

W. S. Gilbert (1836-1911) contributed steadily to Fun for a period of ten years. Though not a member of the original staff, he was attracted to Fun in its first weeks of publication and decided to submit some contributions. "With much labour," Gilbert recorded many years later, "I turned out an article three-quarters of a column long, and sent it to the editor, together with a half-page drawing on wood." Gilbert was elated with the reception his work received: "A day or two later the printer of the paper called upon me, with Mr. Byron's compliments, and staggered me with a request to contribute a column of 'copy' and a half-page drawing every week for the term of my natural life."¹

Like most of the staff, Gilbert contributed a little of everything to Fun. Between 1861 and 1871 his work did much to set the tone of the magazine and was undoubtedly a large factor in Fun's popularity. A list of Gilbert's contributions is long and varied, including cartoons, decorations, ornamental initials, textual illustrations, quips, puns, poems, parody dramas, humorous sketches, book reviews, dramatic criticism, facetious social notes, satirical comments on the political scene, and brief bits of prose on any subject that came to hand.

Although many of his cartoons and drawings are signed, Gilbert's prose and poetry in the first three years and eight months of Fun cannot be completely identified. The surest means of identifying the cartoons and drawings is a simple "W.S.G." signature. Gilbert also used an elaborately interwoven monogram made up of a W, an elongated S, and a stylized G. A comparison of two of the letters in the monogram with the same letters in certain of the W.S.G. signatures

¹ W. S. Gilbert, "An Autobiography," Theatre, n. s., I (April 2, 1883), 218.

shows a definite resemblance.² This elaborate monogram appears on the first contribution that can be positively identified as Gilbert's work, a cartoon titled "Some Mistake Here" (October 26, 1861), which appeared in the sixth number of Fun.

A half-dozen drawings signed "W.G." also appear in the issues of Fun between November 9, 1861, and March 15, 1862. Two of his biographers assert that these drawings are not Gilbert's, contending that "W.G." and "W.S.G." could not be the same draughtsman because the drawings are too dissimilar.³ To be sure the work signed by the monogram does not look at all like what is generally considered "Gilbertian"--comic drawings in the vein of "The Comic Physiognomist" and the illustrations for the "Bab" poems. But Gilbert's early work was erratic because he had never had formal instruction in drawing. He is reported to have simply bought ". . . a quire or so of manuscript paper, a packet of quill pens, a bottle of ink, a bundle of pencils, and some box drawing blocks . . ." ⁴ and to have begun on his own. If Gilbert evolved his own style, it is not strange to find early work that seems uncharacteristic. And it is not, therefore, impossible that drawings and cartoons in Fun signed "W.G." are also by him.

Gilbert used one other signature for his early work in Fun, "Bab." It appeared suddenly on a full-page drawing for November 9, 1861, then disappeared equally abruptly and was not seen in the pages of Fun for several years.

Practically any current topic served as subject matter for Gilbert's humorous purposes. One of the funniest cartoons bearing Gilbert's monogram is titled "Unfortunate for Bodger" (May 3, 1862). In this a very surprised man is

2 Compare the large G in the monogram with that of the signature to "The Day after the Ball" (November 21, 1863) and the long S with that of the signature to a drawing for "The Comic Physiognomist" (May 21, 1864).

3 Sidney Dark and Rowland Grey, W. S. Gilbert, London, 1923, p. 10.

4 Clement Scott, The Drama of Yesterday & To-Day, London, 1899, II, 253.

being blown apart by a shaft of lightning. The electrified man is wearing steel shirt collars and wristbands--a Victorian innovation designed to supersede the more perishable cardboard articles. Advertisements for steel shirt collars and wristbands had appeared in Fun several weeks prior to Gilbert's cartoon. For example:

STEEL SHIRT COLLARS and WRISTBANDS.--Enamelled White Collars, 1s. 6d.; Wristbands, 2s. 6d; free by post, four stamps each extra. All expense ceases with first cost, as the wearer can wash and dry them ready for use in one moment. (April 26, 1862).

In this advertisement Gilbert saw the comic possibilities of a human lightning conductor.

Gilbert's first serious full-page political cartoon (November 9, 1861) was the one early drawing signed Bab. On the following week the Bab signature was replaced by the elaborate monogram. The series of weekly full-page cartoons by Gilbert continued only until December 14, 1861, when it was taken over by Matt Morgan. Humorous half-page and quarter-page cartoons with Gilbert's monogram continued until February 28, 1863. Then the monogram signature disappears entirely from the pages of Fun.

Other drawings by Gilbert in the early years of Fun either have no signature or the simple W.S.G., which first appears on an ornamental initial (April 11, 1863). This simple signature continues until January 28, 1865. Then there is a hiatus in Gilbert's artistic contributions extending to June 23, 1866, when he revived the Bab signature in a drawing for his poem "Only a Dancing Girl." From that time on Bab was signed regularly to the drawings done by Gilbert, and the drawings themselves increased in frequency until they became a regular accompaniment to most of his literary work.

When Gilbert began his series entitled "The Comic Physiognomist" (November 7, 1863), his drawings had taken on what is commonly termed a "Gilbertian" quality, the whimsical style that the illustrations for the "Bab" ballads have made so familiar. The first full page in Fun devoted to his particular brand

of nonsense contained a comic commentary on "The Cattle Show" (December 12, 1863), two poems (probably written by Gilbert) accompanied by comic illustrations. The opening lines of one of the poems indicate the direction of Gilbert's success:

Pushing, crushing, panting, squeezing,
 Fat-faced farmers left and right;
 Round the beasts scarce room for sneezing,
 Each one struggling for a sight.
 That's the style, we like a mob,
 And we've only paid a bob!

Gilbert drew the half-title page which opened Volume VI of Fun on March 19, 1864. And on a full page, titled "Our Own Correspondent at the Guilford Fight" (April 2, 1864), foreshadowing the modern comic strip, appeared eighteen small illustrations showing soldiers on maneuvers in various predicaments, with brief captions under each drawing. Gilbert also originated a series of parody drawings of contemporary paintings in "Our Critic Among the Pictures" (May 14 and June 18, 1864). Such artistic parodies were to become a regular feature of Fun every time the Royal Academy held an exhibition.

Gilbert's prose and verse pieces in Fun are numerous and varied.⁵ Not all of this writing is good, and much of it is not even funny. One of the prose bits in "The Art of Parody" is interesting for an unconscious prophecy Gilbert made about himself:

What is to become of me? - Am I destined to revolutionize the art of comic writing? Am I the man who is to write the burlesques and extravaganzas of the future? Are the managers of theatres and editors of light literature doomed to fall prostrate at my feet in humble obeisance? Is it to me that society at large must look for its amusement for the next (say) forty years? To these questions I unhesitatingly reply "I am! They are! It is!" (September 9, 1865).

Besides so much miscellaneous prose and many poems, not included in the

⁵ Better prose pieces include "On Pantomimic Unities" (February 20 and March 26, 1864); "From Our Stall" (May 20, 1865); "How to Prepare Yourself for the Derby" (June 3, 1865); "Out-of-Town Talk" (irregularly from July 29, 1865, to October 20, 1866); "A Promise to Pay" (November 10, 1866).

"Bab" ballads,⁶ Gilbert contributed several series of comic pieces that appeared in weekly installments. He began a column of witticisms entitled "Gossip of the Week" (October 24 to December 19, 1863), in which the humor was based on the ambiguity of the meaning of a word in a sentence:

DEPRAVED TASTE.--The small gentleman who indulged so freely in biting sarcasm has taken to swallowing affronts. (November 7, 1863).

AMAZING FACT.--A gentleman farmer writes to us to complain that his flower garden is absolutely overrun with weeds. He has caught several of them, and assures us that they are excellent smoking. (November 14, 1863).

ASTOUNDING FEAT.--We understand that an eminent contractor has actually undertaken to carry a railway right through Caithness! (November 28, 1863).

PARLIAMENTARY INTELLIGENCE.--A young member recently succeeded in catching the Speaker's eye. He complains that it was very clammy to the touch. (December 12, 1863).

A popular series of prose sketches by Gilbert was "The Comic Physiognomist," begun on November 7, 1863. After playfully defining physiognomy, Gilbert discussed various parts of the face in successive numbers of Fun. When this subject was exhausted, he began considering the various types of men found within one professional group. Excerpts from the C. P., as Gilbert called his editorial personality, lose something of their flavor without their accompanying illustrations.

Some of Gilbert's humor in "The Comic Physiognomist" is cruel and grotesque. He suggests the following experiment in his essay on eyes:

Experiment--Take out a gentleman's eye, when he isn't looking, and examine its expression. If it is angry and inflamed, its proprietor will be angry and inflamed also. If it is put out, he will be found to be very much put out also. If his eye is cut up, so likewise will he be. If his eyes are taken out of

⁶ These poems include the longish "The Baron Klopzetterheim" (March 19 to April 16, 1864); "Down to the Derby" (May 28, 1864); "Something Like Nonsense Verses" (June 10, 1865); "Musings in a Music Hall" (October 28, 1865); "The Bar and Its Moaning" (December 9, 1865); "To My Steed" (June 23, 1866); "Boulogne" (September 12, 1868); "The Politest of Nations" (January 2, 1869); "The Ghost to His Ladye Love" (August 14, 1869); and many others.

his head, he will be very much uneyed. Bearing this latter fact in mind, wipe the eye upon which you have been experimenting carefully on a dry handkerchief when you have quite done with it and return it with a conciliatory speech. (November 14, 1863).

Beside the text of Gilbert's "Experiment" is a drawing showing a fat man hopping in pain and holding his hands over one eye while a large tear drops from the other. Beside him a tall man holds the plucked eye between his thumb and forefinger, looking at it meditatively.

Occasionally Gilbert interjected a bit of satire into his Comic Physiognomist papers, as in his description of "The Nose Arrogant":

It is the property of the peer of the fashionable novel and the wealthy cotton-broker of real life. It is often found in Parliament: is accustomed to receive deputations and to express itself, on those occasions, in general terms without committing itself to anything. Although distantly affable to bodies aggregate, it is haughtily insolent to individuals. (November 21, 1863).

This light satiric touch appears again in the diplomatic mouth:

THE MOUTH DIPLOMATIC.--Is the property of the Foreign Office representatives on distant shores, and in small continental towns. It is bland and severely courteous, listens most attentively to the complaints of the indignant tourist who has been first of all thrashed and then compelled to travel from one end of Germany to the other in a cattle wagon, and at first-class fares. He usually regrets that the grievance complained of comes scarcely within the scope of the observations of the F. O. (December 5, 1863).

When the Comic Physiognomist turned to thumbnail profiles of various types of men, the sketches provided portraits somewhat in the tradition of the seventeenth century Theophrastian "characters" of Joseph Hall and Thomas Overbury.

For example:

THE PARSON PARTICULAR.--This is the pet parson of the novelist. He is the gentleman who gets the largest share of slippers, braces and kettle-holders, in which respect, however, he finds a formidable rival in the next specimen, the Curate Conscientious, who is, nevertheless, an entirely different sort of fellow. The Parson Particular is a great buck in a serious way, and his clothes are faultless. He is careful not to hurt the sensibilities of his congregation by laying too marked an emphasis on the ugly words in the service, and it is a treat to hear him talk about "the world, the flesh, and the d-e-e-r-r-l." He is a great humbug, and an irritating specimen of his race.

THE CURATE CONSCIENTIOUS.--This is as good and harmless a fellow as ever breathed. He is a mild, quiet, good-hearted muff, who looks upon bishops, and indeed upon all constituted authorities of a superior kind, as old ladies look upon the Times. He has formed certain views of his own, however, which, on analysis, prove to be an ingenious amalgamation of those of the Episcopacy generally. He is great in all details of religious etiquette, and usually winds up by being a confirmed Puseyite.

THE DIVINE DESPONDENT.--This is a gentleman who is so unselfishly busy with the sins of his neighbours that he hasn't a moment to devote to his own. He has a poor opinion of the world generally, and especially of that portion of it which hasn't time or inclination to visit schools. He is adamant towards Sunday excursionists, and he considers that for the perusers of Sunday newspapers there is no hope. He sometimes makes a lucky hit with an eccentric sermon, and forthwith becomes a sensation preacher. He is the Church of England equivalent for the STIGGINSES of Dissent, which are depicted in the initial letter of this chapter. (January 9, 1864).

Other categories caricatured by the Comic Physiognomist in this series were actors, military men, civil servants, and artists.

The first series of the Comic Physiognomist was brought to a close on March 5, 1864. But he soon reappeared in a second series (May 21 to October 22, 1864) with sketches including descriptions of excursionists, attorneys, vagabonds, prisoners, servants, actresses, cabmen, and other classes. This second series of Comic Physiognomist essays was more concise and concrete in detail. One of the last papers, dealing with London scum, depicted men of the criminal and near-criminal class:

This is the begging letter writer. He is the officer's daughter, and the clergyman's widow, of whom we hear so much from energetic collectors, with clerical references. He is probably a man of decent education, and perhaps has been a blackguard schoolmaster, or an ex-merchant's clerk. He retains the muggy-white tie, which is, by courtesy, supposed to indicate the purity of the wearer's mind. Looking at it in this light he cannot be said to sail under false colours, for if his reputation is only half as dirty as his linen, it is quite bad enough for all ordinary purposes. He is a flabby gin-sodden scamp, with just the ghost of a remnant of a once vulgar respectability.

* * * * *

Here is the card-sharper. He is a little more reputable than the others we have alluded to, because there really is a

little talent in the sleight-of-hand which he displays. He is a bit of an actor, too--not a good one, for the educated mind detects him at once, but still it passes muster with second-class carriage clodhoppers. There are few things more amusing than being behind the scenes one's-self to watch this fellow and a confederate bringing the conversation, which commenced with the American war, round to the advisability of passing the time away with a hand at cards. There is a wicked bonhomme in his sham smile which is extremely forbidding.

Here is the billiard leg. He is an ex-army officer, who has left the service on account of the difficulty of inducing the regimental paymaster to consider embezzling a pardonable bit of gentlemanly irregularity. He is not proud, and welcomes the shopman with his month's wages as readily as the heir apparent with his quarter's allowance. He has lots of noble names at his fingers' ends, and knows the peerage and baronetage by heart. He has an awfully wicked face, which ought to be enough of itself to caution people from its proprietor. But as soon as a man enters a billiard-room he appears to be compelled by some mysterious agency to be hail-fellow-well-met with every blackguard he meets, so that an evil face is no manner of disadvantage to its wearer. (October 15, 1864).

The Comic Physiognomist appeared once again in the pages of Fun (February 2 to May 18, 1867) with "The Men We Meet." Here the Comic Physiognomist took a retrospective glance at the different types of men with whom he had been brought into contact from his earliest age. Included were schoolboys, schoolmasters, prosperous men, disappointed men, bald men, engaged men, bachelors, and others.

In the meantime Gilbert had strayed from the path of harmless nonsense and light satire when he began a series of political satires on Napoleon III entitled "The Lie of a Lifetime" (January 16, 1864). Napoleon III (1808-1873), an international trouble maker during the last half of the nineteenth century, was the nephew of Napoleon Bonaparte. After the Paris revolution of 1848, he made himself dictator of France through a series of political moves and in December, 1852, proclaimed himself Emperor Napoleon III. He involved France in the Crimean War (1854-1856), and among other political actions sent Archduke Maximilian of Austria to Mexico in order to establish a Catholic French empire in America (1863-1867). However, his plans were defeated by Juarez. At the time Gilbert wrote "The Lie of a Lifetime," there was a great furor in England

and Europe over Napoleon III's support of the papacy and his intrigues in Mexico. Many full-page political cartoons in Fun were devoted to his machinations. The career of Napoleon III came to an abrupt end when he was captured by the Germans at Sedan during the Franco-Prussian war on September 2, 1870.

The verse form in Gilbert's "Lie of a Lifetime" was not typical, as the first four lines from the first satire show:

Silence! silence everywhere! a silence vast and deep,
Like the solemn, silent stillness of death's all-subduing sleep.
And the troops with anxious faces stood motionless and dumb;
Hush'd briefly then (for ever soon) the French Assembly's hum.

In each satire Gilbert discussed an aspect of Napoleon III's career, such as his usurpation of the French crown, his interference in European affairs in Sardinia and Italy, and his support of Catholic politics. Nasty caricatures of Napoleon III, drawn by Gilbert, accompanied the poetry. Napoleon III was only four and a half feet tall, and Gilbert drew him with a tiny body, a large ugly head, and an enormous nose. The illustrations were dropped February 27, but "The Lie of a Lifetime" continued until April 2, 1864. It was revived once more on November 5, 1864, in only one number of Fun, then stopped entirely.⁷

Not really a series, but a fairly regular feature in Fun after June, 1865, were Gilbert's parody plays. In only a few lines Gilbert could make many of the conventions of nineteenth century drama look silly. Clement Scott asserted that the renaissance in Victorian drama was given impetus by Gilbert's parodies. Few of ". . .the banalities of a neglected and degraded stage. . . ." escaped his pen.⁸

In one of his first dramatic parodies, "The Next New Play" (June 24, 1865), Gilbert gave a general parody of the sickly drama of his day. He called his play

⁷ A sporadic series by Gilbert was the "Our Own Correspondent" papers. These included "Our Own Correspondent at the Dramatic College Fete" (July 30, 1864); "Our Own Correspondent Out for a Holiday" (August 13 to October 1, 1864); "Our Own Correspondent at the Old Bailey" (November 12, 1864); "Our Own Correspondent Called to the Bar" (December 3, 1864); "Our Own Correspondent at a Pantomime Rehearsal" (December 10, 1864); and others.

⁸ Scott, I, 475; II, 254-255.

"Gemma Di Vergy," but set it, surprisingly, in Wales. Various Celtic members of the cast bore Italianate names such as Alphonzo, a wild Irishman; Boccacio, a Welsh harper; and Rimini, Ristolacco, and Spartivento, Welsh retainers.

Gilbert ridicules inane dialogue with:

RIMINI.--Doltes! Know ye not--(some thing or other.)

THE OTHERS.--Ay, marry do we!

RIMINI.--Then out upon ye for saucy varlets!

(They out upon themselves.)

The heroine is continually saying "Curses. Curses!" In Act III the convention of a pathetic, sick, or blighted character is parodied as is also the overuse of coincidence:

GEMMA: I have had the measles, but now, with the exception of a slight hump-back, I am well again. How lovely is my sister Emily! Would that Alphonzo would return from the wars!

Enter ALPHONZO.

ALPHONZO.--He is here!

And in Act IV it suddenly develops that a character named Roderick Dhu is the Pope of Rome in disguise, though no reason is given for this sudden revelation.

Gilbert usually dealt with particular plays, however, rather than general parody. On February 17, 1866, he gave his version of Mrs. Henry Wood's East Lynne. He had great fun with the projection of the leading lady's voice:

"Though I am the wife of a mere country mumble, yet I am the daughter of an Earl. Mumble, mumble, mumble. My husband is wealthy and mumble, and I love him mumbly; but I am jealous of him. I fear he loves Barbara Hare. Mumble." The inexplicable motivations of the characters are also parodied:

BARBARA HARE.--Mr. Carlyle, meet me, for some unexplained reason, in yonder forest at midnight.

And again, when the heroine leaves her husband on a clandestine elopement:

But she has written to say that she is fled! I will not run after her, for I might catch her as she has only been gone a few minutes, and that would spoil the plot. I will simply tear my hair.

The costuming is fantastic:

CAPTAIN LEVISON.--'Tis well. I go. [Puts on two great coats, some comforters, galoshes, poor man's friend, a flannel waistcoat, a hot-water bottle, and a respirator. Then exit.]

The heroine is "disguised as a governess, and looking like a compromise between the late Mrs Elizabeth Fry [a Quaker reformer] and a Pantaloon."

Gilbert had some more fun with Wilkie Collins' The Frozen Deep (November 17, 1866). Different characters set the time of the play with a phrase such as "'Tis now _____ years." Each time the years increase, from seventeen to twenty-seven to ninety-two and, finally, to two hundred and three. The characters constantly interrupt one another, then apologize. The long monologues providing background for the story are parodied. Gilbert's stage directions read:

[Tells her a long story that lasts twenty minutes. Any jumble about Arctic regions, polar bears, and second sight will do.]

The special effects in the original play are exaggerated to the point of absurdity:

Enter a London fog. Then the party-wall at the back opens, and discovers a room in the next house. A gentleman is lying on the floor asleep, and another, on the top of a gigantic twelfth cake, is about to shoot him. Fireworks at the back.

As a character enters, the stage directions read: "Somebody shovels some snow over him at the door." This particular action is repeated as a number of characters enter.

The use of coincidence is again ridiculed:

CLARA.--Oh, bother. Suppose we should come across the explorers from the North Pole! Wouldn't that be a coincidence?
LUCY.--It would, indeed. Ha! Here they are!

And the ridiculous situation is parodied. The heroes have been wandering from the North Pole, through Newfoundland, starving. An officer asks them: "But--you are English officers--why didn't you apply to the British Consul?" He is answered: "Well, do you know, it's very extraordinary, but that never occurred to me. . . ."

One of the most interesting of Gilbert's dramatic parodies was "An Old Score" (August 7, 1869). Tom Hood puffed the performance of the actual play, which was written by Gilbert himself, in the next issue of Fun. No doubt Gilbert had his tongue in cheek when he wrote at the end of his parody: "The piece, which has many serious drawbacks, particularly in the construction of the first and third acts, is, at all events, admirably played." Gilbert wrote one other self-parody in "Randall's Thumb" (February 11, 1871). Again he gibed at himself: "A very loosely constructed and improbable play--the end of the last act is almost farcical."⁹

One piece by Gilbert, "A Christian Frame of Mind," which satirized splinter sects, deserves special mention for it was among the best of his contributions to Fun.

There was once a Colonial Bishop, whose see was on the coast of Africa.

He was an energetic Bishop who laboured nobly, according to his views, and no man gainsaid him.

In his immediate neighbourhood resided a barbarous tribe--the tribe of the Canoodle-Dums. You may have heard of them.¹⁰

They were idolators.

They were a simple race, with a primitive religion. They were a mild and peaceable people, and lived in perfect harmony with one another.

The Bishop said (and very properly), "I will convert these poor benighted heathen."

He entered among them and they received him hospitably. He is indebted to them for teaching him the flavor of ape--which, to this day, is always served in various forms at the episcopal banquets. There are few pleasanter dishes than ape stewed with oysters and port wine. But, on the other hand, he found them but little prepared to listen to the beauties of the religion he was about to unfold to them.

He began by entering into conversation with their Chum, or High Priest.

The Bishop learnt from the Chum, or High Priest, the heads of the Canoodle-Dummers' faith.

He found that at sunrise they were summoned to prayers by the beating of a tom-tom, or the blowing of a horn.

"It does not matter which," said the Chum.

"How is this?" said the Bishop. "It does not matter which?"

⁹ For further discussion of Gilbert's parody dramas see Chapter XII.

¹⁰ "The King of Canoodle-Dum" (February 20, 1869) uses the same name for the tribe.

"It does not in the least matter whether it is a tom-tom or a horn," said the Chum. "Why should it?"

"Oh," said the Bishop. "This is a terrible state of things." And he thought to himself, "It is useless, just at present, to endeavour to indicate the beauties of Christianity. In their present state of mind they will not appreciate what I have to tell them. I will begin by endeavouring to instil a healthier moral tone, so will they the more readily apprehend the doctrine that I shall then lay before them."

With the permission of their chief, he summoned the tribe. They came like lambs.

"Oh, Canoodle-Dummers," said he, "I am pained to find that you are indifferent as to whether a tom-tom or a horn is used to summon you to your devotions."

"We are quite indifferent," said they, with one voice, "so that we are summoned."

"But," said the Bishop, "Observe if a horn is right, a tom-tom must be wrong. So, likewise if a tom-tom right, a horn is out of the question."

"But why?" said the Canoodle-Dummers.

"Why?" echoed the Bishop, indignantly, "Why, of course!"

"I see," said each Canoodle-Dummer, thoughtfully. And the members of the tribe looked askance at each other, and each edged away from his neighbour.

And the next day the tribe was divided into two mighty religious factions, those who stood up for the horn, and those who stood up for the tom-tom.

The Chum, or High Priest, endeavoured, but in vain, to reconcile them. "Why," said the Chum, "should you quarrel on such a point? You are all good men. We are all amiable, sufficiently virtuous, tolerably sober, charitable, and generally well-conducted. You agree on all the vital points of your religion. Why divide on matters of unimportant detail?"

"Why, indeed!" said the tribe. And the two factions embraced.

"Stop!" said the Bishop. "I am pained beyond measure to see this. What are the ingredients of a plum pudding to the shape of the mould in which it is boiled?"

"Nothing at all," said the tribe. And they were again, and finally divided.

The Bishop persevered.

He addressed the Horn party, and said, "I notice with pain that some of your horns are long, and some are short. This should not be."

"Which is right?" said the Horn party.

"I am not of your religion," said the Bishop, "so I cannot undertake to offer an opinion. But one thing is certain, if one is right the other is wrong."

So the Horn party was divided into two sects--the Long Horns and the Short Horns. And the Long Horns hated the Short Horns even more than the Horn party hated the Tom-tom party. And the Short Horns returned the compliment.

The Bishop then addressed the Tom-tom party, and said, "I am grieved to see that some of your tom-toms are long and narrow, while others are short and stout. If it is right that a tom-tom should be long and narrow, it is a sin to use those that are of diametrically opposite form."

And the Tom-tom party were accordingly divided into two sects, the Long and Narrow Tom-tom, and the Short and Stout Tom-tom.

And the feud that existed between the Horn party and the Tom-tom party was as nothing compared to that which raged between the Long and Narrow Tom-tom party and the Short and Stout Tom-tom party.

The Bishop still persevered.

He pointed out to the Long Horn party that some of the long horns were sharp and some were flat.

So the Long Horn party were subdivided, and became the Sharp Long Horns and the Flat Long Horns. He pointed out to the Short Horn party that some of the short horns were cow's horns and some were rams' horns.

So the Short Horn party were subdivided, and became the Short Cow Horns and the Short Ram Horns.

The Bishop still persevered.

He pointed out to the Long and Narrow Tom-tom party that some of their long and narrow tom-toms were headed with the skin of sheep and some with the skin of pigs.

So the Long and Narrow Tom-tom party were subdivided and became the Long and Narrow Sheep-headed Tom-tom party and the Long and Narrow Pig-headed Tom-tom party.

He pointed out to the Short and Stout Tom-tom party that some of their short and stout tom-toms were boxed in with wood and some with iron. So the Short and Stout Tom-tom party were subdivided into the Short and Stout Wooden Tom-tom party, and the Short and Stout Iron-boxed Tom-tom party.

And here the good Bishop took breath and rested. For by this time there was only one man to each subdivision, and the process of disintegration could be carried no further.

Let us hope, however, that he was as successful in converting them to Christianity, as he was in bringing them to a Christian frame of mind. (January 8, 1870).

Gilbert's regular work for Fun stopped with a full-page poem entitled "Old Paul and Old Tim" (January 28, 1871), though he made four subsequent contributions to the magazine. Three appeared in 1871: a brief dramatic review under the heading "Here, There, and Everywhere" (March 25) and two dramas, "Randall's Thumb" (February 11) and "An English Gentleman" (May 27). Much later, shortly after Tom Hood's death, a three-act burlesque entitled "Rosencrantz and Guildenstern" ran in three successive issues (December 12 to 26, 1874).

ii

Little mention has yet been made of the group of poems that first brought Gilbert fame as a writer of "light literature"--the "Bab" ballads. Gilbert admitted that many of these ". . . were composed hastily, and under the discomforting necessity of having to turn out a quantity of lively verse on a

certain day each week."¹¹ Most of the ballads originally appeared in Fun.

"Bab" was a nickname given to Gilbert when he was a child. It fits a certain childish quality in Gilbert's whimsical drawings and nonsense rhymes quite nicely.

Supposedly the "Bab" ballads are those poems written by Gilbert and published in hard covers under titles having "Bab" Ballads in them. These include The "Bab" Ballads (1868) and More "Bab" Ballads (1872). A revised edition with new drawings by Gilbert and several additional poems was issued in 1898 under the title The Bab Ballads: With Which Are Included Songs of a Savoyard. It would be more logical to let the qualifications for a "Bab" ballad simply be that it is a nonsense poem written by Gilbert. Not even the signature "Bab" is a prerequisite, since some of the original "Bab" ballads, as published in Fun, had no illustrations at all, yet found their way into the hard cover editions of the poems.¹² Two of Gilbert's biographers have printed, as "The 'Lost Babs,'" a group of poems which appeared in Fun but were never included by Gilbert in any edition of the ballads prepared under his supervision.¹³

Punch lost an opportunity to publish Gilbert's "Bab" ballads. In the Preface to Fifty Bab Ballads (1876) Gilbert says:

"It may interest some to know that the first of the series, 'The Yarn of the Nancy Bell,' was originally offered to Punch, to which I was at that time an occasional contributor. It was, however, declined by the then editor on the ground that it was 'too Cannibalistic' for his readers' taste."¹⁴

¹¹ Quoted by Dark and Grey, p. 25.

¹² "Bab" ballads which had no illustrations accompanying them when they appeared in Fun were "Tempora Mutantur" (July 15, 1865), "To Phoebe" (August 26, 1865), "To the Terrestrial Globe" (September 30, 1865), "The Phantom Curate" (January 6, 1866), "To a Little Maid" (January 6, 1866), "Ferdinando and Elvira" (February 17, 1866), "The Yarn of the Nancy Bell" (March 3, 1866), "Haunted" (March 24, 1866), and "To My Bride" (June 9, 1866).

¹³ Dark and Grey, pp. 241-260.

¹⁴ Quoted by [George Dalziel] and [Edward Dalziel], The Brothers Dalziel, London, 1901, p. 284. Gilbert is mistaken when he says "The Yarn of the Nancy

"The Yarn of the Nancy Bell" was printed in Fun on March 3, 1866. Although not all the "Bab" ballads appeared in Fun,¹⁵ most of the better-known ones did. The last of these was "Old Paul and Old Tim" (January 28, 1871). All told, Gilbert published ninety "Bab" ballads in the magazine.

In December, 1868, The "Bab" Ballads appeared. It bore the date 1869, and was published by John Camden Hotten. Tom Hood gave a modestly favorable review to the ballads in "Looks Into Books" (December 19, 1868). Soon ads for the ballads were running in Fun. One read:

NOTICE.--Reprinted from FUN, on toned paper, gilt edges, price 6s., by post 6s. 6d. THE BAB BALLADS; Or Much Sound and Little Sense. By W. S. Gilbert. Fun Office, 80, Fleet-street; or of J. C. Hotten, Picadilly. (January 30, 1869).

Up to the time of publication in book form, the "Bab" ballads had never been specifically designated as such, but simply appeared as individual poems. When they proved popular in book form, Tom Hood made the most of the title, and with the issue for February 6, 1869, the poems in Fun were given the title "The Bab Ballads," with the title of the individual poem beneath. Each poem was also given a number. With the index for Volume IX, new series (September 4, 1869), the ballads were listed under the heading "Bab Ballads (The):--". In 1872, after Gilbert had stopped contributing regular weekly work to Fun, More "Bab" Ballads was published by George Routledge and Sons. Tom Hood puffed it in Fun (November 30, 1872).

Gilbert displays great inventiveness and ingenuity in his "Bab" ballads. His favorite meter is iambic tetrameter, but he also occasionally uses others--trochaic dimeters and trimeters in "The Fairy Curate," anapestic trimeters in "King Borria Bungalee Boo," and iambic trimeters in "Joe Golightly" and "The Bell" was ". . .the first of the series. . . ." At least six poems published before "The Yarn of the Nancy Bell," all later included in the "Bab" ballads, appeared in Fun.

¹⁵ See John Malcolm Bulloch, "The Anatomy of the 'Bab Ballads,'" Notes and Queries, CLXXI (November 14, 1936), 344-348; and "The Bab Ballads by Titles," Notes and Queries, CLXXII (May 22, 1937), 362-367 and CLXXIII (November 27, 1937), 387.

Reverend Micah Sowls." Other variations of meter include anapestic tetrameter in "Ellen M'Jones Aberdeen," iambic pentameter and hexameter in "The Phantom Curate," and iambic septameter in "Gentle Alice Brown."¹⁶

He also shows great variety in stanza and rhyme form, ranging from couplets in "The Perils of Invisibility" and "The Three Kings of Chickeraboo" through stanzas of three, four and five lines (including the ballad stanza), up to the elaborate twelve-line stanzas in "The Fairy Curate." He makes use of internal rhyme in "Gregory Parable, LL.D.":

A leafy cot, where no dry rot
Hath ever been by tenant seen,
Where ivy clung and wopses stung,
Where bees hummed and drummed and strummed,
Where trees grew and breezes blew--
A thatchy roof, quite waterproof,
Where countless herds of dicky-birds
Built twiggy beds to lay their heads. . . .

The subject matter of the "Bab" ballads is seemingly infinite. "Kings, princes, generals, lieutenant colonels, majors, captains, bishops, curates, ogres, ghosts, precocious infants, and modest maidens throng his pages without a vestige of logic or a shred of dignity. His characters possess a sort of primitive universality that keeps them from growing stale."¹⁷ The quality of nonsense is also enhanced by the constant use of strange names invented by Gilbert to fit the dictates of the rhyme and meter. For example, the ballads are filled with such characters as Thomas Winterbottom Hance, the Reverend Micah Sowls, Captain Parklebury Todd, King Borria Bungalee Boo, Macphairson Clonglocketty Angus M'Clan, Rear-Admiral Bailey Pip, Sir Barnaby Brampton Boo, Bernard Jupp, Sir Blennerhasset Portico, and many others. Gilbert must rival Dickens in peculiar names for his characters.

Most of the "Bab" ballads are just what the sub-title declares: "Much Sound and Little Sonsense." A page, "Little Oliver," loves his employer's daughter,

¹⁶ See also Charles E. Lauterbach, "Taking Gilbert's Measure," HLQ, XIX (February, 1956), 197.

¹⁷ Ibid., pp. 196-197.

but doesn't win her. In "The Precocious Baby" an old man has a child that smokes cigars and talks smartly, but the baby dies at the early age of five. "A Discontented Sugar Broker," a fat man, dances to work to reduce:

In every weather, every day,
 Dry, muddy, wet, or gritty,
 He took to dancing all the way
 From Brompton to the City.
 You do not often get the chance
 Of seeing sugar-brokers dance
 From their abode
 In Fulham Road
 Through Brompton to the City.

However, the sugar broker ends up as a big, round ball of flesh because he remains discontented about his fat. In "The Ghost, the Gallant, the Gael, and the Goblin" two supernatural creatures have a contest to see which is most terrifying. The goblin unfortunately mistakes a tailor's manikin for a human being:

The imp with yell unearthly--wild--
 Threw off his dark enclosure:
 The dauntless victim looked and smiled
 With singular composure.
 For hours he tried to daunt the youth,
 For days, indeed, but vainly--
 The stripling smiled!--to tell the truth,
 The stripling smiled inanely.

For weeks the goblin weird and wild,
 That noble stripling haunted;
 For weeks the stripling stood and smiled
 Unmoved and all undaunted.
 The sombre ghost exclaimed, "Your plan
 Has failed you, goblin, plainly:
 Now watch yon hardy Hieland man,
 So stalwart and ungainly.

But the ghost has no better luck in haunting a Scotsman.

Three natives of Gnickeraboo decide to be "The Three Kings of Chickeraboo":

There were three niggers of Chickeraboo-
 Pacifico, Bang-bang, Popchop--who
 Exclaimed, one terribly sultry day,
 "Oh, let's be kings in a humble way."

The first was a highly-accomplished "bones,"
 The next elicited banjo tones,

The third was a quiet, retiring chap,
Who danced an excellent break-down "flap."

"We niggers," said they, "have formed a plan
By which, whenever we like, we can
Extemporise kingdoms near the beach,
And then we'll collar a kingdom each.

These three kings are discovered floating on barrel tops in the sea by Rear-Admiral Bailey Pip and made part of the British Empire. Old Peter, in "The Perils of Invisibility," is granted the gift of invisibility; however, his clothes don't turn invisible too. Being an extremely tidy man, he doesn't want to go outside without his trousers, which his wife has hidden. Nevertheless Old Peter at last begins walking to reduce his garth, with terrifying results for the inhabitants of his neighborhood:

At night, when all around is still,
You'll find him pounding up a hill:
And shrieking peasants whom he meets,
Fall down in terror on the peats!

There is little effort to be serious in these poems. They are nonsense, pure and simple.

But Gilbert did occasionally include satire in his "Bab" ballads, especially where the church was concerned. In "The Reverend Micah Sows" a minister damns the theater without ever having been to one:

The Reverend Micah Sows,
He shouts and yells and howls,
He screams, he mouths, he bumps,
He foams, he rants, he thumps.

His armour he has buckled on, to wage
The regulation war against the Stage;
And warns his congregation all to shun
"The Presence-Chamber of the Evil One."

But when he visits the theater, at the insistence of his bishop, he discovers there was nothing to rant about, for the play is so poor that it puts him to sleep. Another minister attempts to show an ordinary working man the glory of abstinence in "Bob Poulter." After seeing the spirits of Inebriation and Abstinence, Bob says:

"I takes my pipe--I takes my pot,
 And drunk I'm never seen to be
 I'm no teetotaller or sot,
 And as I am I mean to be!"

A very tenacious spirit reprimands a severe bishop in "The Phantom Curate" for condemning his ministers' enjoyment of innocent pleasures. Georgie of "The Fairy Curate" becomes a Mormon when another bishop won't believe that his mother is a beautiful fairy. Gilbert laughs at the church. His satire is not vicious, but he does devote at least seven ballads to this subject.¹⁸

From 1865 to 1871 Gilbert's "Bab" ballads provided an important part of the humorous verse and drawing in Fun. Today they are undoubtedly the best-remembered work from the magazine.

iii

At first the Fun gang did not take kindly to Gilbert. He was considered a "young outsider" and "was unkindly chaffed by those who were very shortly destined to be his closest friends."¹⁹ The young Bohemians of Fun, a rough and ready lot, no doubt enjoyed bedeviling Gilbert with practical jokes and malicious pranks. Gilbert took this rough play in his stride, turning the tables by serving a weekly dinner at his rooms in South Square, Gray's Inn, to such men as Tom Hood, Tom Robertson, Clement Scott, and H. J. Byron. A menu for these gatherings included ". . . a rump steak pie, a joint of cold boiled beef, a Stilton cheese, whisky and soda and bottled ale. . . ." ²⁰ A few meals such as this surely delighted the hearts and stomachs of the Fun crowd, and Gilbert was soon acceptable as a member of the gang.

The warmest friends Gilbert made among the writers of Fun were H. J. Byron and Tom Robertson. Gilbert admired Byron to the extent of memorizing the lines

¹⁸ See Dark and Grey, pp. 32-34, for further discussion of subjects used by Gilbert in the "Bab" ballads.

¹⁹ Scott, II, 254.

²⁰ Hesketh Pearson, Gilbert and Sullivan, New York, 1935, pp. 28-29.

of many of Byron's burlesques from which he could recite "lengthy extracts" when the mood moved him.²¹ Tom Robertson saw Gilbert's promise as a writer of comic verse and parody drama. A few years after Robertson had left Fun to write burlesques for the English stage, he was asked by a certain Miss Herbert, lessee of the St. James's Theatre, if he knew of anyone who could write a special Christmas play for 1866. Robertson referred Miss Herbert to Gilbert,²² who accepted the commission and wrote a burlesque entitled Dulcamara; or, the Little Duck and the Great Quack, which was first performed on Saturday, December 28, 1866. Dulcamara was a success, and Gilbert was launched on the career of writing comedy and burlesque which eventually led to the Savoy operas. A reviewer in the Times said that the author of Dulcamara was "Well known as the clever caricaturist of Fun. . . ."²³ Five years after Gilbert had begun submitting his work to Fun, his drawings and poems in the magazine were familiar enough to the London public so that his first dramatic effort could be identified with his Fun contributions.

Gilbert contributed to other magazines besides Fun. Among these were Cornhill, London Society, Tinsley's, Temple Bar, and Punch.²⁴ However, his work did not appear in Punch after the rejection of "The Yarn of the Nancy Bell."

Punch soon awoke to the fact that it had made a mistake. "The Yarn of the Nancy Bell" may really have been "too Cannibalistic" for Punch readers, but Gilbert was offended by the rejection. Nevertheless, there is more than a suspicion that Mark Lemon hoped to capture Gilbert from the rival Fun, as he had Fred Burnand, and keep him exclusively for the columns of Punch. He sent a curious message to Gilbert that was both a threat and an enticement, saying that

²¹ Dark and Grey, p. 9.

²² Gilbert, "An Autobiography," p. 219.

²³ W. S. Gilbert, "My First Play," Grand Magazine, II (September, 1905), 290.

²⁴ Gilbert, "An Autobiography," p. 218.

no more of his contributions would be accepted for Punch unless Gilbert left Fun. Gilbert refused to comply unless Lemon placed him on the regular staff of Punch. When Lemon refused to do this,²⁵ Gilbert severed all connections with Punch in 1866.

Gilbert remained with Fun for five years after this incident. Like all the contributors to Fun, Gilbert was paid a pound a column, or a fraction thereof for any work less than a column. He once said, "Every line I ever wrote in verse was to order, and well paid for at that!"²⁶ As recorded in the proprietor's copy of Fun, Gilbert received a total of £181.17.0. for all his contributions between 1865 and 1874.²⁷

Eventually the question of putting Gilbert on salary also arose at Fun. Three interesting annotations in Tom Hood's handwriting appear in the accounts of the proprietor's copy shortly before Gilbert left the magazine. In the issue containing his "Strange But True. No. 1.--The Story of Old Reginald and the Honest Burglar" (January 7, 1871), the account shows a credit for Gilbert as follows: " * Gilbert - 3. -. - * " The asterisks in an account are unusual and are inserted in a different ink from the main entry. There are three illustrations with Gilbert's story for which no credit is given. By measure pay the story measures £1.10.0. Allowing £1.5.0., which was the usual credit for three of Gilbert's drawings of this size, his total should have been £2.15.0. For some reason Hood gave Gilbert an extra half pound for "Strange But True."

On January 28, 1871, a "Bab" ballad entitled "Old Paul and Old Tim" appeared. The account for this reads:

²⁵ M. H. Spielmann, The History of "Punch," New York, 1895, p. 528.

²⁶ H. Rowland-Brown, "The Gilbertian Idea," Cornhill Magazine, LII (April, 1922), 504.

²⁷ For a detailed analysis of Gilbert's rate of pay in comparison with other Fun contributors see Lauterbach, pp. 196-202.

Gilbert $\left\{ \begin{array}{l} \text{---} \{ \begin{array}{l} 1 \text{ copy} \\ 1.5\text{-block} \end{array} \} \text{---} 2 \\ \text{---} (3\text{---salary}) - 3. \end{array} \right\} .5$ which is it to be?

Then on February 11, 1871, Gilbert's burlesque "Randall's Thumb" was printed.

The account credits Gilbert with:

I have not seen
2. - . - him yet - this is
the measure pay[.]

Gilbert was not put on a salary, and he soon after left the magazine. At this time he had written many comedies and burlesques that had been produced on the stage, and by December, 1871, ten months after he had left Fun, Gilbert was collaborating on a musical comedy, called Thespis, with Arthur Sullivan.

Gilbert's last piece for Fun, his three-act play "Rosencrantz and Guildenstern," may have been written to bolster Tom Hood's falling spirits in November, 1874. Or perhaps the proprietors, the Dalziel brothers, requested Gilbert's return. In any event, the accounts do not show that Gilbert received any appreciable increase in pay.

Apparently Gilbert did not like Henry Sampson. Certainly he had had an opportunity to meet Sampson and work with him, for Sampson had been a major contributor under Tom Hood. What passed between the two men will probably never be known,²⁸ but Sampson had a sharp tongue and Gilbert seldom took rebuffs kindly. When one of the Dalziel brothers asked him to contribute once again to Fun, Gilbert refused:

"I should be pleased to go on contributing to 'Fun,' even at a loss, but I understand that Mr. Sampson, the present Editor, is intimately connected with that blackguard publication the 'Hornet.'²⁹ If this is so, I cannot consent to be associated in

²⁸ Sampson reviewed unfavourably at least two of Gilbert's plays: A Sensation Novel (July 8, 1871), and a revival of Great Expectations (March 28, 1877).

²⁹ The Hornet was an obscure magazine of the Victorian era. There is no record of it in OBEL or in Graham's English Literary Periodicals (1930). It was started on March 6, 1866, as The Hornsey Hornet, but its name was changed to The Hornet on June 15, 1867, and it ran until February 11, 1880. Tom Hood

any way with him. I don't blame him, for it often happens that a young man can't choose his work--but at the same time, I could not, consistently with my self-respect, work under a man who is associated with the most disgraceful paper since the 'Age' and the 'Satirist.'

"I have provided two columns for the next three numbers-- ["Rosencrantz and Guildenstern" ?] these, of course, I will send."³⁰

By March, 1875, Gilbert had collaborated on another opera with Arthur Sullivan, Trial by Jury. His career as a comic librettist for Sullivan's music was now fixed. But his early years with Fun were to provide him with a never-ending flow of material for the Savoy operas.

iv

W. S. Gilbert's early connection with Fun was important to his famous Savoy operas in at least three ways. In writing his parodies of current plays for Fun, Gilbert developed the ability to direct his critical powers toward a play and present its defects as he saw them. Surely, after doing this week after week, he came to know instinctively what was good and bad in comedy and burlesque. By the time he began to collaborate with Sullivan, Gilbert had been thoroughly trained. Secondly, Gilbert's old friend from Fun, Tom Robertson, had started reviewing The Hornsey Hornet favorably (April 21, 1866), saying that the second number was well done for "a small local publication." Hood mentions The Hornet again on July 13, 1867. Two years after Gilbert had broken entirely with Fun, The Hornet ran a sketch of him in "Men and Women of the Day. No. 18," including a large woodcut. What the exact relationship between Henry Sampson and The Hornet was and why Gilbert disliked it have not been uncovered. One of the editors of The Hornet may have been Stephen Ryder Fiske (1840-1916), a well-known American journalist. Aaron Watson, The Savage Club, London, 1907, pp. 58-59, states: "Stephen Fiske. . . a bright American journalist. . . was the editor of a not very long-lived London weekly called The Hornet." DAB, VI, 423, indicates that Fiske was in London between 1866 and 1877. It should be noted that Fiske had been expelled from Rutgers University for writing a satiric novel about professors and their methods. Since satire was congenial to Fiske he would have been at home with The Hornet.

³⁰ Quoted by Townley Searle, Sir William Schwenck Gilbert: A Topsy-Turvy Adventure, London, 1931, p. 87. Mr. Searle does not give a date for the letter, nor the addressee, simply stating: "The letter, which is addressed to Mr. Dalziel. . . ." It would be interesting to know which Dalziel Gilbert was answering. J. M. Bulloch, "The Anatomy of the 'Bab Ballads,'" Notes and Queries, CLXXII (November 14, 1936), 345, quotes brief excerpts from a letter by Gilbert to Charles Dalziel dated February 9, 1878, to the effect that "'numerous engagements' put it out of his [Gilbert's] power to 'undertake any new work.'"

him writing drama for the stage. Finally, it was from the "Bab" ballads and other pieces in Fun that Gilbert drew much of the material in the Savoy operas.

A complete collation of the texts of Gilbert's operas and plays with his work in Fun would show some interesting borrowings. Only a few of the more obvious can be pointed out here. These show how Gilbert made use of both ideas and text from Fun for his dramatic work.

Gilbert admitted at an entertainment in his honor on December 30, 1906, that he used his "Bab" ballad material for his operas:

"While I am dealing with Savoy Opera, I am anxious to avow my indebtedness to the author of the 'Bab Ballads'--who, I am told, is present this evening, and from whom I have so unblushingly cribbed."³¹

It is significant too that Gilbert's final collection of poetry included both the "Bab" ballads and the patter songs from his operas. In the preface he says: "It recently occurred to me that these songs had so much in common with 'The Bab Ballads' that it might be advisable to weld the two books into one."³² Obviously he considered both groups to have been cut from the same bolt of cloth.

On March 25, 1875, Trial by Jury opened at the Royalty Theatre. Gilbert's full-page "operetta" with five illustrations, entitled "Trial by Jury," had originally appeared in Fun (April 11, 1868). The opera, of course, expands the poem, but the entire idea is contained in the Fun piece. Many lines are transferred verbatim to the opera.

H. M. S. Pinafore appeared in 1878. The embryo of Captain Corcoran, the kind commander of the Pinafore, is found in the "Bab" ballad "Captain Reece" (February 8, 1868). Worthy Captain Reece "Did all that lay with him to / Promote the comfort of his crew." Captain Corcoran did the same. Captain Reece had a daughter whom the coxswain wanted to marry. Captain Corcoran had a daughter

³¹ Bulloch, "Anatomy," p. 344.

³² W. S. Gilbert, "Author's Note," The Bab Ballads: With Which Are Included Songs of a Savoyard, London, 1904, p. vi.

whom Ralph Rackstraw, able seaman, desired to marry. Captain Reece had "Ten female cousins and a niece, / a Ma. . . / Six sisters, and an aunt or two." In the opera the numerous female relations are transferred to Sir Joseph Porter, K. C. B., First Lord of the Admiralty, who possesses many sisters, cousins, and aunts. In Pinafore there is a character named Mrs. Cripps, better known as Little Buttercup, a Portsmouth bumboat woman. On April 9, 1870, a "Bab" ballad entitled "The Bum-Boat Woman's Story" had appeared in Fun. Both bumboat women are old and rejected. Both sell tit-bits of food to sailors. At one point, Poll Pineapple--the bumboat woman in the ballad--says:

When Jack Tars growl, I believe they growl with a big big D -
But the strongest oath of the Hot Cross Buns was a mild, "Dear me!"

In Pinafore Captain Corcoran avers:

Though "Bother it" I may
Occasionally say,
I never use a big, big D -.

In the "Bab" ballad "General John" (June 1, 1867) a private claims that he and his general were exchanged at birth, and they then proceed to exchange their ranks at once as do Ralph and Captain Corcoran in Pinafore. In "Joe Golightly" (October 12, 1867) a common sailor loves the First Lord's daughter, as Ralph loves the Captain's daughter in Pinafore. Joe, however, is not so successful as Ralph.

In Patience (1881) there are again borrowings from Fun. The rhyme and rhythm of the duet between Bunthorne and Grosvenor (Act II)--"A very delectable, highly respectable, / Threepenny-bus young man!" and "A greenery-yallery, Grosvenor Gallery, / Foot-in-the-grave young man!" are anticipated by the "Flunkeydom, monkeydom, finery, whinery, / livery, shivery, fowlery, growlery--" and "Drinkery, winkery, palery alery, laughery, / chaffery, crasn along, dash along--" choruses of "Down to the Derby" (May 28, 1864). At one time Gilbert had thought he would write an opera based on the ballad "The Rival Curates"

(October 19, 1867). However, he changed his mind and switched to aesthetes.³³

The only vestiges of the rival curates in Patience are the rival poets Bunthorne and Grosvenor.

The ghostly Sir Roderic Murgatroyd in Act II of Ruddigore (1887) says:

And then each ghost with his ladye-toast to their churchyard beds
takes flight,
With a kiss, perhaps, on her lantern chaps, and a grisly grim
"good night"

Gilbert had used a similar idea in "The Ghost to His Ladye Love":

Come, essence of a slumb'ring soul,
Throw off thy maidenly control
Un-shroud thy ghastly face!
Give me thy foggy lips divine,
And let me press my mist to thine,
And fold thy nothingness in mine
In one long damp embrace.
(August 15, 1869).

Casual jokes or remarks in the Savoy operas can be traced to Gilbert's work in Fun. The following bit of dialogue appears in Act I of The Yeomen of the Guard (1838):

LIEUT. Can you give me an example? Say that I had sat
me down hurriedly on something sharp?

POINT. Sir, I should say that you had sat down on the spur
of the moment.

Point's witticism had been anticipated in "Gossip of the Week":

CALAMITOUS ACCIDENT.--A poor, thoughtless old gentleman
sat down, the other day, on the spur of the moment. His
screams were frightful. (December 19, 1863).

And in Act I of Utopia Limited (1893) is the following brief passage between King Paramount and his daughter, Princess Zara:

ZARA (looking at cartoon). Why do they represent you with such
a big nose?

KING (looking at cartoon). Eh? Yes, it is a big one! Why,
the fact is that, in the cartoons of a comic paper, the size of
your nose always varies inversely as the square of your popularity.
It's the rule.

³³ Pearson, 126.

How well Gilbert knew this. He himself had drawn grotesquely large noses for the caricatures of Napoleon III in "The Lie of a Lifetime."

A further collation would show many more borrowings from Gilbert's Fun work. Undoubtedly he also used such material in the dozens of plays and burlesques he wrote which are not remembered today.³⁴ Gilbert would take parts of his Fun pieces--ideas, poems, a few lines, a character--and rearrange, change, polish, transpose or transfer this material to fit it into his operas.

³⁴ In a review of Gilbert's "musical extravaganza" Topsey-turveydom (April 4, 1874), Hood claims that the piece was founded on one of the "later Bab Ballads." The ballad alluded to is a clever satire entitled "My Dream" (March 19, 1870) in which social mores, political institutions and methods of learning are all upside down and the reverse of the accepted norm. No copy of the libretto of Gilbert's Topsey-turveydom has been located, so a detailed comparison between poem and operetta can not be made. From Hood's review some idea of the contents of Topsey-turveydom may be gathered: "The fun turns on the bewilderment of an M.P., who has been introduced to the land, to find that what he considers a conspirators' chorus is the national anthem; that his expression of dislike for the Queen's mother is taken as a proposal of marriage, that the Queen's Grandmother is a young and bewitching girl and her Great Grandmother a baby in arms!" Apparently a surrealist touch was added: "The inversion is cleverly carried out in a scene where the chandelier rises from the stage, and the chairs and tables hang head-downwards from the flies."

CHAPTER V

Ambrose Bierce

i

In the summer of 1872 Ambrose Bierce (1842-1914?) came to Liverpool, England,¹ from San Francisco, where he had written for The Argonaut and edited the News Letter. Soon after his arrival he met the journalist George Augustus Sala and the publisher John Camden Hotten, and it was through Sala that Bierce is supposed to have met Tom Hood.² Soon Bierce was contributing copy to Fun. His first piece began:

SPECIAL NOTICE.

TO THE EDITOR OF FUN.

Sir,--I wish the persons mentioned below would call, apologize, and take away the parcels entrusted to my care by their uncles and aunts in New York, whence I came to see the boatrace, and whither I am ready and anxious to return. I have been for some weeks compelled to satisfy the unholy greed of the warehousemen who have the parcels in charge, with money obtained by murder; and I don't like to slay people who are not related to me by marriage. It is unreasonable to require it of me. (June 22, 1872).

Among the parcels he catalogs and describes, Bierce found: "One baby's wardrobe. This was intended for Mrs. Jane Piper, Strand, but I have eaten the child, and anybody can have the clothes. I care nothing for the chrysalis when the jewel is flown." For this brief bit he received thirteen shillings, six pence.

Soon Bierce's work was appearing regularly in Fun.³ His contributions were

1 Carey McWilliams, Ambrose Bierce: A Biography, New York, 1929, p. 94.

2 Adolphe de Castro, Portrait of Ambrose Bierce, New York, 1929, p. 33.

3 During his stay in London, Bierce also contributed to Figaro, edited by James Mortimer, and wrote single-handed two issues of the paper called The Lantern in 1874. Biographers and critics who repeat that during the Seventies Bierce contributed material to the periodicals called The Bat and The Cuckoo have perpetuated erroneous information. The British Union-Catalogue of Periodicals, London, 1955, I, 291 and 679 shows that The Bat appeared between 1885 and 1888, and that The Cuckoo appeared only in 1881; both these magazines were published a half-decade or more after Bierce left England.

of all kinds--short quips, puns, poems, short miscellaneous prose pieces, cynical fables, parody novels,⁴ and once, a brief review of three books.⁵ Among Bierce's numerous quips were such items as:

"Children should be seen to, and not herded." (June 12, 1875).

"It is a good wind that blows nobody illness." (June 12, 1875).

"A 'London Correspondent' describes a certain lady as 'possessed of such personal attractions as make her a fine and satisfying picture.' It would be something of a surprise to this 'picture' to know that she had been 'hung' by a penny-aligner." (August 7, 1875).

"What is the form of a pineapple eaten by an elephant?--A trunk-ate cone." (July 17, 1875).

While Bierce worked for Fun, he was a punster among punsters. In "A Literary Riot" he included these two riddle puns:

"Fiend!" I shrieked; "what is the fate of a child that perishes from a surfeit of mother's milk?"

He turned and fled along the gravel walk, not observing in his confusion that it was circular. In a few seconds he met me face to face, and I thundered "Cream-ation!"

* * * * *

"Now, caitiff, tell me who was the most confident lover that a woman ever had?"

The wretched Object feebly muttered something about the Old Man.

"No, sir," said I severely; "it was Adam."

The Object was visibly distressed, and by way of averting his doom thought he would ask something himself. So, bracing himself he began: "Why"--

"Because," I replied with relentless persistence, "he knew Eve could not reject his suit, seeing he hadn't any!" (June 13, 1874).⁶

⁴ "The Dempsters" (November 1, 1873); "A Novel" (January 24, 1874); "Something New in Novels" (August 7, 1875).

⁵ August 2, 1873. The books reviewed were Life in Danbury by J. M. Bailey and two anonymous handbooks, The Horse and The Dog.

⁶ George Augustus Sala wrote a humorous rejoinder to Bierce in the next issue (June 20, 1874) in which he attempted to outpun Bierce with:

"If ever that Grile [Bierce's pseudonym] sasses you again do you put this to him:

"If the wearing of the Highland costumes were universal, why would the human race cease to exist?

"Because everybody would be 'Kilt entirely.'"

But quips and puns were only a small part of Bierce's work. He presented several western sketches including "The Gentle Savage" (July 6, 1872), "Snaking" (August 30, 1873), and "The Race at Left Bower" (June 6, 1874). These western pieces often contained dialect, humorous understatement, and the tall tale. The first paragraph from "Flotsam" gives some idea of Bierce's style in his western sketches:

I presume most of my readers retain a tolerably wholesome recollection of the annoyances they suffered from the great flood at Jackass Flat, California, in 1852. They remember how bad the walking was, with eighteen or twenty feet of running water on the sidewalks; and how cold the water was. They cannot have wholly forgotten the vexation caused by their houses thumping against one another, lodging in the tops of trees, and turning round so as to let the sun in on the carpets. Those of them who lived in adobe cottages, it is true, escaped these latter evils by their habitations simply melting away and seeking the sea by natural outlets. Still, there was a good deal of discomfort for all. (September 27, 1873).

On July 13, 1872, appeared the first of Bierce's "The Fables of Zambri, the Parsee." These brief fables, somewhat in the style of Aesop, usually contained a comic or bitter twist at the end. The initial group of fables carried, for the first time in Fun, the pseudonym Dod Grile which was soon to be identified with the majority of Bierce's London writing.⁷

Typical of Bierce's "Fables" is number XXVI of the first series:

A sheep, making a long journey, found the heat of his fleece very uncomfortable, and seeing a flock of other sheep in a fold, evidently awaiting for some one, leaped over and joined them, in the hope of being shorn. Perceiving the shepherd approaching, and the other sheep huddling into a remote corner of the fold, he shouldered his way forward, and going up to the shepherd said:

"Did you ever see such a lot of fools? It's lucky I came along to set them an example of docility. Seeing me operated upon, they'll be glad to offer themselves."

"Perhaps so," replied the shepherd, laying hold of the animal's horns; "but I never kill more than one sheep at a time. Mutton won't keep in hot weather."

The chops tasted excellently well with tomato sauce.

The moral of this fable isn't what you think it is. It is this: The chops of another man's mutton are always nice eating. (August 24, 1872).

⁷ This first series ran until September 28, 1872, and a second series followed from November 23, 1872, to March 8, 1873.

A later example is fable XXXVIII of the second series, which displays Bierce's well-known cynicism:

A certain magician owned a learned pig, who had lived a cleanly gentlemanly life, achieving great fame, and winning the hearts of all the people. But perceiving he was not happy, the magician, by a process easily explained did space permit, transformed him into a man. Straightway the creature abandoned his cards, his timepiece, his musical instruments, and all other devices of his profession, and betook him to a pool of mud, wherein he immured himself to the tip of his nose.

"Ten minutes ago," said the magician, reprovingly, "you would have scorned to do an act like that."

"True," replied the biped, with a contented grunt; "I was then a learned pig; I am now a learned man." (January 11, 1873).

Of all Bierce's work for Fun, the "Fables" probably contain the most lasting literary qualities. They, along with other short pieces from Fun called "Divers Tales," were published under the title Cobwebs from an Empty Skull (1874).⁸

Another of Bierce's series was "Essays in Natural History" (September 12 to December 26, 1874).⁹ These essays were supposed to be written by "Little Johnny," a not too precocious young boy who had little regard for grammar. Much of the humor in these essays derived from Johnny's poor spelling. Such a device had been used by Thackeray in his "Memoirs of Mr. Charles J. Yellowplush" (1837-1840) and by Arthur Sketchley in his Mrs. Brown papers, many of which had appeared previously in Fun.

In one essay Little Johnny examined "The Fle":

THE FLE.

This is the most unpopler of all animels that wok the earth, and it dont for it jumps. A rattle snake is worse than a fle, but wate for wate the fles nock 'em.

I have seen it in a book that a fle is so strong it can drag a chane a hundred times hevier thar its self, and I think it wudl be honest for 'em to do that for a livan, dont you? Wen you come to see 'em in a micoscrop you aint surprise they can draw chanes,

⁸ Other contributions included three papers entitled "Brief Seasons of Intellectual Dissipation" (June 21, 28, July 5, 1873) and a series of miscellaneous prose tales such as "The Magician's Little Joke" (February 1, 1873), "A Foul Witch" (February 22, 1873), "Four Jacks and a Knave" (March 15, 1873), "The Grateful Bear" (April 19, 1873).

⁹ Two other series of Little Johnny essays followed: a group which dealt

cos they look so friteful big, but wen you think of 'em bitin then you say youv had enough micersope, and you look a way, and wissle Madim Ango, and try to think of some thing els, and maybe your beginin to wissle it now. (October 31, 1874).

Though it is doubtful that the intrepid boy naturalist contributed much to the progress of nineteenth-century biology, he did furnish many laughs with his naive spelling.

After the Little Johnny series in 1875, Bierce began contributing shorter pieces to Fun, but Little Johnny reappeared twice (July 31 and August 14, 1875).

While writing to Bierce, Henry Sampson indicates something of the quantity of Bierce's contributions to Fun: "Before you came Tom used to do nine columns, and I one. He used then to average seven columns a week, the paper holds ten or less, and the other three were divided between you and me."¹⁰ In "A Reminiscence" of Artemus Ward, Bierce tells something of the way he wrote humor, often on the spur of the moment:

On learning that I hardly ever made any preparation for my work, and frequently sat down to it without any definite notion of what it would turn out to be, he expressed much astonishment, which, I thought, verged a little too closely on incredulity, when I added the further information that some of my most rollicking articles were written in great physical suffering. (July 3, 1875).¹¹

Bierce often put personal information of this sort in his Fun material.¹²

After Tom Hood died in November, 1874, Bierce continued to contribute to Fun with subjects other than natural history (January 2 to April 3, 1875) and "Addenda to Little Johnny's 'Essays in Natural History'" (April 10 to May 15, 1875).

¹⁰ Quoted by McWilliams, p. 97, who gives no source or date for this letter.

¹¹ Bierce could not have met Artemus Ward in the office of a Fleet Street paper "some years ago," as he states in this memoir, since Ward died in 1867. Bierce and Ward could have met in America, however.

¹² For example Bierce begins a story, "The Sanctity of an Oatn" (October 18, 1875) with "'Abolish all legal punishment for perjury,' said I dogmatically, at the end of a desultory argument with some of the other clerks in the San Francisco Mint. . . ." Bierce worked at the San Francisco Mint in 1867.

Fun for ten months during the editorship of Henry Sampson. Bierce's last contribution was "Ad Interim," a five-line joke (September 18, 1875).¹³

ii

When Ambrose Bierce left London in September, 1875, he had written many thousands of words for English periodicals. He had also formed intimate friendships with various members of the Fun crowd, including Tom Hood, Henry Sampson, George Augustus Sala, and probably W. S. Gilbert. In his autobiography Bierce spoke of the English journalists with whom he worked:

I am told that the English are heavy thinkers and dull talkers. My recollection is different; speaking from that, I should say they are no end clever with their tongues. Certainly I have not elsewhere heard such brilliant talk as among the artists and writers of London. Of course they were a picked lot; some of them had attained to some eminence in the world of intellect; others have achieved it since

The typical London journalist is a gentleman. He is usually a graduate of one or the other of the great universities. He is well paid and holds his position, whatever it may be, by a less precarious tenure than his American congener. He rather moves than "dabbles" in literature, and not uncommonly takes a hand at some of the many forms of art. On the whole, he is a good fellow, too, with a skeptical mind, a cynical tongue, and a warm heart. I found these men agreeable, hospitable, intelligent, amusing. We worked too hard, dined too well, frequented too many clubs, and went to bed too late in the forenoon. We were overmuch addicted to shedding the blood of the grape. In short, we diligently, conscientiously, and with a perverse satisfaction burned the candle of life at both ends and in the middle.¹⁴

¹³ In the bibliography of Paul Fatout's Ambrose Bierce: The Devil's Lexicographer, Norman, Oklahoma, 1951, p. 332, is found the following entry:

Castro, Adolphe de. Bierce Wrote for Fun. Los Angeles, Lorin [sic] L. Morrison, 1949.

and on p. 327 comments: ". . . Clifton Fadiman edits a Bierce anthology; and Dr. de Castro comes up with an edition of Fun stories."

A title such as Bierce Wrote for Fun would be a major source of reference for any study of Bierce's relationship to the periodical. However, no copy of this book can be located. There is no record of it in The Library of Congress Author Catalog. . . 1948-1952.

Mr. Fatout has indicated to the author in a letter dated October 5, 1957, that the entry in his bibliography is a mistake. A letter from the publisher, Mr. Lorin L. Morrison, 1915 S. Western Avenue, Los Angeles 18, California, stated that the book had never been published.

¹⁴ Ambrose Bierce, "Bits of Autobiography," Collected Works, New York, 1909, I, 386-389.

Though tinged with nostalgia, this is undoubtedly a fairly reliable picture of the men with whom Bierce associated on the Fun staff. No doubt his memory played him tricks when he recalled that the English journalist was "well paid," for his friend Tom Hood died a poor man and Henry S. Leigh a pauper, and most of the Fun writers were often "stony-broke." Bierce said he found these men agreeable, and obviously he fitted into their Bohemian circle with ease; enjoying the pranks and battles of wit.

Certainly Tom Hood was one of Bierce's best London friends. They spent long evenings together, which Bierce described after his return to the United States:

Some four years ago, while I was living in London, I occasionally passed a night at the house of a friend in Penge, a pretty suburb out beyond the Crystal Palace. . . . the gentleman mentioned was the late Mr. Tom Hood, son of the late Thomas Hood. . . . Tom. . . had an odd little house, full, and more than full, of odd things. . . and here we were accustomed to burn our evening cigars, after which we commonly passed the entire night in a room up-stairs, sipping grog, pulling at our pipes, and talking on all manner of matters connected more or less remotely with this world and the next. . . . whence we were usually extricated and brought back to firm ground only by some such material-world necessity as the re-charging of our glasses or pipes.¹⁵

There is an anecdote told by one of Bierce's acquaintances about a bit of repartee between Hood and Bierce:

. . . one evening at the Mitre Tavern, in London, where Bierce's usual gang had foregathered, one of the party referred lightly to the unmentionable crime and to the defendant on trial in a notorious case then occupying a court. . . . Said Bierce, quite truthfully, "I never heard of such a crime before!" Whereupon Tom Hood drawled out, in his inimitable voice, "What the gentleman means is this: he never before heard that it was a crime."¹⁶

George Augustus Sala, who had introduced Bierce to Hood and the Fun gang, was vividly recalled by Bierce:

Speaking of Mr. Sala, I sometimes wonder if he remembers with,

¹⁵ Ambrose Bierce, "That Ghost of Mine," The Argonaut, April 6, 1878, p. 6.

¹⁶ Walter Neale, Life of Ambrose Bierce, New York, 1929, pp. 141-142.

say, one-hundredth part as great pleasure as I do the many times that I had the honor to touch glasses with him across a certain table in the bar of the Ludgate-hill railway station. . . . It was a field day (or night) when Sala came in and began to spill carelessly about him the jewels of his marvelous intellect, and a certain young American writer nameless here (and hereafter)¹⁷ felt always a comfortable sense of having got into the show without paying at the door, and enjoyed it with a zest intensified by the consciousness of deserving to be instantly turned out.¹⁸

Bierce and Sala particularly enjoyed outwitting one another in practical jokes and verbal duels. Sala's self-assurance presented a tempting target to

Bierce:

When Sala was in America during our civil war [writes Bierce] he fell into bad hands and took the wrong side. He had had the frankness to confess this, and also the mistake in taste which he committed in attending a reception, or some kind of entertainment, at the White House and afterward elaborately caricaturing his hostess, who, however, deserved it richly enough, God knows. This offense made the Lincoln family and many other worthy persons exceedingly angry, and was painful to the entire Northern half of the patriotic American heart. Some time in the small '70s I met Sala at a dinner party. I had just parted from "Bob" Lincoln¹⁹ and took a no doubt reprehensible pleasure in apprising Sala of his arrival--adding such statements regarding his vengeful intentions as I could evolve at short notice from a tolerably obedient imagination. If I could draw upon this page the comical expression of simulated fear that came over the distinguished culprit's face my fame as a caricaturist would be assured and the regular artists of this journal would not have so much as a skeleton-leaf of laurel between them. He said: "For Heaven's sake, go back and tell him it was a typographical error!"²⁰

In a tall tale contest concerning the height of California trees, Sala called Bierce's bluff by saying that the trees in Calaveras grew four hundred feet high. Later Bierce capped Sala's assertion with "That was very good of you. . . .but how did you hit off the height of those trees so accurately?" "Gad!" Sala exclaimed, "you don't mean to tell me that it's true! I just doubled the height of my trees in the Pyrenees--I thought that was about what you would have told

¹⁷ Bierce himself, of course.

¹⁸ Ambrose Bierce, "Prattle," The Wasp, February 14, 1885, p. 5.

¹⁹ Robert Todd Lincoln (1843-1926), Abraham Lincoln's son who served as minister to England.

²⁰ Bierce, "Prattle," p. 5.

if you dared!"²¹

Though W. S. Gilbert contributed only the three-act play, "Rosencrantz and Guildenstern" to Fun during Bierce's stay in England, it is not impossible that they, too, were friends. The original drawing for the vignette on the title-page of Bierce's book The Fiend's Delight (1873), showing a bald-headed gentleman in fancy costume roasting an infant over an open fire, is taken from a drawing by Gilbert. This vignette is unsigned, but the same drawing, differing only in minute details such as pince-nez glasses, had appeared in "The Comic Mythologist" by W. S. Gilbert (November 5, 1864). No doubt the horrendous subject matter appealed to Bierce, who may have been able to persuade Gilbert to redraw or retrace a new wood block.

Although Bierce's recollections of his London companions were roseate, his encounters were not all pleasant. Among his bitterest experiences were his dealings with the book publisher John Camden Hotten, a book pirate of the first order. Hotten specialized in preying on American authors. Among other victims were Charles G. Leland, creator of Hans Breitmann, and Mark Twain, who nicknamed the publisher "John Camden Hottentot."

Hotten owed Bierce some money and managed to cheat him out of it, even after paying Bierce by check. Two versions of this story are told, one by Bierce and one by a friend. Surprisingly, Bierce's narrative of the events lacks the bite and color of the other.

Aside from his "piracy," Hotten had a wide renown as "a hard man to deal with." For several months before his death he had owed me one hundred pounds sterling, and he could not possibly have been more reluctant to part with anything but a larger sum. . . . Finally by a lucky chance I got him at a disadvantage and seeing my power he sent his manager--a fellow named Chatto, who as a member of the firm of Chatto & Windus afterward succeeded to his business and methods--to negotiate. I was the most implacable creditor in the United Kingdom, and after two mortal hours of me in my most acidulated mood Chatto pulled out a check for the full amount, ready signed by Hotten in anticipation of defeat. Before handing it to me Chatto said: "This check is

²¹ de Castro, p. 38.

dated next Saturday. Of course you will not present it until then."

To this I cheerfully consented.

"And now," said Chatto, rising to go, "as everything is satisfactory I hope you will go out to Hotten's house and have a friendly talk. It is his wish."

On Saturday morning I went. In pursuance, doubtless, of his design when he antedated that check he had died of a pork pie promptly on the stroke of twelve o'clock the night before--which invalidated the check!²²

At this point Bierce's account becomes somewhat tamer than the one related by "a personal acquaintance" which, also told in the first person, runs as follows:

On being told of his demise I [Bierce] was inexpressibly shocked, for my cheque was worthless. There was a hope, however, that the bank had not heard. So I called a cab and drove furiously bankward. Unfortunately my gondolier steered me past Ludgate Station, in the bar whereof our Fleet Street gang of writers had a private table. I disembarked for a mug of bitter. Unfortunately, too, Sala, Hood and others of the gang were in their accustomed places. I sat at board and related the sad event. The deceased had not in his life enjoyed our favour, and I blush to say we all fell to making questionable epitaphs to him. I recall one by Sala which ran thus:

Hotten,

Rotten,

Forgotten.

At the close of the rites, several hours later, I resumed my movements against the bank. Too late--the old story of the hare and the tortoise was told again! The heavy news had overtaken and passed me as I loitered by the wayside.

I attended the funeral, at which I felt more than I cared to express.²³

The men working on the staff of Fun were inordinately fond of practical jokes. One of Bierce's most irritating affectations was the use of foreign words in his writing. Walter Neale relates a joke played on Bierce by Tom Hood and the gang to cure Bierce of his linguistic pretensions:

One evening the literary group in which he [Bierce] moved while in London assembled at dinner in the old tavern, The Mitre, in honor of Mark Twain, recently arrived from America. All the

²² Bierce, Works, I, 390-392.

²³ Bailey Millard, "Personal Memories of Ambrose Bierce," The Bookman, XL (February, 1915), 654. Bierce is careful to leave out Sala's irreverent rhyme in his Collected Works.

hosts except Bierce had got together a day or two before the banquet and had decided that one of the features of the entertainment, to amuse the guest of honor, should be an exposé of his fellow-countryman's claim to linguistic knowledge--this being their gruesome concept of a jest. Pretense must be banished from the group. So, at the proper time, over the cigars and liqueurs, one of the Englishmen, Tom Hood the Younger, arose and paid a glowing tribute to Ambrose Bierce, that young American of deep learning, rare scholarship, matchless imagination, incomparable wit, whose only peers were the distinguished guest and the late Edgar Allan Poe.

"And now, Major Bierce," said he, "I have taken the liberty of bringing with me a copy of your latest book, and will ask you to read aloud for our delectation that very great account of yours--" the title of which was never revealed to me.

Bierce said that before he began to read he had entirely forgotten that the tale gleamed with italics. Greek, Latin, German, French--they were all there. He had outdone himself. All unmindful of the italics, the proudest moment of his life had come: he was to read aloud to that brilliant assemblage one of his own narrations. He began, his voice now dolce, now crescendo, now fortissimo, and always in rare cadence. He was at his best. When lo!--he turned a page, and there, shining like the eyes of a rattlesnake, were no less than four languages besides his own on the two facing pages. Not only could he pronounce no single word of the four tongues, but he knew the meaning of none, nor had known for more than a few minutes after he had painstakingly culled the words from a book of foreign words and phrases. Before he could reach the first foreign devil, he broke into a cold sweat, trembling like an aspen, and lost consciousness. Not that he fell to the floor in a faint, but he lost sense of his surroundings up to the point when he was aroused by peals of laughter and shouts of derision, in which Mark Twain joined. He hated Clemens for the rest of his life.²⁴

Bierce did not allow this joke to interfere with his friendship for Tom Hood, for he always spoke of Tom in the fondest terms long after he returned to America. He did, however, resent many of the members of the Fun crowd as was shown in a letter to Charles Warren Stoddard, who was visiting England. This letter shows Bierce's on-the-spot attitude toward the London literary scene of 1873.

Private &
Confidential

Hampstead, Sept. 28, 1873.

Dear Charley;

I am unexpectedly called away to Paris for a month, and you must try to forgive me for causing you the annoyance of coming out here. (If you have not dismissed your cab yet, don't pay the driver more than 3 shillings for driving you from the Station out here.) I wanted to see you badly, to tell you how to live, whom to know, whom not to know and how to get on generally. I daresay Miller²⁵ can tell you better than I, nowever, if you and he are still friends, as I hope you are. His address when I last saw him was 11 Museum-st.,

I have told Tom Hood to look after you. Now mark this: Tom is one of the dearest fellows in the world, and an awful good friend to me. But he has the worst lot of associates I ever saw--men who (with one or two noble exceptions, whom you cannot readily pick out) are not worthy to untie his shoe latchet. He will introduce you to them all. Treat them well, of course, but, (1) don't gush over them; (2) don't let them gush over you; (3) don't accept invitations from them; (4) don't get drunk with them; (5) don't let them in any way monopolise you; (6) don't let them shine by your reflected light. I have done all these things, and it is not a good plan, "for at the last it biteth like a serpent and stingeth like an adder." I don't mind the biting and stinging, but you would--particularly if done in the dark.

Remember this: London--literary London--is divided into innumerable cliques, which it will require some time [sic] get the run of. Remember, also, that if you fall into the hands of one clique, all the others will give you the cold shoulder. Remember, also, that everybody will profess the most unbounded admiration for you, and not one of them can tell a line you have written. They will be very good, but upon the implied understanding that you are not to compete with them in their pitiful struggle for bread. The moment you do, God help you, if you if you [sic] are sensitive!

I speak, so far, only of the obscure journalistic nobodies--men with a merely local reputation or none at all. Let them alone. Make friends, if friends you must make--amongst the men whose work has delighted you in America; remembering, however, that an American reputation is easily made by a third-rate Englishman. But the men at the top of the profession are at least above the necessity of being jealous.

You will, by the way, be under a microscope here; your lightest word and most careless action noted down, and commented on by men who cannot understand how a person of individuality in thought or conduct can be other than a very bad man. Lord! how I have laid myself out inventing preposterous speech and demeanor just to set their silly tongues wagging. It is good fun for me--it would ruin you. Walk, therefore, circumspectly, keep your own counsel, don't make speeches at Clubs, avoid any appearance of eccentricity, don't admire anything, and don't disparage anything; don't eat mustard on mutton!

I know all this will make you laugh. There is no reason why you should not laugh; but you just "bet your boots", old man, I know these fellows, and their ways. They think they know me, but they don't. I am hand-in-glove with some hundreds of them, and they think they are my intimate friends. If any man says he is, or acts as if he were, avoid him; he is an impostor. When I come back, I'll tell you the fellows you can tie to.

25 Joaquin Miller.

You will like the English when you get to know them; I do. I have not an enemy in London. There are a lot of fellows who would like to be my enemies, but I won't permit it; I am cordial as a summer noon to them--the puppies. But, generally speaking, the English are good fellows, the Scotch are better, and the Irish are a bad lot. You'll find this so; see if you don't.

You may take as much of this advice as you like; it is no trouble to write it. But this letter is strictly confidential, and when I come back I shall ask you to hand it to me.

Don't know what will be my address in Paris; Tom will have it, and I beg you will write me at once.

Believe me very truly yours,

A. G. Bierce.

You will probably go to the Fun Office first; so I have thought best to address you there. I intended at first to leave this letter for you at my lodgings in Hampstead. But you are sure to get it at the Fun.

Bierce.²⁶

iii

A curious anecdote exists concerning certain tales Bierce wrote for Fun.

When Bierce met Tom Hood, Bierce submitted to him some of his California sketches. Apparently Hood did not want these for the columns of his magazine, but had another idea:

Pointing to a number of woodcuts, dusty with age but clearly labeled, he [Hood] asked the American if he could write something about them.

Bierce took the woodcuts, went to the British Museum to get his principal "dope," and after asking a question here and there wrote a series of sketches. Two days later he took them to the editor.

Hood cast a swift appraising glance at the self-assured young man and began to read. The stuff literally lifted him off his editorial chair and Bierce not only became a contributor to "Fun" but intimate with its editor.²⁷

Ambrose Bierce himself gave evidence concerning the use of these wood engravings.

To fable XX of the second series he adds the following moral:

²⁶ Huntington Library MS HM10105. When McWilliams, p. 102, says of this letter that Bierce ". . . pinned it on the door at the Hampstead residence so that Stoddard might find it when he called. . . ." he is in error. The last paragraph of Bierce's letter says he intended to leave it in Hampstead at his lodgings, but changed his mind and left ". . . it at the Fun," the office at 80 Fleet Street.

²⁷ de Castro, pp. 33-34.

The business of writing a fable to a woodcut prepared for another purpose is a most melancholy industry. It is a depressing pursuit. (December 28, 1872).

This would indicate how some of Bierce's stories, at least those with illustrations, were written. Undoubtedly the task of composing copy for a picture made for another purpose did depress Bierce, for such a chore could hardly be called "creative." There is no evidence, however, that the anecdote and Bierce's own statement are anything but bits of apocrypha until the illustrations for Bierce's work in Fun are examined carefully.

Only thirty-four of the various pieces written by Bierce for Fun have illustrations.²⁸ From the accounts it is evident that three artists provided the majority of the engravings for Bierce's "Fables of Zambri, the Parsee" and "Divers Tales": Ernest Griset (1844-1907), John Baptist Zwecker (1814-1876), and Alfred Walter Bayes (1832-1909). There is one ornamental initial by P. Hundley, and one unidentified drawing.²⁹

Ernest Griset, who was of French origin, was famous for his drawings of grotesquerie and animals dressed in human clothing. He contributed frequently to Fun, both before and after Bierce worked for the magazine; he also contributed to Punch. Among the many books he illustrated were stories by James Greenwood such as The Hatchet Throwers (1866) and The Bear King (1868) and a book of doggerel by Tom Hood entitled Griset's Grotesques (1866).

John Zwecker, of German birth, migrated to London and became noted for his drawings of animals and his illustrations for children's books. Among numerous volumes illustrated by Zwecker may be mentioned Andersen's Ice Maiden (1863), National Nursery Rhymes (1870), and Wood's Natural History for Young People (1882). Aside from his illustrations for Bierce's pieces, Zwecker contributed only two or three drawings to Fun.

²⁸ There were 135 "Fables" and 30 "Divers Tales," and many other sketches, stories and miscellaneous prose pieces.

²⁹ The unsigned and unidentified drawing appears March 22, 1873.

Alfred Bayes, an Englishman, contributed to Fun as early as 1866. Among other books, he illustrated Fairy Tales and Stories (1865) and What The Moon Saw (1866), both by Andersen.

P. Hundley, who contributed only two or three pieces to Fun, is no more than a name in the vast turnover of contributors to the magazine. Apparently he gained no recognition for his artistic endeavours. The word "unknown" appears in the marked copy of Fun over a wood engraving with Hundley's "P.H." signature.³⁰

If the relationship between each fable or story and the picture which illustrates it is examined, it will be found that story and picture match in general terms. Yet there is something familiar about certain of the illustrations; they are reminiscent of other stories. This is especially true of the drawings by Zwecker and Bayes. For example in fable XXX of the second series (January 4, 1873) there is a picture of a rabbit running between two hedgehogs. This illustration would be suitable for a tale from Grimm, "The Hare and the Hedgehog." Again, with "Nut Cracking" (February 8, 1873), there is an illustration by Bayes of a girl with long braided hair hanging out the window. This is surely Rapunzel.

With fable XIV (August 3, 1872) is a picture by Griset illustrating the following: "A man staggering wearily through the streets of Persepolis, under a heavy burden, said. . . ." The man wears a turban. The bag over his shoulder seems to outline the face and body of a hunched-up little man. There is nothing in the fable about the little man in the bag, except that the bag talks to the

³⁰ Six drawings by Griset appear with "The Fables of Zambri, the Parsee," illustrating fables XII-XVIII, one cut per fable, two per issue (July 27, August 3 and 10, 1872). Cuts by Zwecker illustrate fables XIX (August 17, 1872) and XXIV (August 24, 1872). Hundley's ornamental initial illustrates fable XXVIII (August 31, 1872). Zwecker's illustrations for the fables run from number XXV, first series (September 7, 1872) to number XLIII, second series (January 18, 1873). The illustrations to "The Fables" are then dropped. But the work of Alfred Bayes is used to illustrate several of Bierce's "Divers Tales," beginning with "The Magician's Little Joke" (February 1, 1873) and running through "The Grateful Bear" (April 19, 1873). After this date illustrations for Bierce's work in Fun are discontinued.

carrier. On the same page in Fun is another Griset drawing for fable XV. The text of this fable reads: "Two thieves went into a farmer's granary and stole a sack of kitchen vegetables; and, one of them slinging it across his shoulders, they began to run away. In a moment all the domestic animals and barnyard fowls about the place were at their heels, in high clamour. . . ." Two men are shown in oriental garb. One has a sack over his shoulder, again a sack with a face in it. A bat hovers in the air overhead. Lizards and skeletal creatures--which are strange barnyard animals--watch the two men. The discrepancies between Griset's drawings and Bierce's writing become plainer with one more example. The drawing for fable XVII (August 10, 1872) is supposed to illustrate this passage: "An improvident man, who had quarreled with his wife concerning household expenses, took her and the children out on the lawn, intending to make an example of her." The picture shows a man, dressed in oriental garb, with sword and shield in hand, lowering over a woman on her knees. An owl flies overhead. Three skeletons--no doubt used for ornamenting the lawn--look on. The owl in the picture is called both a "musquito" [sic] and a "bird" in Bierce's fable.

Among the books illustrated by Ernest Griset before 1872 is Vikram and the Vampire: Or Tales of Hindu Devilry (1870), adapted by Richard F. Burton, the translator of the Arabian Nights (1885-1888). Vikram and the Vampire is a dull framework story about an Indian hero, Raja Vikram, and his son who meet a vampire hanging from a tree, capture it, and attempt to carry it home. The vampire tells Vikram a series of stories, trying to trick him into speaking, for each time he does, the vampire escapes and the Raja has to recapture it.

Of the six Griset illustrations found in Bierce's "Fables," five can be definitely identified with descriptions in Vikram, and the sixth seems to have an obscure relationship to the text. The illustrations in Vikram depict two men dressed in oriental garb--turbans and pointed shoes. Two of the drawings in Bierce's "Fables" show the same two men, in the same costumes. In the

pictures for Vikram the two men are surrounded in the air and on the ground by a host of loathsome creatures such as bats, snakes, lizards, and skeletal demons of various types.³¹ The two men in the "Fables" cope with the same kind of beasts. Furthermore, the face of the vampire is clearly seen in an engraving for the "Fables" which depicts an old man carrying a heavy burden and in a plate for Vikram which shows the Raja and his son seated on the ground with the vampire between them.

In the framework story of Vikram, the Raja and his son go to an Indian graveyard. There they encounter a multitude of demons:

Unclean goblins dogged the travellers and threw themselves upon the ground in their path and obstructed them in a thousand different ways. Huge snakes, whose mouths distilled blood and black venom, kept clinging around their legs in the roughest part of the road. . . .³²

This description explains the hideous creatures hovering in the air and lurking on the ground in the illustrations used in Bierce's "Fables." References by Burton to the way Vikram carries the vampire in a sack over his shoulder (pp. 53; 139; 188; 283; 289; 309) explain the bag with a face found in three of the Griset drawings used for the "Fables."

There can be no doubt that five of the drawings by Ernest Griset used for Bierce's "Fables of Zambri, the Parsee" were meant originally for Burton's Vikram and the Vampire. However, nowhere in either the "Fables" or Vikram are any of the wood engravings duplicated. Those used for the "Fables" were meant for Vikram, but deleted from the book as printed. In the illustration for fable XIII (July 27, 1872) Griset's style is the same as for the others, and the man depicted wears a turban.

The remaining twenty-eight wood engravings illustrating Bierce's "Fables" and "Divers Tales" have a striking resemblance in their subject matter to fairy

³¹ See also Richard F. Burton, Vikram and the Vampire, London, 1870, p. 48, and the plates opposite pp. 139; 165.

³² Ibid., p. 45. See also pp. 311-312.

tales. Two of these illustrations will have to be eliminated from the present discussion: (1) the ornamental initial by P. Hundley for fable XXVIII; and (2) the wood engraving by the unidentified artist for the tale "Seafaring" (March 22, 1873).

Out of the twenty-six pictures left, fifteen are by John Zwecker and eleven by Alfred Bayes. Of these twenty-six drawings, eleven can be given positive identification with a fairy tale or fable from their subject matter and five can be given tentative identification. Ten elude any identification at the present time.

Two examples may be used to show how the identification of sixteen of the wood engravings by Zwecker and Bayes was arrived at. Fable XIX (August 17, 1872) tells about a wolf eating beef and being caught by a peasant. In "The Wolf and the Fox," in Grimm,³³ a fox takes a wolf to the home of a man who has salted meat in a barrel. The fox eats moderately and is able to go in and out of a small hole in the side of the cellar. The wolf eats gluttonously so that, unable to escape because of his increased girth, he is caught by the man and beaten to death with a cudgel. In Zwecker's picture the wolf is eating butchered meat from an overturned barrel as a man with a club descends the stairs. The wolf is obviously bloated. The picture fits Bierce's fable. However, there is a curious animal face in the upper left-hand section of the drawing. At first it might appear to be a picture of an animal pinned to the wall. Actually it is the head of the fox looking at the bloated wolf through a small window. The details in Grimm's story and the details of Zwecker's picture conform perfectly.

The illustration of Bierce's "A Tale of the Bosphorus" (April 12, 1873) shows three women in fancy gowns. The older in an ornamental cap is in front of the two younger, while to the left a girl in plain clothes and wooden shoes stands crying. In the story of "Cinderella"³⁴ a pair of wooden shoes is given to

³³ Grimm's Fairy Tales: Complete Edition, New York, 1944, pp. 351-353.

³⁴ Ibid., pp. 121-128.

Cinderella. The imperious stepmother and her two haughty daughters put on their lavish best to attend the prince's ball and later to receive him to their house. The stepmother turns her back on Cinderella, as does the grande dame in the picture for Bierce's story. And Cinderella weeps bitterly.

Nine more positive identifications of illustrations for Bierce's work in Fun can be made, all from Grimm:

ARTIST	BIERCE STORY	DATE	GRIMM STORY
Zwecker	"Fable" XXIV	8-24-72	"Cat and Mouse in Partnership"
"	" XLII	9-14-72	"Cat and Mouse in Partnership"
"	" X (2nd ser.)	12- 7-72	"The Fox and the Geese"
"	" XX (2nd ser.)	12-21-72	"The Fox and the Cat"
"	" XXX (2nd ser.)	1- 4-73	"The Hare and the Hedgehog"
Bayes	"The Magician's Little Joke"	2- 1-73	"Brother and Sister"
"	"Nut Cracking"	2- 8-73	"Rapunzel"
"	"Juniper"	3- 8-73	"Snow-white and Rose-Red"
"	"The Grateful Bear"	4-19-73	" " " " "

Five other illustrations can be tentatively identified as matching the following Grimm tales: "Gossip Wolf and the Fox" (September 7, 1872); "The Fox and the Horse" (September 20, 1872); "The Lambkin and the Little Fish" (November 23, 1872); "The Willow-Wren and the Bear" (November 30, 1872); and "The Dog and the Sparrow" (December 14, 1872).

There can be little doubt that these particular illustrations were meant for an edition or editions of the household tales of the brothers Grimm. Yet, no edition of Grimm's fairy tales illustrated by Zwecker or Bayes has been located or found recorded in the printed catalogues of various libraries. Victorian children's books are among the most difficult of ephemera to locate.

Of course this does not end the problems surrounding the wood engravings. Other questions come to mind at once. Why were wood engravings by Griset,

Zwecker, and Bayes dumped in the Fun office?³⁵ Was there an edition of Grimm illustrated by Zwecker or Bayes? Do the unidentified wood engravings fit other fairy tales by Grimm or even by Andersen? And what is the significance of the fact that the proprietors of Fun, the Dalziel brothers, did the wood engravings for these particular drawings made by Griset, Zwecker, and Bayes? This fact would explain how the wood engravings came to be in the possession of Fun. The complete answer to the mystery of the old wood engravings will have to remain unfinished for the present.

³⁵ These illustrations were not rejected from inclusion in the publications they were originally intended for--Burton's Vikram and Grimm's fairy tales--due to flaws in the wood blocks. Mr. Robert R. Wark, director of the Huntington Art Gallery, very kindly took time to examine the illustrations in Fun and has assured me that the drawings intended for Vikram do not differ in execution from those included in the book; and that the other illustrations show no technical flaws in the execution of the wood engravings. One possibility for the rejection of the Vikram drawings could be lack of space in the book. There is an obvious reason for the rejection from Vikram of the illustration used for "Fable" XII (July 27, 1872). This is a picture of the vampire sitting in the crotch of a tree. In Burton, pp. 44, 46-48, and 289, the vampire is described as hanging head down from his tree. Nowhere is he described as sitting in the tree, and therefore Griset's illustration does not fit the text. It should also be noted that this illustration is an ornamental initial for the letter A. Nowhere in Vikram are ornamental initials used. There is a possibility that the illustrations by Zwecker and Bayes were intended for a projected edition of Grimm that was never published. Such a theory would be supported by the fact that no edition of Grimm illustrated by Zwecker or Bayes has yet been located.

CHAPTER VI

Arthur Sketchley and Mrs. Brown

The name of George Rose (1817-1882) is all but forgotten today. Even his pseudonym, Arthur Sketchley, cannot evoke recognition, and his comic creation, Mrs. Brown, means nothing to literary historians. Yet Arthur Sketchley brought great pleasure to thousands of Englishmen between 1863 and 1882, producing more than thirty books which detailed the antics of Mrs. Brown. An important member of the Fun gang, Sketchley contributed a great deal to the popularity of Fun under the editorship of Tom Hood.

George Rose received his B.A. from Oxford in 1845 and his M.A. in 1848. He was ordained a minister in the Church of England, and eventually, as a curate under Clement Scott's father,¹ he became noted for his short and practical sermons. However, the Oxford movement caused him to reevaluate his position in the Church of England. After he gave up his curacy to become a Catholic layman in November, 1855, he worked for several years as a tutor.

As early as 1851 George Rose adapted a French play entitled Pauline for presentation in England. In 1863 he wrote an original play called The Dark Cloud, which was produced on the stage, and in 1864 another, How Will They Get Out of It? Sometime during 1863, or earlier, Rose decided to go on the stage himself. Giving public readings under the name of Arthur Sketchley, he created the character of Mrs. Brown. There is no record of how he came to invent Mrs. Brown or how he chose the stage name which was later to be his nom de plume.

There has been a complete misunderstanding about the origins of Mrs. Brown. The Mrs. Brown of Fun is supposed to have appeared first, and then, because of her popularity in the pages of the humor magazine, Sketchley is supposed to have taken her on the stage. For example, the obituary of Rose in the Illustrated London News states:

¹ Clement Scott, The Drama of Yesterday & To-Day, London, 1899, I, 141.

Mr. Rose contrived to make his Mrs. Brown the vehicle of comical descriptions of many social incidents and fashions of the day, so that she did not become monotonous and wearisome; and he ultimately took to public readings of her amusing discourse, which drew good audiences to the place of entertainment. (November 25, 1882, p. 551).

The implication is that Rose gave Mrs. Brown readings after he wrote his Mrs. Brown stories. Furthermore, the DNB, states that the first Mrs. Brown paper appeared in Routledge's Annual for 1866. Unfortunately Michael Sadleir followed the DNB:

The first appearance of 'Mrs. Brown' was in Routledge's Annual for 1866. She then became a regular and popular feature of Fun. Later Sketchley devised a series of recitations and readings based on her adventures. . . . (XIX Century Fiction, II, 58).

However, the Brown papers had been appearing in Fun only since May, 1865, while Sketchley had been giving Mrs. Brown readings since 1863, as an advertisement in the Illustrated London News shows:

Mr. Arthur Sketchley, at the St. James Hall, Piccadilly, Every Evening, at Eight (except Saturday); Saturday Afternoons, at Three. Part I. "A Quiet Morning." Part II. "Mrs. Brown at the Play." Stalls, 3s.; Area, 2s.; Gallery, 1s. Tickets at Austin's, 28, Piccadilly. (April 11, 1863, p. 402).²

Sketchley's readings continued to run through 1865, as recorded in advertisements,³ one of which claimed that "over 500 representations" of Mrs. Brown at

² This is the earliest date for Mrs. Brown the author has been able to locate. Earlier advertisements may exist. Aaron Watson, The Savage Club, London, 1907, p. 37, indicates that sometime between 1860 and 1863 the first reading of a Mrs. Brown paper took place at the Savage Club: "Amongst those who contributed to the evening's entertainment were Arthur Sketchley, who gave his first recitation of 'Mrs. Brown at the Play'. . . ." Watson is vague about his dates. Scott, Drama, I, 139-140, said that Sketchley used to play Mrs. Brown before him: ". . . 'Arthur Sketchley' delighted all London. . . with a show called 'Mrs. Brown at the Play,' and, oh! how often he had amused us all as children with the self-same story in the old Hoxton days!" Scott is also indefinite about dates.

³ The program was changed as an ad (ILN, January 30, 1864, p. 98) shows. "A Quiet Morning" of Part I was changed to "Paris." "Mrs. Brown at the Play" continued as Part II. Sketchley's show was moved to the Egyptian Hall; prices remained 3s., 2s., and 1s. Arthur William à Beckett, The à Becketts of "Punch," Westminster, 1903, pp. 261-262, relates a difficulty encountered by Sketchley

the Play had been performed by Sketchley (ILN, July 15, 1865, p. 42). Apparently in September, 1865, George Rose took a respite from his public readings.⁴ But by March 17, 1866, Sketchley and Mrs. Brown were back on the stage as advertised in the ILN for this date:

Mr. Arthur Sketchley's New Entertainment, Mrs. Brown At Home And Abroad, at the Egyptian Hall, Piccadilly, Every Evening, at Eight (except Saturday). Saturday Afternoon at Three. Tickets at the Box-Office daily from Eleven to Five; Mr. Mitchell's Royal Library, and all Music-sellers'. (p. 255).

Mrs. Brown had "arrived"; the whole show was devoted to her with no readings on additional subjects. Sketchley held the stage of the Egyptian Hall until the end of August, 1866.⁵

Because of the popularity of Mrs. Brown on the stage,⁶ Tom Hood undoubtedly felt assured of winning readers when he presented "Mrs. Brown at the Royal Academy" in the first number of the new series of Fun (May 20, 1865). This was probably the initial appearance of Mrs. Brown in print as a fictional (rather than dramatic) character. From that point on, until 1874, Mrs. Brown appeared at varying intervals in Fun.⁷

on the first night of his "Paris" sketch: "I was present at the opening of Mrs. Brown's entertainment. . . . in the dual capacity of critic and friend. George Rose had become possessed of a mechanical piano--then a novelty--and he proposed trying it on the occasion. Somehow or other the stops had got out of order, and it did not matter what tunes were set, the piano, after a few bars, always ground out the National Anthem. The result was, that whenever the piano was set playing, there came in a few minutes the musical signal for departure."

4 ILN, September 23, 1865, p. 290.

5 ILN, August 25, 1866, p. 186.

6 Fun reviewed Sketchley's performance on February 20, 1864.

7 Fun mentioned Sketchley or Mrs. Brown on the following dates: May 27, 1865, noting that Sketchley had suffered from hoarseness for several weeks, but had recovered; July 1 and 8, 1865. Advertisements for Arthur Sketchley reading "Paris Portrayed" and "Mrs. Brown at the Play" ran on the verso of the cover of Fun from mid-July through September, 1865. Hood commented on Sketchley's readings of "Mrs. Brown at Home and Abroad," on March 17, 1866. He reviewed Mrs. Brown's Visit to the Paris Exhibition, which had not appeared in Fun, on July

According to her own description, Mrs. Brown is "a fieldmale and middle-aged." She is called Martha, though she was christened Mary Ann. Somewhat on the stout side and slightly deaf, she usually dresses in gaudy clothes and is almost always too hot. She loves to taste almost any kind of alcoholic drink, especially when she is "took sudden like all over." By profession Mrs. Brown was once a washerwoman, but now she strives to be a genteel housewife to Mr. Brown, whose business, incidentally, is never mentioned. Mrs. Brown has a married daughter named Liza and a married son named Joe who emigrated to Canada.

Unfortunately Mrs. Brown is always getting herself involved in difficulties of one sort or another. Her sharp tongue and quick temper often lead her into fights and quarrels. She likes to tell people what she thinks of them, with especially sharp comments on other women. She doesn't mind whacking people over the head with her umbrella. Mrs. Brown is a genuine slapstick character who is funniest when she gets "bonneted," with her hat crushed or knocked over her head, or when she falls into the gutter or down a set of stairs.

Mrs. Brown uses a form of the English language peculiarly her own. She misspells many words of which the following are merely a sampling:

mussy	for mercy
puss	" purse
winder	" window
perlite	" polite
fust	" first
gallars	" gallows
Crystian Pallis	" Crystal Palace.

Mrs. Brown also uses many malapropisms such as:

syllabus	for syllable
below Nero	" below zero
nat'ral elephant	" natural element
symmetry	" cemetery
lion	" loin (of pork)
petition	" partition
parasols	" parcels
eperient	" apparent (or, appearing)
repetition	" reputation
effemeral	" effeminate.

20, 1867, and he mentioned Mrs. Brown at the Seaside on August 15, 1868. In contrast to these favorable notices, Henry Sampson criticized Sketcnley's play, The Battle of Dorking, written with F. C. Burnand, on August 26, 1871.

Another characteristic of Mrs. Brown's speech is her use of the prefix "a" before the present participle:

a-smiling
 a-laughing
 a-dancing
 a-asking
 a-goin'
 a-playin'
 a-standin'
 a-'owling
 a-outraging.

She also uses the forms "abear," "a-touched," and "a-been," as well as "atween" and "afore." And she is fond of giving an epigram or familiar saying, or making up one herself, adding "as the sayin' is." For example:

. . .as old as Jeruselum, as the sayin' is. . . .
 . . .as big as a jackass, as the sayin' is. . . .
 . . .always spile the ship for hapworth of tar, as the sayin' is. . . .
 . . .as the sayin' is, you never can tell what you can do till
 you tries. . . .

Sketchley is not consistent in Mrs. Brown's dialect in Fun. In the early papers Mrs. Brown uses many misspelled words and malapropisms, but as the series progresses these become less frequent, with more and more of the "as the sayin' is" constructions.

Mrs. Brown won the hearts of Englishmen, making Arthur Sketchley a popular literary figure of his day. By modern standards she is not particularly funny and is often too topical. This is especially true of the later Mrs. Brown books which are centered on one subject such as Mrs. Brown on the Tichborne Case (1872) or Mrs. Brown and Disraeli (1874).

But it is time in this discussion to let Mrs. Brown speak for herself, for the old lady would be very unhappy if she could not get a word in edgewise and tell how "Mrs. Brown Goes to the Derby," which that "Mr. Scratchley"--as Mrs. Brown called him--recorded in Fun. After many misadventures on the way, Mrs. Brown finally arrives at the race track, where she wanders away from the rest

of her party with the child of a friend:

Well, we was a-walking along, and fellows kep' a-offering of me cards, and wanted me to have a shy, and a brazen creatur begun a-telling of my fortune along of the side of a carriage where there was a lot of grinning fellows, and the next carriage was full of parties, as of course was ladies, but I must say as they was too free in their ways for me; so after we'd walked about ever so long thro' feelin' tired, I says "Charley," I says, "we'll go back." He says, "Do," and we was walking along, when all of a sudden I got a crack of the side of my head as made me hollar, and down I goes like a shot. It was one of them fools as was a-shying at pincushions and things as had missed his aim and struck me. I says, "You villain, I'll have the law on you. Police!" I says, and if they didn't all laugh. Well, we kep' a-walking and a-walking, and I couldn't see nothin' of the cart, tho' I knowed the spot where I'd left it; so at last we gets out of the scrouge into a open place where there wasn't nobody a-walking, and was looking at a place where crowds was a-setting one above the other. I says, "I wonder who they can be," when all of a sudden a chap comes a-ridin' up and says, "Get off the course, will you?" "No," I says, "I won't. I'm a-looking for Mr. Heafey's cart as is close at hand, and I shan't go till I finds it." He says, "You must go. Here!" he says, and out rushes two policemen like tigers on me. Little Charley began a-screaming, people was a-holloing and a-hooting, the police catches 'old of me by the arms, and if they didn't run me along with them till my breath was gone and my legs a-failin', and ketches my foot in something, and down we all went with that shock as half stunned me, and when I come to, parties was a-standin' round, and give me water as I wouldn't touch thro' fear of a chill, and Charley a-screamin' for his "Ma," and one lady says to me, "Mum, it's a mercy as you're here; for," she says, "if them police hadn't saved you, you'd a-been run down." Well, I'd lost my redicule, and hadn't no change to get nothin' for to pacify Charley, as would keep on a-owling awful, till I loses all patience, and gives him a good shake, and heard Mrs. Heafey hollar out, "You please to let my child alone, you old wixen!" and there we was close agin the cart. So I says, "Mum," I says, "he did ought to be taught better." I was put out, for Brown begin a-blowing me up and said as they'd waited for me ever so long; and if they hadn't been and had the wittles and messed everything about! I'm sure the meat-pie as I'd made looked as if dogs had been at it. I couldn't a-touched it, so I hadn't nothing but a bit of bread and cheese and a drop of beer as was flat as ditch-water, and was that hurt with Mrs. Heafey, as I went and set down on the ground, and certainly Brown did bring me a little cold without when he come, and said he was going. So I gets into that cart with a heavy heart, and we was just a-driving off when I got a blow in the back as took my breath away, and if it wasn't parties in coaches as was a-pelting with oranges as came as thick as hail a-smashing all over me. I felt that faint, that if I hadn't had a some-thing in my redicule as I kep' a-takin' for to support me; and Mrs. Jarvis, she was snoring all the way, and was took ill quite sudden, and said it was the cart; but I says, "Mum," I says, "it's other things on the top of the cart;" but just then I took that faint myself, and down come the rain in torrents, and crowds

a-owling and hitting at one all the way from Clapham, and I remember no more till I was in bed in the morning, and Brown says to me, jeering, "I say, old gal, beer and sperrits won't mix." I says, "Brown," I says, "that air was too bracing for me to take-to sudden, and that's what disagreed with me." He only says, "Walker!" So I says, "Never will I go so far out in one day and back again as long as my name's Brown, for them sudden changes don't suit me." (June 3, 1865).

Mrs. Brown always manages to get into trouble. Whenever she goes to an opera or play, she takes the action on the stage for reality, comments out loud, and gets into arguments with the audience around her. She hates crowds for she is constantly pushed and shoved until she has to be revived with brandy or some other spirit. When a man tries to exterminate rats in her house, she falls into a pile of wet, mixed mortar. When the exterminator is through, the rats are worse than ever. She gets into brawls in the streets and at bars and cafes. She is robbed by pickpockets and accused of being a shoplifter by Jewish merchants. Smelling gas in her house, she strikes a match to find out where it is coming from, with explosive results. So Mrs. Brown goes on and on, quarreling with her neighbors and falling head over heels at every occasion.

Among the literary cousins of Mrs. Brown who are best remembered today are Charles Yellowplush from Thackeray's "The Memoirs of Mr. C. J. Yellowplush" (1837-1840) and other sketches, and Sairey Gamp and Betsey Prig from Dickens' Martin Chuzzlewit (1843-1844).⁸ Though obviously from the same social stratum, Mrs. Brown and Sairey Gamp, and her friend, Betsey Prig, differ in delineation and purpose. Since there is certainly nothing very pleasant about the old nurse Sairey Gamp, the humor that Dickens derives from her is a cruel type of humor at best, as for example in Chapter XXIX of Chuzzlewit where Mrs. Gamp and Mrs. Prig dress their sick patient for a journey, mistreating him pitifully. It is true that Mrs. Gamp and Mrs. Brown are both past middle age and portly, both love to

⁸ For Mrs. Brown's literary pedigree see G. A. Sala, "Echoes of the Week," ILN, November 18, 1882, p. 511, and November 25, 1882, p. 551; M. H. Spielmann, History of "Punch," New York, 1895, p. 317; Michael Sadleir, XIX Century Fiction, Los Angeles, 1951, II, 58.

drink, and both utter malapropisms and torture words in an unbelievable fashion. However, Mrs. Brown makes much more use of malapropisms, uncouth spellings, and peculiar grammatical constructions than Mrs. Gamp. Mrs. Brown, in contrast to Mrs. Gamp, is a likeable character, for Sketchley's treatment is lighthearted, never morbid.

Dickens, of course, was not attempting to present very pleasant persons in the characters of Mrs. Gamp and Mrs. Prig. The portrait of Mrs. Gamp was social protest against the slovenliness of the nursing profession during the early part of the Victorian era. The portrait of Mrs. Brown was simply meant to entertain.

Mrs. Brown and Charles Yellowplush are also different in delineation and purpose. At first glance these lower-class characters appear to serve similar ends. A careful examination of Thackeray's work shows that the misspellings and malapropisms are not so intrusive as those of Sketchley's Mrs. Brown and are more cleverly wrought.

Furthermore, through the eyes of Charles Yellowplush, an uneducated servant who has risen from the lowest classes by his own artfulness, Thackeray gives a biting, satiric picture of human beings in the so-called "upper crust" of Victorian society. As Yellowplush relates the adventures and peregrinations of Lord Crabs and his son Mr. Percy Algernon Deuceace, Thackeray is able to heap his scorn on the aristocracy, especially in the matters of gambling, borrowing and loaning money, inheritance and disinheritance, love and marriage. It is doubtful whether Lord Crabs or his son Deuceace is the more skillful in matters of deceit, trickery, and guile wherever money is concerned. The humor in the memoirs of Charles Yellowplush is overshadowed by the bitterness with which Lord Crabs and Deuceace are presented.

There is no attempt at such satiric social commentary in Sketchley's Mrs. Brown papers. Where Mr. Yellowplush is very worldly, really a sophisticated person, Mrs. Brown is very unworldly and naive. Sketchley was not commenting on

her social class, or any social class. Mrs. Brown is primarily a clown who is ignorant, self-important, and self-opinionated, and Sketchley derives his humor from her lack of understanding of the situations in which she finds herself.

Sketchley was writing for the moment. His fun was meant only to catch popular taste, like that of the modern television comedian. Consequently Mrs. Brown held a contemporary popularity of about a quarter of a century, then faded. In contrast, Charles Yellowplush's picture of the foibles of human nature is as valid a century and a quarter later as when first published, and Sairey Gamp has become a tag name for a certain type which is still recognizable today.

As noted, Mrs. Brown first appeared in Fun, May 20, 1865. Sketchley continued to contribute Mrs. Brown papers nearly every week until January 5, 1867, with "Mrs. Brown about Friday." Then there was a hiatus until Mrs. Brown reappeared in "Mrs. Brown and the Winter" (April 11, 1867). Sketchley's contributions to Fun were somewhat less frequent until October 5, 1867, when a new series of papers called "Mrs. Brown in America" began.

In the meantime the first collection of the Mrs. Brown papers had been issued in book form by the Fun office and George Routledge & Sons. In June of 1866, Fun announced that The Brown Papers were in the press, shortly to be published. The entire book was actually an elaborate eye pun, for the title was The Brown Papers, the paper covers of the book were colored brown, and the advertisements preceding and following the text, as well as the text itself, were all printed in brown ink.⁹

The Brown Papers made an instant hit with the reading public. By September 22, 1866, a third edition was advertised in Fun; by October 20, "the Fiftieth Thousand of THE BROWN PAPERS" was advertised; the "55th THOUSAND" was reached by April 11, 1867; on August 24, 1867, it was announced that the fifth edition of

⁹ Mrs. Brown in America (1868) was the only other Mrs. Brown book to have brown covers. An undated program of Sketchley's reading "Mrs. Brown at Home and Abroad" was printed throughout in brown ink. See Sadleir, II, 58; 60.

the first volume of The Brown Papers was ready; and on December 28, 1867, Fun ran an ad listing the "60th THOUSAND" of The Brown Papers. Since the book sold at a shilling a copy, this meant that early in 1868 it probably had a "take" of about £3,000, which was no small amount, though of course this cannot compare with the tremendous sales of some of the books by Scott and Dickens. The Brown Papers was a minor Victorian best-seller, taken directly from the columns of Fun and issued from the Fun office. It has been overlooked by literary historians, though its sale of at least fifty-five or sixty thousand copies in not quite two years compares favorably with that of such Victorian best-sellers as the 1849 cheap collected edition of Ainsworth's Windsor Castle (30,000 "in a short time"), the 1853 edition of Bulwer Lytton's Pelham (46,000 in five years), the 1856 edition of Reade's It Is Never Too Late to Mend (65,000 in seven years), and three editions, between 1888-1891, of Mrs. Ward's Robert Elsmere (70,500).¹⁰

Arthur Sketchley visited the United States in 1867. Apparently he mailed copy back to the Fun office in "batches" as annotations in the accounts indicate.¹¹ In his new series "Mrs. Brown in America," Sketchley related the misadventures of his much-set-upon female among the uncouth inhabitants of the United States. Apparently Sketchley found America very unpleasant, perhaps because his public readings there were only partially successful.¹² He drew a

¹⁰ Richard D. Altick, The English Common Reader, Chicago, 1957, pp. 383-386.

¹¹ August 31 and October 19, 1867.

¹² George Rose, The Great Country, London, 1868, "Preface," pp. xii-xiii. Hood reviewed this book favourably in Fun, October 24, 1868. In the same issue appeared the following joke written by J. Ashby Sterry:

LATEST FROM AMERICA

During Mr. Arthur Sketchley's recent tour in the "Great Country," the natives, accustomed to the interminable lengths of canvass which their own "entertainers" unroll wherever they wish to astonish or enlighten the "great people," were somewhat disappointed that the Adventures of Mrs. Brown were unaccompanied by pictorial illustrations. The following conversation is reported to have taken place between the Yankees:--

very ugly picture of the United States in both "Mrs. Brown in America" and his later travel book The Great Country; or, Impressions of America (1868). Of course he had Mrs. Trollope's precedent in her Domestic Manners of the Americans (1832) and another in Dickens' Martin Chuzzlewit (1843-1844). The Mrs. Brown papers sent to Fun were mild compared to The Great Country, but she did find many things wrong such as men chewing and spitting tobacco--the marble steps of the city hall of New York were supposed to be covered with tobacco juice--men constantly drinking hard liquor, American politics, fist fights, horse-drawn buses, railway cars, heavy, greasy food, and the airs of the lower classes. She was fleeced by a beggar woman who got her to buy drinks, became involved in a confidence game over a purse of money, and was taken in by a phony widow and a phony lawyer. More than once she ended up at the local police station for disturbing the peace or fighting. She thought Canada was terribly cold, getting stuck in the snow often. She had never seen storm windows--"double windows"--and thought all American rooms were over-heated. Though this anti-American feeling thins out as the series ends, Mrs. Brown was glad to come back to England and the series came to a conclusion in Fun, July 4, 1868.¹³

"Here you, siree, I calculate you can't guess why Mr. Arthur Sketchley is like an orphan?"

"Wal, I guess, old hoss, your calculations are correct, and I opinionate I cannot."

"Look you, siree, Mr. Arthur Sketchley is like an orphan because he has no pa-nor-a-ma! Let's liquor."

And the misguided man was speedily lost sight of in the depths of sundry gin slings and brandy cocktails.

This gives some idea of the picture (humorous as it may have seemed) that Rose, Hood, Sterry, and other members of Fun liked to give of America and Americans.

¹³ Four of the Brown papers in this series do not deal with America. (December 28, 1867; April 18, June 6 and 13, 1868). To the first of these is appended the following note: "Before sailing for America, Mrs. Brown deposited with us several MSS., which it is our intention to substitute on occasion for her Transatlantic experiences." Sketchley may have failed to deliver copy on time, or perhaps Hood was stretching Mrs. Brown's adventures in America as far as they would go. Often he stretched a single chapter of "Mrs. Brown in America" to cover two or even three numbers. It should be noted that many sections of "Mrs. Brown in America" had a continuity lacking from the previous weekly papers, so that this series became more a novel rather than a group of disconnected sketches.

Mrs. Brown in America was issued as a book from the Fun office in 1868. This was the third Mrs. Brown book to be published, for Mrs. Brown's Visit to the Paris Exhibition had appeared in 1867, though not published by Fun. After the American series ended, the Mrs. Brown papers appeared only irregularly in Fun.¹⁴

Sketchley received the usual pay of a pound a column. However, he was one of the few contributors who ever received a bonus for writing for Fun. This may have been special pay to Sketchley as a foreign correspondent while he visited America. On May 11, 1867, his pay suddenly jumped to £3.3.0, though his contribution was slightly under two columns and by measure pay he should have received £1.18.6. The figure £3.3.0 continued for several months, no matter what percentage of columns was filled. At the most, Sketchley's columns from May, 1867, to January, 1869, could not have been worth more than £2.0.0 per issue by measure pay. For only five issues during this period did he ever completely fill two columns.¹⁵ Sketchley received a pound extra (or more, depending on the length of the second column) for Mrs. Brown papers sent to Fun from the United States. No other author received such a bonus from Fun.¹⁶

Arthur Sketchley was a friendly and popular man. Clement Scott, who, as a child, knew Sketchley, said: "He was the most fascinating companion for a child, boy, or man, that ever existed, full of anecdote and the soul of fun. . . ." ¹⁷

¹⁴ Individual Mrs. Brown papers appeared at intervals of about two weeks between July 25, 1868, and January 9, 1869. After a hiatus with appearances only on May 29 and October 30, 1869, Mrs. Brown reappears at irregular intervals between January 8 and July 23, 1870. Then she disappears from Fun until January 24, 1874, when Mrs. Brown describes a visit to St. Petersburg. Four more Brown papers appear in Fun, the last being "Mrs. Brown at Putney" (March 28, 1874).

¹⁵ October 26, 1867; February 22, June 27, July 25, and October 24, 1868.

¹⁶ Sketchley's pay was cut for the issues of May 30 through July 4, 1868, then the £3.3.0 was resumed. An examination of the Fun accounts shows that in many cases Sketchley was paid six pence over the measure of his contributions, and though six pence extra was not much, it was more liberal pay than the majority of Fun writers received.

¹⁷ Scott, I, 140; 141. Francis C. Burnand, Records and Reminiscences, II, 143-144, said of Sketchley: "In private life George Rose was delightful, full of anecdote, ready with appreciation, with strong likes and dislikes, and an excellent companion."

After Scott entered the field of letters himself, he met Sketchley once again in the office of Fun.¹⁸

Among other friends Sketchley numbered H. J. Byron, Tom Hood, and Artemus Ward. Shortly after Sketchley died, George Augustus Sala claimed to be his good friend too.¹⁹ Sketchley sometimes attended Hood's Friday nights, and in an undated letter to Samuel Lover, Hood spoke highly of him:

My dear Mr. Lover,

Many thanks for the kind opinion you express about the Christmas number and my contributions. I think with you that Sketchey's [sic] pathos in homely diction is very remarkable. He was very much pleased indeed when I told him what you said of his work. His real name is George Rose and he is such a very good and nice fellow that you ought to know him. He is one of my chief chums & has been for years. . . .²⁰

Sketchley--or rather George Rose--was sometimes nicknamed "Rosey."²¹ He was also called "Martha" after his creation Mrs. Brown. He had great fun with Mrs. Brown in his private life, often writing to his friends in the style of the retired washerwoman as seen in an undated letter to a publisher and his wife, Mr. and Mrs. William Raymond Sams:

3 Augst

Martha Brown present^s her duty to Mr. & Mrs. Sams, & would feel that proud for to await herself of their kind invitation for Wednesday Evening & will be appy to come as smak [?] & early as possible tho' as to lots of Champagne its a little and good as she likes to take. Tho' I must say as when my works done I'm glad for to set down tho' I must say a bit of supper comes agreeable to the constitution, but as to eatin hearty its not my abits particler goin to bed with a full stomach its a thung as brings on them palpitations as

¹⁸ The last volume of the Mrs. Brown books, Mrs. Brown on Home Rule (1882 ?) contains a "Memoir of the Author by 'C.S.'"--undoubtedly Clement Scott.

¹⁹ George Augustus Sala, "Echoes of the Week," ILN, November 18, 1882, p. 511.

²⁰ Unpublished letter, Special Collections, U.C.L.A. Uncatalogued.

²¹ Clement Scott, "Dramatic Table-Talk," Thirty Years at the Play, London, n.d., p. 91.

nothing but a little hot will keep under, & in the day time
the way as I'm sometimes took sudden all overisa & if it
was'nt as I've always had a little some thing andy I dont
know what might not ave appened

So no more at present

from Yours

X Martha

I'd ave wrote sooner only could'nt get the milk man to do
it as is always a fine scholar --22

There were at least thirty-six Mrs. Brown books issued before Sketchley's death. He also began a weekly penny paper entitled Mrs. Brown's Budget, which ran at least from August 1, 1870, to January, 1871. In size and quality of paper, Mrs. Brown's Budget was similar to Fun, with contributions by various hands, including some work by W. S. Gilbert in the early numbers. However, the paper failed, apparently since Sketchley was heavy-handed at anything but Mrs. Brown.²³ It may be noted too that Sala felt Mrs. Brown was not quite so funny in print as on the stage.²⁴ Perhaps Michael Sadleir sums up the popularity of Mrs. Brown best when he says:

Her particular idiom took the public fancy and, while she lasted, 'Mrs. Brown' on the latest sensation or social event or popular scene was a compulsory part of up-to-date proficiency.²⁵

When Arthur Sketchley died in November, 1882, Mrs. Brown passed away too.²⁶ She entertained the public for nearly twenty years, then fell into oblivion.²⁷

22 Unpublished letter, Huntington Library MS HM16024.

23 Burnand, II, 146.

24 Sala, 511.

25 XIX Century Fiction, II, 58.

26 Fun ran an "In Memoriam" for Sketchley, written by Arthur T. Pask, November 22, 1882.

27 Sadleir, II, 58, notes that a headmaster was reading Mrs. Brown to a group of boys at a preparatory school in 1914.

CHAPTER VII

Henry Sampson and George Sims

i

After Tom Hood's death, his widow handed a letter--the last lines he wrote--
to the Dalziel brothers:

My Dear Sirs,--To the best of my ability, and to the utmost of my power, I have served you loyally and honestly while strength remained. If I have failed it has not been wilfully, and when we have differed in opinion I have only done what I have believed it right to do, or assert beyond mere matter of expediency.

Sampson has long co-operated with me, and now so well understands the working of the paper that it has been of the greatest comfort and use to me to have, for the first time in my life, some one on whom I could entirely rely when I was disabled.

A more disinterested and faithful friend man never had, and I am sure if you transfer the bauble from my hands to his you will have secured fidelity and ability of no unusual order, loyalty and discretion, zeal and determination. It is my dying wish that he might be my successor on Fun. Of course I only express this as simply a wish of

Yours always,

Tom Hood.¹

Henry Sampson (1841-1891) was duly appointed third editor of Fun. Among his first tasks were the writing of Tom Hood's obituary (November 28, 1874) and a memorial of the funeral (December 5, 1874). In the proprietor's copy of Fun both these pieces have a large X drawn through them. In the margin of the obituary is the following note: "This is not charged. I could not take money for this. H. S." Another note--"Not charged"--appears in the margin by the funeral notice.

Henry Sampson had joined Fun in April, 1870. He had been connected with journalism since the age of twelve, when he worked in a printing office. His specialty was sport; he was an excellent boatman, runner and boxer until, when he was twenty-three, his left foot was hurt in an accident. He wrote for various

¹ [George Dalziel] and [Edward Dalziel], The Brothers Dalziel, London, 1901, pp. 278; 282.

newspapers in the Eighteen Sixties, notably the Illustrated Sporting News and Theatrical Review, of which he was appointed editor in 1869. He also edited Latest News, a penny Sunday paper.

In March, 1870, Sampson's Illustrated Sporting News came to an end. A month later, when Hood needed someone to fill the gap left by the death of William Jeffray Prowse, he found a suitable replacement in Sampson. Prowse's work for Fun had been devoted chiefly to sporting notes in which he had developed the character of Nicholas, a garrulous track tipster. Sampson first appeared in Fun with a piece entitled "On the Towpath" (April 9, 1870), a humorous description of a boatrace by another discursive sportsman named Augspur. While writing for Fun, Sampson continued to edit Latest News until it ended in September, 1870.

The majority of Sampson's prose and verse for Fun is undistinguished. It is average journalistic writing, lacking the humorous effervescence of a Bierce or a Gilbert. Sampson's most important contributions to Fun were his notes and comments on the sporting scene, which usually appeared under the heading of "Sporting Notes and Anticipations" and which were generally signed "Augspur." Sampson was chiefly interested in horse racing, though he also discussed such sports as fishing, boat racing, billiards, and he may actually have made race predictions through the cryptic remarks of his tipster. Sometimes Augspur would even break into verse about the track. This character never captured the fancy of Fun readers as Prowse's Nicholas had, and Augspur's last appearance was on March 22, 1876.

Sampson wrote a great deal of prose and verse for Fun besides his Augspur papers. But, as noted earlier, little of this material is worth special mention. The most interesting development in Sampson's work for Fun is the way it slowly increased in quantity up to the time when Sampson became editor. He began with single short articles by Augspur, devoted to sporting events, and an occasional bit of verse. Then on August 6, 1870, Sampson appeared with two items for the

first time. On November 19 of this same year he published four items; more and more he dealt with subjects other than sports. Soon he was writing dramatic criticism and by the end of 1872 was doing the majority of the writing for "Here, There, and Everywhere," though Hood still contributed a paragraph occasionally. Sampson also began contributing to the editorial column and to "Turning over New Leaves." In the issue for July 4, 1874, Sampson had a total of eleven separate items, ranging from a quip of seven lines, "'Take a Site!'" to a piece on sporting events of one and a quarter columns, "Cricket Crumbs and Turf Triumphs." Sampson became a sort of assistant or sub-editor to Hood, running Fun whenever Hood was absent on a trip or was too sick to be at the office. As Hood's health began to fail in 1874, Sampson helped write many of Hood's columns.²

After Hood's death on November 20, 1874, Sampson became editor. His salary, which he continued to receive until he left Fun early in 1878, was the same as Hood's, £4.10.0. Like Hood, he also received additional pay for any of his own copy published in Fun.

As editor Sampson fell heir to the various columns which had been written by Tom Hood. These included the preface to each half-yearly volume of Fun, which Sampson wrote until he left the magazine; the untitled editorial column and the poem to accompany the weekly full-page cartoon, both of which Sampson continued until December 13, 1876; and a group of columns containing reviews and comment.³ In addition to these Sampson wrote much miscellaneous verse and

² Hood reviewed Sampson's book A History of Advertising, October 31, 1874.

³ Hood's drama column, "Under Orders," was continued until December 12, 1874, then replaced by "Here, There, and Everywhere" (January 9, 1875, to December 19, 1877). Hood's "Answers to Correspondents" was continued until December 26, 1874, and then dropped. Hood's review column for books and magazines, "Paper-Knife and Pen" was continued until December 27, 1876. Sampson removed the magazine reviews to a new column "Some Magazines for [month]" (June 19, 1875, to October 18, 1876) and also wrote book reviews in a column called "New Leaves" (March 1, 1876, to February 13, 1878). Hood's "Dots and Lines" was continued until January 10, 1877, and another column of miscellaneous notes "Fact and Fancy" (October 11, 1876, to February 14, 1877) was initiated by Sampson.

prose.⁴ Though he eventually dropped the pen-name Augspur, he continued to write brief sporting notes for the magazine.

After Hood's death, when the members of the Dalziel family began to take more interest in the magazine, their contributions, both artistic and literary, increased. It is probable, too, that the Dalziels held an especially close watch on Sampson because of the literary quarrels in which Sampson and his friend, George Sims, embroiled Fun. No doubt Sampson grew restive under this supervision. He left Fun in February, 1878, turning the editorship over to the Dalziels. The last number of Fun edited by Sampson was that for February 13, 1878. His last contribution was a prose piece entitled "Rapid Conversation."

In 1872, before Tom Hood died, Sampson had begun contributing a series of letters on sporting matters, under the pseudonym of "Pendragon," to a newspaper called The Weekly Dispatch. These letters were so successful that, on August 19, 1878, Sampson began his own weekly sporting paper called The Referee, of which he was the editor and part owner, and in which he made extensive use of his "Pendragon" material. He devoted his life to this paper until he died in 1891.⁵

⁴ Sampson wrote a fifteen-line puff for a coming number of Fun in the issue of February 7, 1877. He received regular pay for this puff, which was a clever way of advertising Fun, then getting paid for a "literary" contribution.

⁵ H. R. Fox Bourne, English Newspapers, London, 1887, II, 323-324, described Sampson's paper, The Referee, as follows: "Primarily a sporting paper, containing 'Sporting Notions' by Pendragon, 'Turf Notes and Anticipations' by other hands, and a full report for Sunday reading of the latest news in every branch of sport, 'The Referee' also furnished notices of Saturday night performances at the theatres, and four or five columns of 'Dramatic and Musical Gossip' on the occurrences of the previous week-days. Political and social affairs, moreover, were discussed in one or two leading articles in each number, and a special attraction was a three-column assortment of 'Mustard and Gress,' dealing humorously with all sorts of contemporary concerns, great and small, by George R. Sims, writing as Dagonet. The paper thus gave, in its eight crowded pages, for a penny, comments on political as well as on sporting and theatrical matters, and joined with them some of the liveliest functions of 'society journalism' and of the professedly comic sheets. Its criticisms on all questions were singularly outspoken and independent, and, while more rollicking in its wit, though at the same time more refined, and certainly more honest, than most of the publications with which in various respects it competed, 'The Referee' stood almost quite alone, with the exception of 'Truth' in its Radicalism. Treading each week, in every column, on dangerous ground, it incurred some actions for libel, and on

The obituary of Henry Sampson in the Illustrated London News (May 23, 1891, p. 671), states: "His literary comradeship with Mr. G. R. Sims lasted till the day of his death. . . ." There is no record of where or when Henry Sampson and George R. Sims (1847-1922) met, though it was Sampson who introduced Sims to the pages of Fun. In a letter to the Dalziels, Sims told of his first work for Fun:

The Brothers Dalziel paid me the first money I ever received for verse. Tom Hood, the editor of Fun, had gone to Paris for a holiday, and Henry Sampson edited the journal in his absence, and gave me half a column to fill, and I plunged into poetry at once. . . .⁶

This first contribution by George Sims was a thirty-two line poem entitled "Query?" (September 5, 1874) which dealt with the fads and events of the forthcoming months.⁷ It is obvious that Sims owes his association with Fun purely to his friendship with Sampson, for Sims' early contributions were made either when Hood was away or during Hood's last illness when Sampson wielded editorial control of the magazine.

Sims' work began appearing in Fun with increasing frequency after Hood's death. He tried his hand at a little of everything in the way of gags, puns, quips, jokes, prose pieces, and verse, none of which were very distinguished. Too often his jokes dealt with current topics which were dull even at the time they were printed. From the Fun accounts it is evident that Sampson made a point of featuring Sims' literary work, especially after the middle of 1875. Sims' name always follows that of Sampson in these accounts and is generally credited

one occasion was mulcted in heavy damages; but the novelty and vigour with which it was conducted speedily secured for it a large circulation, and a position of great authority on the questions with which it particularly dealt."

6 [Dalziel], p. 294.

7 In an excerpt from an article, reprinted on pp. 293-294 of [Dalziel], Sims claimed that his first work in Fun was "A Dumpty Captain" and that it had appeared in November, 1874. He was completely mistaken about these details, for the marked proprietor's copy of Fun shows "Query?" in September, 1874, was his first contribution; the correct title of the poem he alludes to is "A Dummy Captain" appearing on September 4, 1875.

with more pay than that of any other single contributor except Sampson. If Sampson's editorial salary of £4.10.0 is subtracted from his weekly total, it is evident that between mid-1875 and February, 1878, Sims received more for literary contributions than any other writer for Fun during the same period. Sampson and Sims monopolized the pages of Fun, especially after Ambrose Bierce left England in September, 1875. Yet their contributions can be ranked only as average to poor. James F. Sullivan, an artist-author, also contributed verse and prose at this time, but except for his work, and Bierce's contributions, Fun under Sampson's editorship is very dull. Luckily Sullivan's comic art work was featured enough to keep alive in Fun something of the sparkle of the previous decade.

When Henry Sampson gave up the editorship of Fun, George Sims left the magazine too. Sims' last contribution was a poem entitled "Good-Bye," which appeared in the last issue (February 13, 1878) published under Sampson's editorship. When Sampson began his own sporting paper, The Referee, Sims contributed to it under the pen-name of "Dagonet" and wrote a column entitled "Mustard and Cress." In later years Sims became well-known among his contemporaries as a journalist and popular dramatist. He specialized in exposing social evils of the poor, one of his most important books being How the Poor Live (1883). His best-known play was The Lights o' London (1881).

iii

Both Henry Sampson and George Sims had sharp tongues and quick tempers. One of the ugliest episodes Sampson ever paraded through the pages of Fun was a quarrel involving Henry William Lucy (1843-1924). Henry Lucy was a young journalist when Tom Hood accepted a few of his short pieces for Fun in 1870.⁸ This was undoubtedly the "kind action" on the part of Tom Hood which Lucy

⁸ Hood published five contributions by Lucy, all in 1870: "Special Political Information," April 16; "Comparatively Good," April 30; "Mess-erable!," November 5; "Off the Line," December 10; "Top Heavy," December 17. Sampson published one item by Lucy, "My Uncle!," December 19, 1874.

mentioned after Hood's death.⁹ Actually Lucy's contributions to Fun are very minor and have no interest except as examples of the early work of a man who was to become one of the foremost parliamentary reporters in England.

Slightly over a month after Hood's death, Henry Lucy published an eleven-page article on Hood.¹⁰ Though there are one or two minor inaccuracies concerning dates in Lucy's memoir, this was the most objective and well-balanced contemporary sketch of Tom Hood. Lucy faced the problem of evaluating Hood's contribution to English letters squarely: "What legacy to literature did Tom Hood leave. . .?" asks Lucy. "Well, I am not writing a eulogy. . . ," he continues. "Not much, and, perhaps, not anything worthy of the talents with which he was gifted."¹¹ And: "As the editor and principal contributor to Fun, Tom Hood made a certain quantity of jokes per week, just as the potter makes a certain quantity of cups and saucers. Some were good, some were bad, many were indifferent, and few were free from trace of the mechanical process by which they were evolved."¹² And once again: "Tom Hood fulfilled only one-half of the practice of a poet as described by Tennyson--'his best he gave,' but he did not 'keep his worst.'¹³ He had his daily tale of bricks to make, and, rain or sunshine, health or sickness, he gallantly stuck to his work and saw it through. In his perpetual need of 'copy,' and confident in his own powers of versification, he took the most trivial subjects of his every day life and out of them made 'a poem' for Fun."¹⁴

No memoir could have been more appreciative of Hood the man, his gentle

⁹ Henry W. Lucy, quoted by [Joseph Knight], "Table Talk," Gentleman's Magazine, n.s. XIV (February, 1875), 259.

¹⁰ Henry W. Lucy, "Tom Hood: A Biographical Sketch," Gentleman's Magazine, n.s. XIV (January, 1875), [77]-88.

¹¹ Lucy, "Tom Hood," p. 84.

¹² Ibid., p. 85.

¹³ "To -----: After Reading a Life and Letters," 1. 26.

¹⁴ Lucy, "Tom Hood," p. 85.

nature and capacity for friendship, though Lucy's objectivity necessarily places a low value on Hood's literary qualities. There is nothing malicious about Lucy's writing, for anyone who studies Tom Hood's work must agree with his estimate.

However, the article infuriated Henry Sampson, and he criticized Lucy in

Fun:

The rest of the magazine [Gentleman's Magazine] is varied, there being among other things a slight sketch of the late Editor of Fun and his early friends. Rather too much of the latter we fancy. It can hardly interest the public to know who did or did not sup gratuitously with Mr. and Mrs. Tom Hood at Brompton; neither will the people who have traced Tom Hood's career care to learn what was served. The opinion quoted, among other glorifications of a War-office clerk,¹⁵ as to Tom Hood's not being a humorist, is simply an insult to the memory of a man who for more than eight years edited this paper with an ability his successor will be satisfied to emulate. The value of the writer's own opinion may best be gauged by a glance at the writer's own work. Tom Hood was worthy the analysis of a far larger mind than that brought to bear on him, and both his early and his intimate friends must admit that it would have been better for him to rest in peace than to be placed in a false position now he is unable to give rejoinder. This is one of the painful results of little men rushing in for the purpose of showing they held some sort of acquaintance with the big ones. (January 9, 1875).

As if Sampson's remarks were not sufficient abuse, George Sims wrote a nasty poem entitled "A Literary Ghoul":

Short's¹⁶ done a memoir of the poet Brown;--¹⁷
 Short knew him once, and cries through the town.
 He often supped with Brown in days gone by,
 And now Brown's dead can see no reason why
 He should not still, though in a diff'rent sense,
 Himself and friends puff up, at Brown's expense.¹⁸
 (January 16, 1875).

¹⁵ Clement Scott, who contributed information to Lucy about Hood's life, especially about his work at the War Office.

¹⁶ This may be surmised as an allusion to Lucy's stature, though the author has no definite information concerning Henry Lucy's physical size.

¹⁷ Probably an allusion to Tom Hood's dark complexion.

¹⁸ Lucy charged that Sampson was the author of a second unrestrained attack on him in "another journal," the Weekly Dispatch. In this article Clement Scott was called a "War Office Clerk" five times and Lucy termed "a crow and vulture of the Press hastening to an unholy feast." Lucy is further described

Why Sampson and Sims took such umbrage at Lucy's article can only be conjectured. Sampson may have found Lucy's objective view of Hood offensive, or he may have been jealous of Clement Scott's friendship with Hood.

Lucy wrote a rejoinder to Sampson, showing himself to be the gentleman Sampson and Sims were not and also a finer journalist. In part Lucy's rejoinder read as follows:

as "a third-rate newspaper hack" and "a nonentity earning a few guineas by advertising. . . War Office and taproom acquaintances." (See Lucy, quoted by [Joseph Knight], pp. 259-260.)

Sampson vigorously denied that he wrote this (Fun, February 13, 1875):

The Gentleman's Magazine, otherwise an excellent number, is disfigured by a deliberately untruthful statement concerning the Weekly Dispatch and the present Editor of Fun. Mr. Lucy states emphatically, and with as much apparent candour as if he were certain of his facts, that a paragraph in the Dispatch of January 10 referring rather unpleasantly to him, and speaking in very friendly terms of the Editor of this journal, was written by the latter himself. There was not only no foundation whatever for this mischievous assertion, but immediately after the apparently objectionable paragraph appeared, Mr. Lucy was informed in a letter (written from this office) that the Editor of Fun had nothing to do with it. This statement was subsequently corroborated when Mr. Lucy called at the Dispatch office, so the matter may be left to speak for itself. It may at first sight seem as if this trouble of denial were hardly necessary; but a question of principle is involved; and, besides, we think the moral of how one mean action may lead to many might just as well be pointed.

It may be coincidence that Sampson was contributing his "Pendragon" letters to the Weekly Dispatch at this time, and had been since 1872. There cannot help but be some suspicion that Sampson knew more about the anti-Lucy article in the Weekly Dispatch than he claimed, for if Sampson did not write it, one of his friends may have, possibly George Sims. Sims is a good candidate, for the calling of Lucy "a crow and vulture. . . hastening to an unholy feast" is similar to the title of his poem "A Literary Ghoul." Sims also wrote for the Weekly Dispatch.

Ambrose Bierce might possibly be a candidate, too, for the attack on Lucy. Note the following remarks in Carey McWilliams, Ambrose Bierce, 1929, p. 105:

Aside from Hood, Bierce was on more intimate terms with Henry Sampson than with any of his other associates. They became the best of friends. Sampson seems to have been of a somewhat quarrelsome nature, and was constantly talking and writing about his "enemies" and their "blackguard tactics" in a most saturnine manner. Along with Bierce, he cherished a particular and special antipathy for Sir Henry Lucy.

I have sinned, and my self-abasement is the greater because it was the very effort to avoid error which has brought down upon me, not unjustly I admit, the terrible anger of the gods. If one wilfully, deliberately, and by an instinct of his nature commits an offence, he doubtless is prepared for the consequences should his crime be aggravated by being found out. But it is disheartening when one has tried to do the thing that appeared to him best according to his lights, and discovers that that very action, comparatively trivial though it may be, finally and fatally obscures his character. . . . Last month I wrote in a certain magazine a biographical sketch of a dear and gentle man who passed away with the last of the lingering green leaves and bright days of 1874. I was very much interested in my work, because one of the countless kind actions done by Tom Hood for young literary aspirants was, four years ago, done for me; . . . because I had made an exhaustive study of everything that Tom Hood had published; . . . myself deeply absorbed by interest in the central figure of the sketch, I fear that I lost a due sense of the importance of some of the personal surroundings, and of my duty to them as a biographer. It was not that I had forgotten Mr. Sampson. . . . He had told me how he had 'nursed Tom Hood in his last illness,' and how 'Hood had by one of his last efforts scribbled an affectionate note to him.' This I frankly own I knew; but when I came to write I thought I should be best consulting the feelings of delicacy which, doubtless, were characteristic of Mr. Sampson if I treated this information as a private communication. I adopted that course, and with the most disastrous consequences. . . . I have only one remark to make. . . and I am conscious that it will appear scarcely creditable. The biographical sketch I wrote in the Gentleman's Magazine last month was undertaken by me only on the special condition that the 'few guineas' earned should be added to a fund some friends of the late Tom Hood were privately raising for the assistance of his widow, and a letter which now lies before me, wherein I read 'I would take the cheque of which you speak with pleasure as the offering of a kind and thoughtful spirit,' is written by Mr. Sampson. . . . I have felt that as he has declared himself to have been aggrieved I could not do less than make to him such amends as are in my power by unreservedly admitting my laches.¹⁹

Sampson had called Henry W. Lucy a "little man." But Lucy was to become a greater man in the field of journalism than either Sampson or Sims. Lucy specialized in parliamentary reporting and in 1881 joined the Punch staff to continue that magazine's "Essence of Parliament" under the pseudonym of "Toby, M.P." In 1897 he was offered the editorship of Punch, but refused it. He was knighted in 1909.

¹⁹ Lucy, quoted by [Knight], pp. 258-260.

It was Henry Sampson and George Sims who swept Fun into a serious lawsuit. Fun had kept up a continuous barrage against specific individuals such as Martin Tupper, Benjamin Disraeli, and Henry Irving.

The Fun writers were especially fond of pouring scorn on Henry Irving (1838-1905), famous for his acting in The Bells, Eugene Aram, Hamlet, and Macbeth. Although most of the Fun attacks on Irving were by Sampson and Sims, other members of the Fun group also abused him. George Sala obliquely, but effectively, described Irving's acting as bad enough to kill a man:

[Hezekiah] Tripe destroyed himself in a very singular manner. He deliberately and of malice aforethought, went up to town, entered the gallery of the Lyceum Theatre, and witnessed the performance of Mr. Henry Irving in Eugene Aram. Thirty-six hours afterwards he expired (in horrible tortures) from a combination of acute stomach-ache, sciatica, tetanus, rigors, tic-douleureux, and remorse. (August 16, 1873).

Gordon Thomson drew a full-page cartoon caricaturing Irving entitled "Hamlet Irvingite; or, Shakespeare Dug Up and Re-Hersed" (January 23, 1875).

Henry Sampson continually attacked Irving.²⁰ For some reason he hated the actor and once created an awkward scene between Irving and Ambrose Bierce:

It seems that he [Bierce] was in the bar of the Covent Garden Theater with Henry Sampson one evening. Sampson had a habit of practical joking which was well known by all his friends who had been its victims on numerous occasions. Bierce was aware of this trait, and, like the other members of their circle of friends, was constantly on guard. Henry Irving entered the room and saluted them, and was by Sampson introduced to Bierce. "Our foremost actor," Sampson added by way of showing off his lion. But, as Bierce said, "I mistook the lion-- I thought the remark was addressed to Mr. Irving, a bit of fun suggested by the spirit of the place. Still, one does not care to have one's professions misstated. Looking Mr. Irving gravely in the eye, I said: 'Mr. Sampson is facetious.' Irving said nothing, but I soon

²⁰ See the following, all written by Sampson: "Here, There, and Everywhere," May 3 and October 11, 1873; January 9, 1875; "The Author's Fee," March 20, 1875; "Non Habet Legs," July 10, 1875; "A Fellow Feeling," October 16, 1875; "Paper-Knife and Pen," November 27, 1875.

began to gather from his manner that he did not think Mr. Sampson facetious; and it was not long before I renounced that view of the matter myself. The silence was shocking, but in the midst of it, Sampson managed to signify a sense of thirst. We drank, and at the conclusion of the rite, Mr. Irving said good evening with a considerable vraisemblance. I thought him a good actor."²¹

Such events did nothing to endear the writers of Fun to the proud actor.

However it was George Sims who specialized in making Irving the butt of Fun.

A few of his remarks may be quoted to show the type of joke Sims made:

The journalist who, at the peril of his life, rescued a lady from the clutches of a cockroach at the Ludgate Restaurant, intends to issue an account of it in three volume form, and afterwards to dramatise the book. The Lyceum is spoken of in connection with the play, and Mr. Irving will in all probability "create" the part of the cockroach. (February 6, 1875).

Mr. Irving is disturbed towards the end of Hamlet by occupants of the stalls moving to the door. He instantly pulls the death mug from The Bells, and in measured tones thus exhorts the retiring swells:--

Ho! maidens of West Brompton; ho! matrons of Mayfair,
Stay, stay, and hang your cloaks again across your neighbour's chair.
Ho! gentles, pray, for charity, sit down again and wait
Until Laertes' poisoned sword hath settled Hamlet's fate.
Ho! gallant nobles of the clubs, the play may not be bright,
But Shakespeare wrote the "heavy stuff" you've listened to this night;
And although I moan and mumble, and my utterance is slow,
'Tis an insult to the author if before the tag you go.
In honour of his sacred name forbear the play to mar,
And till the curtain hides the scene keep quiet where you are.
(June 19, 1875).

It is authoritatively stated that the proposal to call the new play at the Lyceum, Macbeth; or, Shakespeare Kilt and Murdered, did not emanate from Mr. Irving. (October 2, 1875).²²

There can be little doubt that the haughty Irving smarted under this treatment by Sampson and Sims. At last Sims stepped over the bounds of propriety with "To a Fashionable Tragedian":

²¹ McWilliams, p. 105.

²² Also see the following pieces by Sims: "Fun's Valentines for Great Men," February 13, 1875; "'Creative' Advertisements," June 19, 1875; "A Des-Irving Case," and "Taken in Character," July 24, 1875; "Unfounded Rumours," September 25, 1875; "A Serious Charge," October 9 and 23, 1875.

Sir,—I read with regret that it is your intention--as soon as the present failure at your house can be with dignity withdrawn--to startle Shakespearean scholars and the public with your conception of the character of Othello. In the name of Humanity to which, in spite of your transcendent abilities, you cannot avoid belonging, I beseech you, for the sake of order and morality, to abandon the idea. For some years past you have been the prime mover in a series of dramas which, carried by you to the utmost point of realistic ghastliness, have undermined the constitution of society and familiarized the masses with the most loathsome details of crime and bloodshed. With the hireling portion of the Press at your command you have induced the vulgar and unthinking to consider you a model of histrionic ability and the pioneer of an intellectual and cultured school of dramatic art. Having thus focussed the attention of the mob, you have not hesitated nightly to debauch its intelligence, to steep it in an atmosphere of diabolical lust and crude carnage, to cast around the foulest outrages the glamour of a false sentimentality. You have idealised blank-verse butchery until murder and assassination have come to be considered the natural environments of the noble and the heroic. Already the deadly weeds whose seeds you have so persistently scattered are spreading in rank luxuriance over the whole surface of society. Men revel in the details of the lowest forms of human violence, women crowd the public courts to gloat over the filthy details of murder and licence, children in their nurses' arms babble the names of miscreants who have in sober earnest performed the deeds which you so successfully mimic for a weekly consideration. I maintain that for the disgusting blood-thirstiness and callous immorality of the present day, you are in a great measure responsible. You have pandered to the lowest passions of our nature by clothing in an attractive garb the vilest actions of which we are capable. As a burgomaster, a schoolmaster, a king, a brother, a prince, and a chieftain, all of murderous proclivities, you have deluged the modern stage with the sanguine vital fluid, and strewn it with corpses. That a succession of such lessons could be harmlessly witnessed by mixed audiences, it is absurd to contend. Let any thinking man look around him, and the fruits of this so-called elevation of the drama will be painfully apparent in a myriad incidents of our daily life. Elevate the drama, forsooth! You have canonized the cutthroat, you have anointed the assassin. Be content with the ghastly train of butchers you have foisted upon public attention, and let your next venture, at least, be innocent of slaughter. If your performance of Othello be trumpeted to the four winds of Heaven by the gang of time-serving reporters in your employ, you will increase the epidemic of wife murder one hundred-fold, and degrade the national drama a further degree towards the level of the Penny Dreadful.--I am, sir, your obedient servant,

A Disinterested Observer.
(December 25, 1875).

Henry Irving could take no more from Fun and immediately began an action against the proprietors for libel.²³ Sims was forced to acknowledge himself author of the offensive article. When he did so, the lawsuit was withdrawn by Irving. Sampson printed a public apology, in which he toned down the affair as much as possible:

We do not see, in referring to the case of Mr. Irving and ourselves, that anything more suitable and straightforward can be done than to thoroughly endorse the statements made by the defendants in the magistrate's court at Guildhall. Said the writer, "I only wish to say that I have tendered an apology to Mr. Irving because I consider that it is due from me to him--because if I did not do so I should lose my own self-esteem. I have tendered that apology with no desire to shield myself from the consequences of my act. I wish to "nothing extenuate;" but I deny most solemnly that I "set down aught in malice." This is, as we take it, a fair and honourable acknowledgement of an error committed without spite or premeditation, and as such we have now reprinted it. The statement of the editor ran as follows:--"I wish to express my regret that I should have inserted anything in the paper of which I am the editor capable of bearing this construction. I am very sorry that there should have been any idea of malice or ill-will, as I am personally unacquainted with Mr. Irving,²⁴ and have often written notices, as he himself has admitted, admiring his acting extremely."²⁵ So far as Mr. Irving is concerned, these two utterances satisfied him that no personal feeling or malice was shown or intended, and, like a generous foe, he allowed the matter to drop. The case is at an end, and we wish to be as brief as possible in our comments on it, so much publicity having been already obtained; but before we close, one word is necessary in our own justification. We wish to distinctly state that the reference to the press was never intended in the light in which it was received; and as we state this of our own free will, and quite apart from anything that was said in court or requested to be said, we hope our feeling will be respected even where it is not understood. The difference having thus been disposed of in all its phases, we trust our readers will be satisfied, as Mr. Irving was, that whoever may have been in fault, neither private spite nor personal malice was in any way concerned in the question at issue. (January 12, 1876).²⁶

²³ [Dalziel], p. 296. For a detailed account of the lawsuit see The London Times, December 25, 1875, p. 9; December 29, 1875, p. 9; January 1, 1876, p. 11; January 4, 1876, p. 11.

²⁴ Sampson had forgotten that he introduced Bierce to Irving and shared a round of drinks with him.

²⁵ Sampson's notices "admiring" Irving did not appear in Fun.

²⁶ George Sala had the following to say about the Sims-Sampson-Irving quarrel

Sampson received no pay for this paragraph, and in the proprietor's copy of Fun it is crossed out. The name of Henry Irving left the pages of Fun after this incident as if it had been on an index of forbidden subjects. Only after Sampson and Sims had left Fun did the actor's name appear once again in a review by Edward Dalziel (March 20, 1878).²⁷

George Sims' poem "A Dreadful Crime" was his final comment on the Irving quarrel. It has the sound of a petulant little boy, who having been caught at being naughty, wants to have the last word after being reprimanded:

I fold my hands across my breast,
And meekly bow my guilty head;
I daren't allow mine eyes to rest
Where sit my judges stern and dread;

in "Echoes of the Week," ILN, January 8, 1876, p. 27:

So there is an end of the great alleged "libel case" in which Mr. Henry Irving was plaintiff and two persons hitherto unknown to fame defendants. It is very certain that the scurrilous article would never have appeared had poor dear Tom Hood been alive to edit the periodical in which the abusive trash appeared. The actual editor very manfully took the responsibility of the libel on himself; and I am very glad to see that the real author of the incriminated article is, as his solicitor Mr. Beard put it, "a young gentleman who has only very recently been connected with journalism."

Ho! pretty page with dimpled chin
That never has felt the barber's shear,
All your aim is women to win;
This is the way that boys begin.
Wait till you come to forty years.

Thus W. M. Thackeray. But it is precisely the young gentlemen only very recently connected with journalism, or not connected with journalism at all, who show the greatest promptitude in vilipending their seniors. . . . In the case at Guildhall Mr. Henry Irving seems to have acted, from beginning to end, like a high-minded and generous gentleman: just as, in fact, the noble Moor of Venice might be supposed to have behaved had he been "slanged" by an ill-conditioned gondolier on the Piazzetta.

When Sala wrote about "young gentlemen" attacking their "seniors," he undoubtedly knew what he was talking about since he had been only nineteen years old when he helped produce the biting satire A Word with Punch (1847).

²⁷ Gordon Thomson had small cartoons of Irving in Fun on May 1 and 22, 1878.

I know that from their lofty seat
 Contemptuous looks are at me flung.
 Alas! their anger is but meet--
 I've dared to sing! and I am young.²⁸

I fancied, like a foolish youth,
 That song was free to one and all--
 That even boys might hum, forsooth,
 What dotards from the housetops bawl:
 My faltering fingers struck the keys,
 With trembling voice my song was sung,
 And now I'm down upon my knees;
 I dared too much for one so young.

Ah well! I own my fearful crime,
 So, gentle judges, spare your blows!
 Perchance I may repent in time,
 For youth's a fault that quickly goes.
 When riper age has wisdom brought,
 And I am found your ranks among,
 I'll profit by the lesson taught
 And scoff at all that's fresh and young.
 (January 26, 1876).

When other reviews of Irving's performances are compared with the attacks in Fun, it becomes apparent that Sampson and Sims were extreme in their violence and vituperation. As Laurence Irving points out in his biography, the majority of the reviewers gave favorable comments on Irving's acting, though there was always a small group of detractors. The anonymous reviewer in the Times and Frederick Wedmore in the Academy consistently praised Irving with only minor reservations. Joseph Knight in the Athenaeum and Clement Scott in the Daily Telegraph and the Observer were usually laudatory but occasionally made severe criticisms. Knight condemned the excesses of acting in The Fate of Eugene Aram, Richelieu, and Macbeth; Scott disliked the entire performance of Richelieu. Henry James called Irving's portrayal of Macbeth that of an amateur.²⁹ However,

²⁸ Sims was twenty-eight years old when the trouble with Irving took place.

²⁹ Laurence Irving, Henry Irving: The Actor and His World, London, 1951, pp. 198-199; 205-206; 213-214; 218-219; 229-230; 236-237; 253; 262; 265. Times [London], November 28, 1871, p. 4; April 2, 1872, p. 3; September 30, 1872, p. 8; April 21, 1873, p. 8; September 29, 1873, p. 8; February 9, 1874, p. 8; November 2, 1874, p. 8; September 27, 1875, p. 8; December 26, 1875, p. 5. Frederick Wedmore, reviews of Irving plays, Academy, February 14, 1874, pp. 182-184; June 6, 1874, pp. 648-649; November 7, 1874, pp. 519-520; July 10, 1875, pp. 50-51;

all the adverse criticisms were more objective and written in terms far more dignified and restrained than those which appeared in Fun.

After the lawsuit someone exercised a censorship on all items published in Fun. This censor may have been Sampson, but it is more likely to have been a member of the Dalziel family. A writer named H. Chance Newton wrote a poem for Fun entitled "A Virtuous Villain." This poem was set up in type and partially run-off for the issue of January 26, 1876. The poem read:

James AEschylus Jones was an actor of note,
 With talent and marvellous power,
 He "did" heavy leads at a playhouse remote--
 A house like the classical "Bower."
 His eyebrows were beetling, his aspect was glum,
 He stalked with the mien of a Kemble;
 His way of remarking, "The time--ah--will come!"
 Was as fine as his "Let us dissemble!"

He often declared he'd his calling resign
 And give up his daggers and buckles;
 He vowed the "pathetic" was more in his line,
 Not "rant" and demoniac chuckles.
 When forced by a stern histrionic decree
 To slaughter young innocents sleeping,
 He'd shudder with horror, and, crossing O. P.,
 Would soften his sorrows by weeping.

One Saturday (when he went for his "ghost")
 He said, "I no longer can stand it--
 At once I'll retire from my villainous post,
 I'll not be a bloodthirsty bandit.
 No longer I'll steal as Melpomene's slave,
 Though some a great honour may term it."
 With that he repaired to a snug little cave,
 And set himself up as a hermit!

The lawsuit with Irving had just been completed two weeks before, and this poem obviously referred to the actor. Quickly a new column was set up replacing the poem, which could be construed as offensive, with a poem by C. H. Waring entitled

October 2, 1875, p. 367. [Joseph Knight], reviews of Irving plays, Athenaeum, December 2, 1871, pp. 728-729; April 6, 1872, pp. 440-441; October 5, 1872, pp. 440-441; April 26, 1873, pp. 543-544; October 4, 1873, p. 443; February 14, 1874, pp. 234-236; November 7, 1874, pp. 616-617; October 2, 1875, pp. 448-449. Clement Scott, From "The Bells" to "King Arthur", London, 1897, pp. 5-6; 17; 37; 39-41; 53; 76-77; 79. [Henry James, "Mr. Irving's Macbeth"], Nation, XXI (November 25, 1875), 340. See also A. Templar, "The New Hamlet and His Critics," Macmillan's Magazine, XXI (January, 1875), 236-241.

"Wanted" and a prose bit by Sims entitled "A Summary Process." Newton was paid twelve shillings for his poem, though it appeared in only a few copies of Fun. The column containing the substitute material was clipped and pasted into the proprietor's copy beside the offensive poem. Fun was to take no more chances on offending the great Irving.

The two other examples of cancels that appear in Fun under the editorship of Sampson specifically concern George Sims. He wrote a piece entitled "True Stories of Authors and Other Brutes," which was set up and printed off on a proof sheet (blank on verso). This column was canceled, clipped, and pasted into the proprietor's copy. The canceled passages read:

THE LADIES' PET

Alfred Cricketfather was a pretty poet. Directly little girls knew "Little Miss Muffet" and "Who Killed Cock Robin?" they took to reading Alfred, and said he was a duck. The principal heroines were duke's daughters and naughty queens. The duke's daughters flirted with farm labourers and laughed when the yokels cut their throats. The queens had "grand passions" for knights of the Ouida stamp, and were as badly behaved as young women are allowed to be out of French novels. What wonder that young ladies should devour Alfred greedily, and call their schoolboy sweethearts after Cornish Lotharios! Besides, Alfred rhymed "cucumber" with "November;" and when the Government heard that, they agreed with the young ladies and sent him sherry and so much a year, and asked him to do births, deaths, and marriages in rhyme for the Court Circular. His success in this direction, however, sent poor Alfred wrong: he turned Republican, burnt bishops, put queens upon the stage, and made milkmaids sing Catnach ballads to their cans. And now the young ladies say he's dry, and wonder when he's going to cut his hair, buy a long cloak, and give them something spicy again about the naughty queen.

THE VERY STRONG WELL

Charles Bullrush was first discovered by a publisher's traveller in a very large pair of trousers. He was bucketting in an old Saxon well for something strong; so he told the publisher's traveller. He drew up a good deal of stuff at intervals, and the traveller offered to buy it. But some of it was so strong that the publishers were afraid to sell it again, and asked him to take it back and disinfect it. But Charles was obstinate and wouldn't, and he told

them they were idiots. And he kept on bucketing at that well for a long time. You never saw such things as he drew up. Clergymen who swore, young ladies who smashed the proprieties into a million fragments, husbands who married the barmaid of every house they liquored up at. And when he wanted a change of employment he would dig up lost dogs and gluttonous slaveys. His motto was "Full flavour and a good round oath in the right place." And everybody said he was very clever and very coarse; but they had to whisper the last part of the sentence, because he'd have had them up at the police-court in twenty-four hours if he'd only heard them. (July 5, 1876).

The first piece is obviously directed at Alfred Tennyson; the second may have been aimed at Charles Reade (Charles Bullrush). Sims received full payment for these satires, though they were not published. Sims' account shows the additional annotation "with cancel," but there is no further comment. Fun could not afford a lawsuit from the poet laureate of England, and since Reade was noted for his quarrels and lawsuits, he was almost certain to cause trouble.

The other cancel involving Sims was of a slightly different kind. Set up in type and printed in a few copies, appeared the quip "Rumours":

They say that when the First Lord is a little better and the naval engagements begin, he will call himself War Dunt, because it sounds more bellicose. (August 1, 1877).

The First Lord of the Admiralty, George Ward Hunt, died August 29, 1877, three days before Fun was to be issued. Sims quickly concocted a new topical joke which was inserted in the place of the canceled item. It read:

They say Mr. Chaplin will be the new First Lord, because he considers himself a regular "Admiral" Crichton.

The new joke was clipped and pasted in the unchanged proprietor's copy with Sampson's annotation: "Corrected Monday on news of W. H.'s death." It is surprising that either Sims or Sampson showed this much good sense and taste. Before the lawsuit with Henry Irving it is doubtful that such a small change would have been made.

These three examples of cancels are the only ones recorded in the proprietor's copy of Fun. The lawsuit with Irving and the cancels indicate something

of the changing structure of society, and its relationship to journalism in England during the Eighteen Seventies. Freedom of the press did not mean that a writer--even in a comic magazine--could pen libel. There were boundaries of good taste and propriety, as Henry Sampson and George R. Sims discovered.

CHAPTER VIII

American Friends and Contributors

i

During the Eighteen Sixties, Seventies, and Eighties, a number of Americans were associated with Fun. Among these were Artemus Ward, Joaquin Miller, Prentice Mulford, and Charles Godfrey Leland. Ambrose Bierce, of course, was an important member of the Fun gang. And although Bret Harte and Tom Hood never met, Hood played an important part in helping to "introduce" Harte in England by keeping his name constantly before the readers of Fun.

This handful of Americans were considered fellow writers and fellow Bohemians by the Fun gang. Their reception and acceptance represented, to a certain degree, praise and recognition of a particular vein of American humor.

ii

After making a success in America, both as a writer and lecturer, Charles Farrar Browne (1834-1867), better known as Artemus Ward, sailed for England in June, 1866. Ward received a hospitable reception in England, especially from members of the Savage Club, who elected him to membership on August fourth. Among the Savages who had seconded Ward's election to the club were Henry S. Leigh, Jeffray Prowse, Thomas Archer, and Tom Robertson.¹ Ward also met Tom Hood and W. S. Gilbert there.

Artemus Ward's friendship with various members of the Fun gang was natural, for he was one with them in the production of humor. In his own writing he made great use of misspelled words, puns, and verbal quips--favorite devices of many of the Fun writers. Among the Fun contributors with whom he struck up especially strong friendships were Jeff Prowse, whom Ward accompanied on larks in London,²

1 Don C. Seitz, Artemus Ward, New York, 1919, p. 186.

2 Ibid., pp. 191-193.

Tom Robertson, and Arthur Sketchley.

Undoubtedly Tom Hood would have been delighted to receive any contribution from the American humorist, but there is no record of Ward's work appearing in Fun. Ward probably demanded more money than Fun could afford to pay him, for he had received as much as \$1,465 for a single night's performance in San Francisco,³ and could hardly write copy for only a pound a column.⁴ Apparently Mark Lemon was willing to pay Ward's price, for Punch published eight papers written by him between September and November, 1866.⁵

Despite the appearance of Ward's work in Fun's arch rival, the Fun gang took him to their hearts, occasionally puffing him in their own magazine. Tom Hood wished Ward good luck on his forthcoming show at the Egyptian Hall (November 10, 1866), and Henry S. Leigh gave Ward's comic lecture favorable notice in "From Our Stall" (November 24, 1866), mentioning that Ward was in failing health.

But the greatest praise in Fun was written by Arthur Sketchley in "Mrs. Brown at the Egyptian Hall." Sketchley may have suggested to Ward that he lease the Egyptian Hall for his humorous lectures.⁶ In reporting Ward's performance through the eyes of Mrs. Brown, Sketchley produced a unique piece of comic writing by keeping Mrs. Brown in character and also giving something of Ward's mannerisms and stage presence. Mrs. Brown visited the Egyptian Hall with her friend Mrs. Elkins. One of Ward's tricks was to look very serious or woeful as he delivered his comic oration, thereby disarming his audience. As usual, Mrs.

³ [Stephen] L[eacock], DAB, III, 163.

⁴ Arthur William à Beckett, The à Becketts of "Punch," Westminster, 1903, p. 262, says: ". . . I was editing the Glowworm, and was very anxious to have Artemus Ward as a contributor. But his terms, with our limited capital, were prohibitive."

⁵ M. H. Spielmann, The History of "Punch," New York, 1895, p. 370. Melville D. Landon, "Chas. Farrar Browne," Complete Works of Artemus Ward, New York, 1879, p. 21, says Ward's ". . . London Punch letters paid a handsome profit."

⁶ à Beckett, p. 262.

Brown took what was happening on the stage in dead earnest:⁷

Arter the music a gentleman he come in with a lovely 'ead of 'air and deep mournin', as looked solemn and spoke beautiful, though whatever parties could see to keep a-bustin' out laughin' at I couldn't make out, for he never smiled 'isself, and looked that serious as I could see he felt 'urt at their laughture. I never did see more lovely paintin's as he showed us in a frame, as he told us was solid gold, as made parties laugh, though no doubt it was true, 'cos he said as he'd been in them parts where the gold and silver comes from, and the bricks is made of silver, and of course gold is to be 'ad reasonable just the same as coals, as you can get for next to nothin' in them parts where the mines is, leastways so I've 'eard say.

But I couldn't 'ardly set still to 'ear 'im tell about them wagabones, them Mormons, as he says 'ave got wives by the 'undred and only one mother-in-law, as don't seem nat'ral to me; but when he showed a picter of one old reprobate with all 'is wives and children a-playin' about 'im that barefaced, I says "Shame." Says a chap next me, "What do you mean by shame?" "Why," I says, "I can't bear to see them creeturs as is no better than so many columbines."

But law, it's wonderful the things as they've got over there, a lake as is brimful of salt, and he told us as they pickles their pork in while alive, as must be painful to them dumb creeturs 'as 'as their feelin's no doubt, though a great savin' of time and rubbin' in. 'Owever them women there can put up with 'avin' fresh wives brought 'ome constant I can't make out, for if Brown was to dare to I'd pretty soon make short work of the 'ussy. Not but what that gentleman spoke werry proper, a-sayin' it was idjous in a man to 'ave so many wives, as made me say, "Right you are." I quite took to that young man, as I'm sure's been brought up serous, and says to Mrs. Elkins, "I can't think whatever fools keeps on a-grinin' like mad when he's a-talkin' that proper as I 'olds with."

I was that wild with one party close to me as kep' a-shoutin' with laughin' so as I couldn't ear a word at one part as I wanted partikler to listen, for he said as he was a-goin' to tell us something werry serous, and I couldn't hear a word for their laughin', and only see 'is lips keep a-movin' and 'im lookin' that solemn and all as I could 'ear was about somebody a-faintin' in some one's arms, so I says to Mrs. Elkins, "If them grinnin' baboons is a-goin' on like this we may as well go, for I can't ear a word for 'em."

Says a young chap, "What did you come for?" I says, "That's my business." "You can't see a joke," says he.

⁷ For his lecture at the Egyptian Hall, Ward used a small room on the first floor. He stood in front of a music stand, and a panorama at the left of the hall held large comic drawings with which Ward illustrated his sagacious remarks. His lecture described a trip to California and a visit to Salt Lake City, including a description of the Rocky Mountains and the Colorado plains. "Mrs. Brown at the Egyptian Hall" should be compared with the text of Ward's performance as found in Artemus Ward's Lecture, ed. T. W. Robertson and E. P. Hingston, London, 1869.

"Can't I," say I. I says, "That gentleman is quite put out with your be'avin' that rude," and so he was, for he left the room twice, though once was for to shove up the moon, through bein' a man short, as he said. (December 1, 1866).

As Mrs. Brown goes out of the lecture hall, she falls down the stairs and has to be revived with "a little somethin' 'ot," is asked to leave a bar, and has a long trip home. Yet she says at the very end, "I'd go anywhere's for to 'ear that Merrykin gent as puts down them Mormons, as is parties I don't 'old with."

Though Artemus Ward had a great success with his performances at the Egyptian Hall, he was forced to give them up after only six weeks.⁸ He had consumption, which was no doubt made worse by late hours spent in hard drinking with the members of the Sa. age Club and the Fun gang.⁹ When Ward retired to Jersey to recuperate, Tom Hood mentioned his ill health in Fun (February 16, 1867).

Jovial Tom Robertson stayed at Ward's bedside as he lay dying:

Just before Ward's death Robertson poured out some medicine in a glass and offered it to his friend. Ward said, "My dear Tom, I can't take that dreadful stuff."

"Come, come," said Robertson, urging him to swallow the nauseous drug; "there's a dear fellow. Do now, for my sake; you know I would do anything for you."

"Would you?" said Ward, feebly stretching out his hand to grasp his friend's, perhaps for the last time.

"I would, indeed," said Robertson.

"Then you take it," said Ward.¹⁰

Some unpleasantness arose between certain members of the Savage Club when Arthur Sketchley sent for a Catholic priest to administer the last rites to Artemus Ward. According to Clement Scott, Ward asked for a priest.¹¹ But, according to Ward's biographer, Don Seitz, the priest was entirely Sketchley's

⁸ L[eacock], p. 164.

⁹ Seitz, p. 186.

¹⁰ Joseph Jefferson, Autobiography, New York, 1889, pp. 320-321.

¹¹ Clement Scott, Drama of Yesterday & To-Day, London, 1899, I, 325.

idea.¹²

Artemus Ward died at 33, in Southampton, England, on March 6, 1867. Tom Hood wrote a warm obituary in Fun (March 16, 1867) and was one of the pallbearers at the funeral. Among many others, mourners present at the burial included Godfrey Turner, Henry S. Leigh, W. B. Tegetmeier, Arthur Sketchley, Thomas Archer, J. Ashby Sterry, E. C. Barnes, William Brunton, C. W. Quinn, and W. S. Gilbert¹³ --all contributors to Fun.

Hood attacked an imitation of Artemus Ward's writing (March 30, 1867),¹⁴ and Tom Robertson served as one of Ward's literary executors in England, helping to edit Artemus Ward's Lecture (1869), which included a brief "Introduction" written by Robertson.

For slightly less than one year Artemus Ward was a warm personal friend to members of the Fun gang. Then, like so many of the men associated with the production of the comic magazine, he died at a comparatively early age. The pace kept up by the young Bohemian humorists was as fatal to an American writer as to Englishmen.

iii

A young writer named Cincinnatus Hiner Miller (1839-1913) sailed from New York for Scotland on August 21, 1870.¹⁵ Miller, at thirty-one, had not had much of a success as a poet in America. In an effort to make a literary reputation

¹² Seitz, pp. 218-219.

¹³ Ibid., pp. 214-215.

¹⁴ [William Comstock], Betsey Jane Ward (Better-half to Artemus) Hur Book of Goaks, New York: James O'Kane, 1866. Hood says of this book: "It is a very feeble plagiarism of poor Artemus's style, and is prefaced by a pretended letter from him. Its publication just at the time of his death was, of course, an accident, but it ought never to have been brought out at all."

¹⁵ M. M. Marberry, Splendid Poseur, New York, 1953, p. 69. Martin S. Peterson, Joaquin Miller, Stanford, 1937, p. 61, gives the date of departure as August 10, 1870.

for himself, he had decided to travel to Scotland and England. After reaching Glasgow, he walked to London, arriving there on November second.¹⁶

Miller then proceeded to peddle his poems about the American West to "at least twenty publishers" in London.¹⁷ Finally he presented himself to "the great Murray," a publisher on whom he had pinned his last hopes.¹⁸ Murray refused Miller's book, and, as Miller himself recorded four years later:

I . . . took the despised sheets and in a moment was in the street, wild, shaking my fist at that house, now and then, as I stopped in my flight and turned to look back with a sort of nervous fear that he [John Murray] had followed me.

I think I was half crazed when I got to Fleet St. I did so want to see some one; to get some get some [sic] counsel, some kind word. I saw the sign of Punch and entered.

"Is the editor in?"

["]Will you send your card?["]

How my heart beat again. How I did hope he was not in; and how glad I was when that boy came back with his laconic "not in Sir" yet delivered in such a way that I knew perfectly well he was in but wouldn't see you.

I went on. A group of people stood on the side walk looking at the comic pictures in a window. It was the Fun Office. I pushed my way boldly through the crowd and entered.

"Is the editor in?"

"What name sir?"

"No name. He would not know me. Tell him a man from America wishes to see him."

"Come this way sir. Mr. Hood will see you."

* * * * *

What in the world made this man so kind to me I never could make out. But from that day till yesterday he stood to me like a tower. The tall manly fellow, the handsomest man in London. . . . From the first I took him anything. What a patient man he was. I do not now see, overworked as he was, all the time, how he managed to put up with all of my stupid plans and demands.

I took my first fruits to him. On his shelves are three books from the three last years, and in them all when I gave them to him I wrote--"To my first and best friend in London[.]"

He took me home with him. But for him I should have been very ill that day.

I now begin to find out however that this strong handsome fellow, half lion, half lamb, was as kind to hundreds, to all alike, as he was to me. . . .

¹⁶ Marberry, p. 73.

¹⁷ [Joaquin] Cincinnatus Hiner Miller, "Tom Hood." Huntington Library manuscript HM 15805.

¹⁸ John Murray (1808-1892).

* * * * *

The very first evening I spent with Hood he brought out a great big basket and emptied it on the table. This was his fathers [sic] scrap basket and contained all the papers, manuscripts and drawings, that his son had got together and kept. . . .

* * * * *

What curious pictures and drawings we came upon. Such things as only could amuse little children: and they were all patched up and fastened together here and there with wafers.

Then the son told me that during the last few years of his fathers life he could not sleep for pain and so sat up and made these pictures for himself and sister, and when they would wake in the morning they would find these things pinned and pasted all about the wall. . . .¹⁹

Hood was fond of Miller because of the way he "attacked a bottle of whiskey at lunch" and because he was willing to be a drinking companion at any hour of day or night.²⁰ After meeting Hood, Miller often gave the Fun office as his return address.²¹

Friends in San Francisco had suggested that Miller should change his name to Joaquin and wear a western costume. Miller had accepted the first suggestion before he came to England, but he had ignored the second, and upon landing in Glasgow, dressed himself in a plain suit of clothes. After he arrived in London, he wore a white stock and a dull black coat, a common style for Victorian gentlemen. Except for a small goatee, he was clean shaven. Tom Hood soon changed Miller's outward appearance and set to work cresting the swaggering poet in western costume known as Joaquin Miller:²²

¹⁹ Huntington Library HM 15805. Hood says of Miller, in Fun, October 21, 1871, ". . .it is pleasant to think that our office was one of the first places he visited when he came to London as a stranger." Hood refers to Miller again in Fun, December 7, 1872.

²⁰ Marberry, pp. 75-76.

²¹ At least four letters in the Huntington Library written by Miller between 1871 and 1873 bear the return 80 Fleet Street: HM 11251, 11252, 11255, 11260.

²² Marberry, pp. 66; 76-77.

Under Hood's supervision Joaquin let the goatee edge out into a distinguished Imperial, and above it grew a flowing mustachio. His hair was permitted to grow long so that the yellow locks flopped about on his shoulders. Gradually he came to resemble more and more Tom Hood's idea of a frontiersman. (The imaginative Hood, who never set foot in America, nonetheless anticipated this "Western" style, for some years later, when Buffalo Bill came to London and made such a sensation, he affected the identical get-up.)

Next came the matter of clothes. The black garments were cast aside. The basic costume Joaquin Miller was now adopting was the one he would wear forever. But alas, it was not the one he preferred. Joaquin pleaded with Hood to let him wear a Byronic open-collared shirt, to become the mysterious and glamorous figure out of "Don Juan," untamed and yet aloof. This, Tom Hood decided, would not do. There were thousands of open-collared Byrons walking in Fleet Street; but there were no frontiersmen or Indian scouts in all London.

Joaquin now wore a sombrero, with the brim up-dashed in front, and he carried a riding quirt. The shirt was a flaming red, and a blue polka dot bandanna was loosely knotted around the neck. An enormous red kerchief was in the hip pocket, ready to be whipped out and flourished. Sometimes he wore cowboy pants with chaps, and then again pantaloons stuffed into his boots. The boots were always high-heeled, with jingling spurs attached. Jingling spurs in an English drawing room were quite a spectacle in this year of 1871. . . .

Joaquin, carried away by the spirit of the masquerade, wanted to tote a pistol in holster, but Tom Hood thought this was going too far. However, he did impress upon Joaquin the necessity of adapting his personality to his costume. He advised him never to walk normally, like any other mortal, but to swagger; never to hesitate to talk authoritatively on any and every subject, but to be cocksure; never to be daunted by fact in telling a story when his imagination and fancy could do just as well, or better. Tom Hood's idea was Joaquin Miller should become different, should always be colorful and flamboyant. . . . From then on, no matter where he was, in the mansions of duchesses, in clubs and surrounded by celebrities, in the streets, or even when alone with himself, Joaquin always was to act the role of the superbly heroic Man of the Plains, the authentic gen-u-ine frontiersman--and it paid off.²³

Hood's genius in creating Joaquin Miller did "pay off," for Miller was soon associating with the Pre-Raphaelite brotherhood and other literary notables. And when, in the spring of 1871, his book Songs of the Sierras was published by Longmans, he became a literary lion in London.²⁴

Joaquin Miller, like Artemus Ward, never published a line of copy in Fun. Undoubtedly Miller met various members of the Fun gang whenever he appeared at

²³ Ibid., pp. 77-78.

²⁴ Peterson, p. 64. Peterson implies that Tom Hood helped get Miller's book published. Marberry makes no mention of Hood's connection with the book.

the Fun office or went with Hood on drinking bouts. He had a real affection for Hood, as exhibited in the memoir written just after Hood died, and Hood is supposed to have mentioned Miller's name several times as he lay on his death bed, hoping that Joaquin would write a verse to his memory.²⁵

It would appear at first glance that Miller profited more by his association with Tom Hood than did either Hood or Fun. But in September, 1871, Miller returned to America, and here he performed a greater service to Fun than he ever did in England. During the Christmas holidays of 1871, when he visited Ambrose Bierce in San Francisco, Miller advised him to go to London to work, assuring him that, with the help of Tom Hood, he could earn a living as a journalist.²⁶ By 1872, Bierce was in London, and the results of his connection with Fun were fruitful for both the magazine and Bierce.

iv

Tom Hood claimed that he was one of the first critics in England to take notice of Bret Harte's work.²⁷ Biographers and critics of Harte have repeated Hood's statement with slight alterations.²⁸ An analysis has never been made, however, of Hood's constant efforts to popularize Harte. Hood discovered Harte when a packet of the first five numbers of the Overland Monthly reached the Fun office. Hood, who was usually caustic in his reviews of magazines, showed a surprising delight in the American publication and began his review with an unprecedented ejaculation:

²⁵ Huntington Library HM 15805. Hood mentioned Miller in Fun whenever he could, noticing new books, and stories and poems in American periodicals. For example see March 16, 1872; March 22 and September 6, 1873; July 18, 1874.

²⁶ Marberry, p. 109.

²⁷ T[om] H[ood], "Introduction," The Luck of Roaring Camp and Other Sketches, London, n.d., p. viii.

²⁸ T. Edgar Pemberton, Life of Bret Harte, London, 1903, p. 152; George R. Stewart, Bret Harte, New York, 1931, p. 173; Walter Graham, English Literary Periodicals, New York, 1930, p. 366, says: ". . .Harte. . .was 'discovered' in its [Fun's] pages."

By Jove! . . . here is a magazine! . . . it is out and away, the freshest and best reading of the magazine sort I have met with for some time. . . it is the Overland Monthly, and it dates from San Francisco, and the gold seems to have got into its literature. (January 9, 1869).

As new numbers of the Overland reached Hood's office, he continued to praise them. "There are few magazines you can read from beginning to end without skipping, as you can this one," wrote Hood, and ". . . as surprisingly good as ever," and again, ". . . does not flag."²⁹ Hood had heard Joaquin Miller speak of Harte, but it was not until he received the sixth number of the Overland (December, 1868), which contained an index identifying contributors, that he discovered that Harte was the editor and was able to identify his contributions.³⁰

Whenever possible Hood mentioned Harte's stories and poems with unstinted praise. "The author of 'The Luck of Roaring Camp' caps that excellent story with a wonderful sketch, entitled 'The Outcasts of Poker Flat.' It is worthy of Hawthorne," said Hood in "Our Fun-Done Letter" (February 27, 1869). Harte's story "Miggles" was given special mention on July 10, 1869, as was "The Idyl of Red Gulch" on December 25, 1869.

In "Chats on the Mags." (March 26, 1870) Hood guessed that a poem entitled "Chiquita," which appeared in the Overland Monthly, was written by Harte, and again he reiterated his faith that Harte would replace Hawthorne: "Mr. Harte is destined to fill that gap in the ranks of American literature, which was left by Hawthorne's death." Hood praised "Dow's Flat" (June 25, 1870) and later quoted two stanzas from "Dickens in Camp" (July 23, 1870).

After relinquishing the editorship of the Overland Monthly early in 1871, Bret Harte left San Francisco to seek his fortune with the Atlantic Monthly.³¹

²⁹ January 30, April 24, and May 29, 1869. Other favorable reviews in Fun of the Overland Monthly include the following: February 6, April 10, June 19, and July 10, 1869; March 26, September 24, and November 26, 1870; November 2 and November 30, 1872; January 25 and March 22, 1873.

³⁰ H[ood], pp. v-vii.

³¹ Stewart, pp. 184-185.

Hood was quick to voice his opinion that the quality of the Overland had declined: "We get two numbers of the Overland Monthly at once this time, and we regret to gather. . .that the deterioration we note in it is due to the secession of Mr. Bret Harte from the editorship." (March 4, 1871). This was the most severe criticism Hood had given the Overland, and subsequently he usually mentioned the magazine unfavorably³² until, in the issue of Fun for November 2, 1872, he decided that the Overland had improved: "It is a more than ordinarily good number."³³

On July 22, 1871, Hood was pleased to note that Harte had a California sketch, "The Poet of Sierra Flat," in the current Atlantic Monthly and that Harte was "permanently engaged on the magazine." Almost a full year later (March 30, 1872) Hood picked out of the Atlantic "How Santa Claus Came to Simpson's Bar" for special mention. He continued, with one or two exceptions, to praise Harte, though he did not always single out specific poems and stories.³⁴ He described "Wan Lee, the Pagan" as the prime attraction in an issue of Scribner's Monthly, writing that Harte was "in his best form again." (September 19, 1874).

Hood often referred to Harte, even when he could not point to a new story or poem. On May 28, 1870, Hood called attention to a review of The Luck of Roaring Camp which appeared in the Atlantic Monthly. He stated quite plainly that he missed Harte in the pages of the Atlantic (November 25, 1871, and July 20, 1872)

³² Hood had shown a lack of enthusiasm for the Overland Monthly only twice during Harte's editorship. On January 22, 1870, he said, "The Overland Monthly is a good number, though not so superlatively excellent as it has been sometimes." And on April 23, 1870: "The Overland Monthly arrives too late for us to say more than that it is a good average number."

³³ Hood damned the Overland Monthly on the following dates: March 25 and October 28, 1871; March 16, August 17, and September 28, 1872; March 1, 1873.

³⁴ See the following issues of Fun in which Hood noted that Harte had a piece in a current magazine: September 24, November 26, and December 31, 1870; April 27 and May 25, 1872; January 17, July 18, and October 10, 1874.

whenever Harte failed to appear in the magazine. He was glad to see the Routledge edition of Truthful James, and Other Poems because it gave correctly the line "As I frequent remarked to Bill Nye. . ." (December 30, 1871). Other books by Harte which were published in England and praised by Hood were Mrs. Skagg's Husbands (February 8, 1873) and Episode of Fiddletown (October 4, 1873).³⁵

In 1872, for an English edition of The Luck of Roaring Camp and Other Sketches published by Routledge, Hood wrote a brief "Introduction" and "A Gossiping Glossary," in which he rapidly ran over some of the words peculiar to Harte's western dialect. In the "Introduction" Hood claimed that he was the first Englishman to discover Harte--a statement he made again in Fun: ". . .we were the first in England to note the rise of the Bret Harte star in the Western horizon. . . ." (January 25, 1873).

Hood's actual criticism of Harte was never profound. It has been noted that he felt Bret Harte would take Hawthorne's place in American letters, which is an index of Hood's erratic critical judgment. In his "Introduction" to The Luck of Roaring Camp, Hood stated that "The genius of Bret Harte is distinct and original. Its most marked characteristic is its dramatic vividness. . . ." ³⁶ In criticizing a story not written by Harte, he said ". . .it wants the human touches with which Bret Harte would have vitalized it." (May 25, 1872). And in a review of a story by Harte, he wrote that Harte ". . .plays on the chords of humour and pathos with all his old force. . . ." (October 10, 1874). Though Hood generally defended Harte against hostile criticism, twice he admitted Harte was not doing his best as a writer: "The Atlantic Monthly contains some verses³⁷ by Bret Harte, that are scarcely up to his standard." (October 21, 1871) and "The Atlantic

³⁵ Other references to Bret Harte in Fun, written by Hood, appear on April 22, 1871; March 30 and June 22, 1872; January 18, March 22, September 6, and November 29, 1873; January 31, 1874.

³⁶ H[ood], p. vii.

³⁷ "A Newport Romance."

Monthly is full of good things, amongst which Bret Harte's poem³⁸ may reckon, though it is not quite all we want of him." (September 21, 1872).

Hood's last mention of Bret Harte in Fun appeared in the "Monthly Mag-Pie" (October 17, 1874): "For the verse [in the Atlantic] it is enough to say that in 'Ramon' Bret Harte raises a lump in the reader's throat and a mist of tears in his eyes. That is, if the reader is worth it." Hood never met the man whose work he admired so much.³⁹ The only reward he ever received for his effort to bring Harte before the English public was "a few pleasant words" delivered to him by Justin McCarthy after he had visited Harte in America.⁴⁰

The remarkable fact about the numerous allusions and references to Bret Harte found in Fun between 1869 and 1874 is that they were made by Tom Hood alone. Perhaps this was a natural result of Hood's doing all the reviews of magazines and books during this period in Fun's history. But it was Hood himself who called Harte to the attention of his readers--40,000 or more--with constant praise. There can be little doubt that Hood's recommendation helped create the great popularity of Bret Harte in England. After Hood died, Fun's attitude toward Harte became hostile as shown by Henry Sampson's reviews of Gabriel Conroy, which ran serially in Scribner's magazine.⁴¹ Harte probably never fully realized how much he owed to Hood for his enthusiastic praise.

v

Among the other literary Westerners who found their way to England during the Sixties and Seventies was Prentice Mulford (1834-1891). After moving with the literary circles in San Francisco, doing journalistic work and lecturing,

³⁸ "Half an Hour Before Supper."

³⁹ Bret Harte did not reach England until July, 1862. See Stewart, pp. 249-250.

⁴⁰ H[ood], p. viii.

⁴¹ See Fun, November 13 and December 18, 1875; February 16, March 15, April 19, May 24, and June 14, 1876.

Mulford came to London in 1872. He knew Joaquin Miller and Ambrose Bierce, but he did not achieve a great success in the literary and Bohemian circles which the other Americans had conquered. For the San Francisco Bulletin, Mulford wrote a series of reports on London life and society which gave an unflattering sketch of the conditions of the English poor. While in London, Mulford attempted to live on ten shillings a week earned by lecturing for the small sum of sixpence an appearance.⁴²

Tom Hood had mentioned Mulford's writing for the Overland Monthly (March 25, 1871, and January 25, 1873), so that Mulford was no stranger to him when he came to London. The proprietor's copy of Fun, however, records that Mulford contributed only two pieces to the magazine, "The Public Baby" (January 31, 1874) and "'Que Je Suis Malade!'" (April 18, 1874). He also contributed "The Romance of Hi Sing and Ah Sam" to Tom Hood's Comic Annual for 1873 and "The Family Cat" to the Annual for 1874. Apparently Mulford's writing did not fit in with the general tenor of Fun or he most certainly would have contributed more copy of the magazine.

Mulford was of a rather serious turn of mind, and of his two pieces in Fun, "The Public Baby" is the best. In a letter to Charles Warren Stoddard, dated February 2, 1874, Ambrose Bierce speculated about its authorship:

Where have I read "The Public Baby?" It is in "Fun", but it has a familiar sound, and is obviously American; nay Californian. Is it Mark's, your's, Mulford's, or whose!⁴³

Mulford's "Public Baby" was satiric in intent and aimed at a problem that still curses civilization. The piece is worth rescuing from complete oblivion:

THE PUBLIC BABY

The Public Baby is on every railway car, every steamboat, every omnibus. Change if you will to be released from the P. B.,

⁴² Franklin Walker, San Francisco's Literary Frontier, New York, 1939, pp. 334-335.

⁴³ Huntington Library Manuscript HM 10116.

and you find its duplicate in the next vehicle on land or water. Release yourself at the journey's end from the infliction--get a room at an hotel, the public baby will occupy the next apartment. Go at night to the theatre, the public baby is in the next seat.

The mission of the public baby on coming into the world is to howl, to whine, to cry, to make miserable, to create irritation and annoyance.

The parents of the public baby deem all this howling a harmonious concord of sound. They would not have a single note wasted. This is the reason why they manage that it shall always operate on the general tympanum in public. This is why it is taken to the theatre, to tear into the finest orchestral strains, to insert a screech on the culmination of pathos in the dying scene. Once I saw the manager order the public baby out of his theatre. It was a bold act. The parents were displeased; one thousand five hundred other people rejoiced.

* * * * *

In disposition, the public baby is uglier than a convention of rattlesnakes; more venomous than a caucus of cobras; more malignant than a select circle of scorpions. It does not wish to be soothed or pacified. It is more enraged than ever on waking up to find that it has been soothed and trotted into a brief slumber. It feels that it has been wronged, deceived, cheated and has lost time. It is soon revenged on its fellow passengers, who in time commence thinking that Herod may have had provocation for his slaughter of the Innocents.

I studied the public baby the other day on the Scotch Express. On first starting I felt a sense of something missing. The cause was soon explained. At the first stoppage the public baby came in the next compartment. I had forgotten that this fiend never missed a trip or paid a farthing.

At first, the public baby cried and howled on general principles. It had not as yet discovered any special cause or grievance, it cried because it had not. Its little hands were sticky; its little face was sticky; it rubbed its sticky face with its little sticky hands so that the stickiness of its face fused and melted into the stickiness of its hands. When it had prepared this mixture it desired to rub it all over us who sat near. It clutched at a lady's bonnet ribbons. It transferred an irregular spot of molasses, coloured brown, to the bright hue of the broad silk ribbon. The lady turned. She looked for the moment as if she might be King Herod's wife or sister. Then the parents withdrew their glutinous olive branch. The olive branch cried because it could not have the lady to paw.

They gave it coloured candy. With this the little child worked itself into an uneasy lump of saccharine adhesiveness. The place formed by nature for the candy was soon filled up. It cried because it couldn't hold any more. It wanted to go to its father. It went. It cried then to go back to its mother. It went. Then it howled to go back to its father. The mother held the public baby aloft. It cried. She held it low down. It cried. She held it then in an inverted position. It cried a trifle less. The rush of blood to the head diminished its capacity for sound. A few

minutes more and it might have stopped--for ever. Unfortunately the mother took the alarm. She restored the P. B. to an upright posture and it was saved--saved to howl for years.

vi

Charles Godfrey Leland (1824-1903), another American humorist, contributed to Fun between 1881 and 1887. Leland had made an instant success as a humorist when, in the May, 1857, number of Graham's Magazine, he published a poem written in German-American dialect entitled "Hans Breitmann's Barty." From this time on he wrote many Hans Breitmann poems which always included a genial mixture of German and English, misspelled words, some Germanic syntax, and often a glossary. The Hans Breitmann Ballads proved extremely popular when first published in book form during 1868 in both America and England.

Long before Leland's work appeared in Fun, Tom Hood was making mention of his new books as they were issued. Hood praised Hans Breitmann's Barty (October 24, 1868). He also reviewed Hans Breitmann as a Politician and launched a tirade against the pirate John Camden Hotten for issuing unauthorized editions of the Breitmann books (April 17, 1869). It is interesting to note that while Hood attacked Hotten for his piracies, he did not prevent Hotten from running an advertisement for a pirated Breitmann book on the verso of the front cover (April 24, 1869). On the right-hand side of the same page Trubner & Co., the authorized publishers of Leland's work, also ran an advertisement for their own Breitmann books. On February 19, 1870, Hood praised Leland again, but hoped he would not run Hans Breitmann into the ground, and on February 4, 1871, he admired Hans Breitmann as an Uhlan.⁴⁴ There is no record that Leland mingled with the Fun gang when he was in Europe and England, though Hood claimed that he and Leland were friends in his "A Gossiping Glossary" for The Luck of Roaring Camp.

It was not until 1881, long after Tom Hood died, that Charles Godfrey Leland began infrequently to publish in Fun. Only two of his contributions used the

⁴⁴ Other reviews of Leland's books appear in Fun on the following dates: June 3 and December 30, 1871; January 27, 1872.

humorous German dialect for which he was famous, and none dealt with his comic creation, Hans Breitmann.

Along with Gilbert, Sketchley, and Sala, Charles Leland was one of the very few men to receive a small bonus above the usual measure pay. This occurred only three times--for his first four contributions to Fun. Leland first appeared in the magazine with a poem entitled "The Story of Mr. Scroper, Architect" and a brief prose piece called "That Interestin' Boy" (February 16, 1881). Together these two pieces measure out to only seventeen shillings; in the weekly account Leland was credited with £1.6.0. "The Legend of Saint Anthony" (February 23, 1881) measured £1.7.0, but received £1.15.0, and "Melodramnation" (April 20, 1881) measured £1.0.0, but received £1.10.0. Since the bonus in these examples was only a few shillings, the editor was no doubt slightly liberal in his measure. After April the rate of pay settled down to the usual pound a column.

Leland's work for Fun was second-rate. The majority of his prose and verse pieces have a bitter or ironic twist, and his versification is often dull. Of his two German dialect poems, "Cobus Hagelstein" may be quoted as representative of his specialty:⁴⁵

Ich bin ein Deutscher, und mein name is Cobus Hagelstein,
I coom from Cincinnati, and I life peyond der Rhein;
Und I dells you all a shdory dot makes me mad as blitz,
Pout how a Yangee gompany vas shvindle me to fits.

I heardt apout dis gompany, und vished to see dot same,
Das Lebensfeuerversicherungsgesellschaft vos ids name;
Dot is de name in Sherman--in English it will say
Dot it insures your life mit fire, ven you de money pay.

Now, I hod a liddle house-line where I life so shtill ash mice,
Und yoost drei tausand dollar vos dot little pilding's brice;
I vos always yoost so happy ash ein Kaiser in de land,
Dill at last I kit in drople for mein haus vos abgebrannt.

Den I goes undo dot gompany und dells em right afay
(Das Lebensfeuerversicherungsgesellschaft), und I say,
"At last de youngest day is coom for you to plank de cash,
And you moost bay me monies, for mine haus is purned to ash."

⁴⁵ Leland's other German dialect poem in Fun was "Peter Michel" (February 16, 1887).

Den de segredary answered, "All dis is fery drue,
 Boot you know ve have de option to pild your house anew;
 Dere ist a lot of beoples vot burns deir hauser down,
 Den coom to kit de money pack all over in de toun."

I look indo de bapers und I find it ash he say,
 Das Lebensfeuersversicherungsgesellschaft need not bay;
 So I dells em all to go ahet und pild anoder shdore,
 Und dey make me von in Yangee shdyle more petter ash pefore.

Den I met der segredary dere-after on a day,
 Of Das Lebensfeuersversicherungsgesellschaft, and he say,
 "You've found oos vellers honoraple und honest in our line,
 Vy tont you go insure de life of Madame Hagelstein?"

I poots mine dum oopon mine nose, and vinks him mit mine eye,
 Und says I cooms to do it ven de ocean runs dry,
 Ven geoses turn to ganders, und de bigs kits shanged to shvine;
 Oh, den I makes insure de life of Madame Hagelstein.

"I haf dried you on insurance, ash you know, yoost vonce pefore,
 Und ven mein haus vas abgebrannt you pild anoder shdore;
 Id's drue you pild it goot enough, boot I dell you allaweil,
 I vas liket it moosh petter if it vas in Sherman shdyle.

"Now, if I goes insure my wife anoder dime mit you,
 Das Lebensfeuersversicherung, I knows vot it would do,
 If from dis world Frau Hagelstein should rise to Himmel life,
 Inshtead of paying gelt you'd kit for me a Yangee vife!"

I poots mine dum pelow mine eye, and vinks him merrily,
 Und say, "Go find some Deutscherman dot is more creen ash me.
 Dere blendy of dem creen enough, I know, peyond der Rhein,*
 But none among dem wears de name of Cobus Hagelstein."

* A little stream in Cincinnati, beyond which lies the
 German quarter, is known as the Rhine. [Leland's note.]
 (October 25, 1882).

"Cobus Hagelstein," though not dealing with Hans Breitmann, appeared under a
 section entitled "Breitmann's Last Ballads" in Brand-New Ballads (1885).

Leland also used American themes and American dialect--both western and
 Negro--in many of his Fun pieces.⁴⁶ Among these "The History of A Lie" (November
 8, 1882) may be noted for Leland's use of different epigrammatic sayings as a sort
 of chorus after each stanza, and "New Jersey" (July 23, 1886) for its bitter and

⁴⁶ See "The Philanthropic Club" (October 18, 1882); "Arizona John" (January
 2, 1884); "Nitro-Glycerine and the Minor Arts" (March 18, 1885); "Philoprogeni-
 tiveness" (July 1, 1885); "Jim of Lackawanna" (October 28, 1885); "The Debtor"
 (January 13, 1886); "Voudou" (February 2, 1886).

satiric tone. "A Tale of Idaho" shows Leland's use of American dialect:

When they had finished the ethnology,
 And polished up the climate and the crops,
 And glorified the different kinds of bugs,
 And told in turn their lies about the snakes,
 And fish and deer and things, of Idaho,
 A pensive cuss in spectacles inquired,
 "All this is well enough; now how about
 Your educational facilities?
 And let me see in dots the time they go."

"And that's the only thing we really lack,"
 Replied the Ancient, with a silvery sigh;
 "We do defect in that ostensibly.
 We have the schools, but then we cannot git
 The folks to run 'em, or who will remain
 Adjacent to 'em, for they will not keep."
 "How!--do they die?" "Wall, some on 'em expired,
 Though Idaho ain't an expirin' State;
 But I will tell you just the time they go."

* * * * *

"Then we tried women-folks to keep the school.
 We writ for one. She came; and as she lit
 Down from the stage, a man proposed to her,
 And was accepted, and she married him
 That very night; in fact, within an hour,
 He gin a party, and we had a dance;
 But Education suffered all the same,
 As she declined to teach, bein' inclined
 To conjugate--excuse my little joke.
 But that is just about the time they go."

"The second--wall, I took the second one
 About the middle of the week she came;
 But telegraphed unto the Institute,
 'Send on some more; keep sending of 'em on.'
 And so they kep a-comin', but they kep
 A-going speedier than they arrove,
 For the third lady was abducted by
 A highwayman before she got to us--
 She took it awful kindly, I believe.
 And that is just about the time they go."

"But why," exclaimed the wondering traveller,
 "Don't you obtain a scareful, ugly one--
 Some hideous old faggot, just like that
 Tremendous terror with the lantern-jaws
 By younder ticket-window? She would keep."
 "Alas! how strange," replied the Ancient Man;
 "How is it that you people from the East
 Will never understand us pioneers?"

That woman is my wife--the very one
 I cut away from school; and she's by far
 The handsomest there was in all the drove.
 For that is just about the time they go."
 (August 9, 1882).

Leland's poem "The Legend of Saint Anthony" was illustrated by the author. In 1885, after Leland stopped contributing to Fun, the Fun office published two small volumes of Leland's work, Snooping and Brand-New Ballads. The latter volume contained several of the pieces Leland had published in Fun and also many of the illustrations that had originally accompanied his poems in the magazine.⁴⁷

Charles Godfrey Leland's association with Fun was comparatively brief and very irregular. He was the last of the American travellers in England to associate with members of the Fun gang or to contribute to the magazine.

⁴⁷ Other pieces by Leland appearing in Fun include "An American Romance" (July 5, 1882); "A Russian Lyric" (November 1, 1882); "Penn" (November 15, 1882); "Ballad of the Foxes" (January 3, 1885); "Comin' Thro' the Rye" (March 25, 1885); "To a Lady of the Home Arts Association" (May 6, 1885); "Paddy O'Scran" (January 26, 1887); and "Ivan Ivanoff" (February 23, 1887). Leland also contributed frequently to Ton Hood's Comic Annual.

CHAPTER IX

George Augustus Sala and Other Contributors

i

George Augustus Sala (1828-1895) was well known in literary and Bohemian circles when he first contributed to Fun at the end of 1870. He began his career at an early age by drawing the illustrations for Alfred Bunn's satiric A Word With Punch (1847)¹ and drew and wrote the comic The House That Paxton Built (1851). Also in 1851 Sala became intimate with Charles Dickens, contributing to Household Words. Sala helped found the Savage Club in 1857, and during 1860 he began "Echoes of the Week" in the Illustrated London News. He was editor of Temple Bar from 1860 until 1866 when Richard Bentley took over the proprietorship of the magazine.

Sala was a voluminous writer, a world-wide traveler, and a lover of Bohemian life. He was always in debt and in need of money. He has been described as ". . . that king of Bohemians. . . the most brilliant, the most quaint, the wittiest, the kindest, and the most quarrelsome of them all."² He had the reputation of being thin-skinned and sensitive to jokes about himself. His manner was often brusque, and he was quick to give vent to his anger.³

Sala's first contribution to Fun was a six-line quip entitled "'God Bless Him'" (December 3, 1870). At this time Tom Hood was probably glad to receive contributions from a man with Sala's reputation, for W. S. Gilbert was becoming dissatisfied with his pay and was to leave Fun early in 1871. Sala, however, was not so prolific a contributor as Gilbert; he published only fifty-six pieces

¹ This biting attack on Punch prevented Sala from placing any material with the magazine, or even being mentioned in its pages (he was beneath Punch's contempt), until 1880 when Francis Cowley Burnand became editor. See Ralph Straus, Sala, London, 1942, pp. 57-61; 236.

² Francis Cowley Burnand, Records and Reminiscences, London, 1904, II, 41-42.

³ Straus, 233-234.

in Fun, which appeared at widely separated intervals,⁴ and though Sala was a capable cartoonist and caricaturist, none of his art work ever appeared in the magazine.

It was primarily as a parodist that Sala contributed to Fun. His first important parody was of the German dialect writing of Charles Godfrey Leland, creator of Hans Breitmann. Sala called his piece "Die Unifersalls-(tat is die Indernazionall's)-Eggzibashions-. . . ," doing a creditable job of imitating Leland's humorous dialect, as this excerpt shows:

Mein Herz-Freund,--Now tat you af enter in de driomphant manners de kapital of Bayern (and all gut zout, Teutshers vish it te kapital ov all Sharmany vas), id is af a gourse tat you vill hev by schnell post and dampschiff eggshidishiously gom dis Indernazionall's Eggshibashion to zee and mit inquiring gritizicisms jodge. Your vriend he is oblige do go to New York to grif anoder barty, and zo he vill not be aple do zee you fen you to Lundenland go on. Nefer mind, I have wroten you one liddle Kide-Pook, vich fill pe all de zo moch betters as te tam swindle you vill puy in Vaterland for doo vlorins an' a alf, and dis (boblshed in a gomic baper galled "Von" fill gost you von benny.) (July 27, 1871).

Sala unblushingly signed this piece Hans Breitmann. Since Sala and Leland were good friends, this may really have been a puff for Leland.

Another parody by Sala was a short piece called "Josh Billings on the Scott Centenary" which begins:

My hart leaps at the oldkorince of the Skott Sententiary, jist cabled ter me, provin', as it duz, a kumplete dry-up to the exertions of Sir Jorge Kornewall Lewis, Member of Kongress (who is ded), that nobody (not bein' Mezusalem, nor a myoule, which, feedin' chiefly on huckleberry-bush, and never havin' no dissease that a gould-stick wouldn't know, will slosh around to enny period of thyme) ever lived to a hunnerd years of age. if Skott hadn't lived over a hunnerd, how could they sellebrate his sententiary? Sententiaryes is live tnings, ain't they? Tell. (August 19, 1871).

⁴ There are breaks from mid-January to July, 1871; from mid-December, 1871, to May, 1872; from August to mid-December, 1872; from mid-January to August, 1873; from late September, 1873, to February, 1874; and from late February to mid-April, 1874. The fifty-six contributions range in length from only two lines (February 21 and May 2, 1874) to three and three-quarters columns (May 11, 1872).

These two pieces are completely imitative, containing no real criticism of the dialect style of the originals. Sala was merely capitalizing on the popularity of the works of Charles Godfrey Leland and Henry Wheeler Shaw, the creator of Josh Billings.

Another parody was an imitation of Chaucer, "Two of Ye Paraye Pilgrymmes," which described a modern special correspondent and a cook. It was a poor pastiche of Middle English:

A Correspondent there was by menne hight "speciall"
 The whom his cruel editors sent to Paray-le-Monial,
 And for luggage on this viage for to goe
 He hadde with him a papere collare and no mo.
 His doublette, veste and eke his hosen too
 Were of Tweede well yshrunken as I knew
 Full well, for suche a suite I late did buy. . . .
 (September 20, 1873).

Though Sala was too often imitative rather than critical in his parodies, a satire entitled "Election Intelligence" did contain implicit criticism of the verbose, Germanic, and pugnacious style of Carlyle's writing:

I have read the requisition you have had the impudence
 to send me. I have bidden it to get gone into the Infinities.
 Lying is not permitted by the eternal; and this blobose
 world, whose very crust is adulterated by snub-faced,
 rogue-hearted, catechism-reading, hypocritic, sham geologists,
 is going topsiwards with an alacrity of Niagara-tumble, and
 velocity of universal-smash towardness very noticeable to
 remark. We have shot Niagara and killed the crow. . . .
 (February 7, 1874).

Compare this with a passage from Carlyle's "The Nigger Question" (1849):

Sunk in deep froth-oceans of "Benevolence," "Fraternity,"
 "Emancipation-principle," "Christian Philanthropy," and other
 most amiable-looking, but most baseless, and in the end baleful
 and all bewildering jargon,--sad product of a sceptical Eighteenth
 Century, and of poor human hearts left destitute of any earnest
 guidance, and disbelieving that there ever was any, Christian
 or Heathen, and reduced to believe in rosepink Sentimentalism
 alone, and to cultivate the same under its Christian, Anti-
 christian, Broad-brimmed, Brutus-headed, and other forms,--has
 not the human species gone strange roads, during that period?

Another example of Carlyle's style might be taken from "Shooting Niagara: And After?" (1867), the obvious model for Sala's parody:

Inexpressibly delirious seems to me, at present in my solitude, the puddle of Parliament and Public upon what it calls the "Reform Measure"; that is to say, the calling in of new supplies of blockheadism, gullibility, bribeability, amenability to beer and balderdash, by way of amending the woes we have had from our previous supplies of that bad article. The intellect of a man who believes in the possibility of "improvement" by such a method is to me a finished-off and shut-up intellect, with which I would not argue: mere waste of wind between us to exchange words on that class of topics.

There can be no doubt that Sala had the ability to catch the nuances of another writer's style. It is unfortunate that he did not use this talent for critical purposes more often.⁵

Sala's best pieces in Fun were the Colonel Guido Vaux papers, running irregularly from May 11 to August 3, 1872. The Guido Vaux papers were "couched in language" which was a "neat parody" of Sala's "own florid style."⁶ Guido Vaux (an Italianate form of Guy Fawkes) was an incendiary both literally and figuratively. The owner of a match factory, he had invented a match that only he could strike on his "beneficent and bulbous nose." He was constantly trying to "blow up" everybody and everything, either with words or with dynamite, powder, ammunition, or other suitable materials. The Colonel also loved to frequent bars, from which he wrote many of his dispatches for Fun while consuming Red Heart Rum. Only an excerpt can give the full flavor of Sala's Colonel Guido Vaux. Fun assigned the incendiary to review the Royal Academy exhibition, and soon there appeared "Mr. Guido Vaux's Blow Up of the Exhibition of the Royal Academy," in which the redoubtable Colonel introduced himself to the readers:

⁵ Other parodies by Sala included one of chatty book, magazine and art reviews titled "Literary and Artistic Gossip" (April 25, 1874) and parodies of art reviews of the Royal Academy exhibits (May 9 and 23, and June 6, 1874). Four of his Guido Vaux papers were also parody reports of the Royal Academy.

⁶ Straus, p. 215. An anonymous reviewer, in the Illustrated London News, November 7, 1863, p. 462, said of one of Sala's stories: "Temple Bar displays Mr. Sala to advantage in a ghost story--a remarkable example of making much out of little which we so frequently admire in this vigorous writer." Sala did the same thing in his Guido Vaux papers, made "much out of little," which may have been unconscious, or still another form of his self-parody.

I have just returned from the prae-private inspection of pictures--conceded by the Council of the Royal Academy (burn the Council of the Royal Academy!) to the representatives of the Press, and which inspection takes place three days before the Roughts and Cads and Idiots, the Dukes and Duchesses and Bishops, and people of that kind are admitted pele mele to the scuffling, struggling, hustling, jostling, and crushing galantee show, facetiously called the "Private View." Ah! if I could only have a snug place in a cool cellar, with a nice little keg of pebble powder, a flask or two of petroleum, a few Australian meat-tins full of fulminating mercury and picrate of potash, and a box of my own Patent Safety Matches, warranted to ignite only on my own Nose, I would soon show the people at the Private View (wither the people at the private view!) what a Blowing up meant. But I must be calm. Directly I have finished this article I must hurry to the club and blow up the waiters, and then I am bound to go down to the House and blow up the Government.

This is the First of May. Had my personal convenience and Historical Claims been consulted, the Press Inspection would have taken place on the Fifth of November. There was no fire in the Academy Saloons. Ah! the selfish tyranny of these forty monopolists. The Academy beadle who took my card of admission at the top of the staircase was not clad in the scarlet gaberdine which he and his fellows (I hate Beadles) wear on "fashionable" Private View Days. . . . Not so much as sherry and sandwiches were laid out on a sideboard for the refreshment of myself and colleagues, and to cap the climax of contumelious incivility, the pampered minion of authority (I mean the beadle) objected to my retaining between my lips that short Pipe which, in consequence of its services, will always be retained on this establishment. I gave the insolent menial one glance from my Eye; and leaving him reduced to an impalpable powder of tinder, I proceeded to fulfil the object of my mission; which was to blow up everybody and everything. (May 11, 1872).⁷

An attack on the Royal Academy was nothing new in Fun. The institution was lampooned at every opportunity, especially every May when the Academy opened its annual exhibit. W. S. Gilbert had originated a series of parody drawings depicting individual paintings seen at the yearly opening in "Our Critic Among the Pictures" (May 14 and June 18, 1864). This became a fairly regular feature and was continued by other artists, notably Gordon Thomson. Punch also poked fun

⁷ Colonel Guido Vaux contributed other papers to Fun on such subjects as the Deroy, the Wimbledon war maneuvers, and the polo games. After a long hiatus with no Guido Vaux papers, Sala reported (May 9, 1874) that the fiery Colonel had died.

at the Royal Academy with quips, cartoons, and parodies of speeches and catalogues.⁸

In any parody or satire it is, of course, possible to do real damage to the art form depicted, and Sala comes perilously close to this in his Guido Vaux papers. There can be no doubt that the Royal Academy exhibits were snobbish affairs as evinced by the constant stream of satire directed toward them in Fun and Punch, but for the most part this satire was good-natured. Few of the other attacks in the comic magazines equalled Sala's brilliant--yet tasteless--diatribes.

There is more to the parody of the Guido Vaux papers than a simple burlesque of Sala's style. The Colonel and Sala resembled each other in several ways. Sala was noted for his irascible temper--for "blowing up" people whom he did not like. He was involved in several law-suits. When Guido Vaux abused particular individuals or objects, he undoubtedly was indulging the propensities of his creator. Like Sala the Colonel had a large bulbous nose which is prominent in two cartoons by Gordon Thomson depicting Colonel Vaux: a small illustration for "Frightful Catastrophe at the R * L A * C * Y OF A * TS!" (June 8, 1872) and "Valour and Vaux at Wimbledon" (July 20, 1872). Undoubtedly Thomson recognized Sala's self-parody and gave visual support to it. The Colonel always lacked funds and continually urged the editor of Fun to pay him; Sala himself was habitually without money. The Colonel was an "Artist in Fireworks." So too was George Augustus Sala, who liked to sign his name with his initials, G.A.S.⁹

⁸ Some examples of Punch's stabs at the R. A., chosen at random, are: "Art-Criticism in Globules," May 11, 1867; "Truth at the Academy Dinner," May 18, 1867; "Mr. Punch at the Exhibition," May 25, 1867; "Sir Joshua's Ghost in Trafalgar Square," May 25, 1868; "What the Walls Heard at the Academy Dinner," May 15, 1869; "At the Academy--Perplexed," May 14, 1870; "An Enthusiastic Patron of Art," May 14, 1870; "Academy Rhymes," May 25, 1872; "Examination at the Royal Academy," July 13, 1872; "Punch's Picture Gallery," May 17, 1873; "Academy Rhymes," May 17, 1873.

⁹ Sala parodied himself again in Punch with "Egoes of The Week." See Burnand, II, 234-238; Straus, pp. 236-237; and Punch, August 21 and 28, and September 4, 1880.

One other contribution by Sala deserves mention for its morbidity. In "A Rhapsody on Oysters," Sala turned Darwinian doctrine into cannibalism:

"The most ancient progenitors of the kingdom of the vertebrata at which we are able to obtain an obscure glance, apparently consisted of a group of marine animals resembling the larvae of existing ascidians. These animals probably gave rise to a group of fishes as lowly organized as the lancelet; and from these the ganoids, like the lepidosiu, must have been developed." Thus far Dr. Darwin, in his latest published Rebuke to Human Vanity, and Cure--only it will fail to prove a cure--for Conceited Snobbishness.

* * * * *

Not eat an oyster because he is one of your relations! Absurdity! You who have watched a young mother gloating over the chubby palms and little pink heels of her first-born--have you never heard her cry, "The dear little precious darling; I could eat him up, I could!" And what candid Benedict can lay his hand on heart and confess that he is not, at any moment of time, prepared to eat his mother-in-law, even at the risk of her disagreeing with him? She will do that, uneaten.

Whether you hold that you are descended from the oyster or not, it is plain that in eating him you only repay the compliment which he would pay you if he had the chance of doing so. He would eat you, for the simple reason that he liked you; therefore do you love him, even as you swallow him. Bless his heart, how good he is! How fat, how juicy, how digestible! And the strangest thing is that when you have eaten your oysters--say to the extent of three dozen--you immediately begin to love all humanity. No man can be in an evil-temper after he has partaken of an oyster supper. . . . (September 2, 1871).

For all practical purposes Sala's connection with Fun ended July 18, 1874, when his brief quip "Horns of Plenty" was published. He did reappear once six years later with a dull political poem, "The Complete Nursery Rhymster" (August 4, 1880). Although the poem was worthless and took up less than a column, Sala received for it £1.2.0 which was exactly double its measure pay value of eleven shillings. The Dalziels were undoubtedly eager to entice Sala back to Fun, for his reputation as a journalist had increased with the passing years. But despite the allurements of double pay, Sala never published another line in the magazine.

Sala must have considered his connection with Fun unimportant. In his

memoirs, Things I Have Seen and People I Have Known (1894), he makes no mention of Tom Hood or Fun. In his autobiography, The Life and Adventures of George Augustus Sala (1895), he does not mention Fun and condescendingly puts Tom Hood in a footnote (I, p. 367).

Actually, Sala had not started out on a pleasant footing with Fun. Tom Hood had attacked Sala for what he thought was a prostitution of the journalistic profession, calling attention to one of Sala's trade pamphlets:

But what on earth is the meaning of an article from the prolific pen of Mr. Sala on 'Insurance and Assurance?' It is inserted [in Belgravia] in a dubious way in the list of contents, it is paged without reference to the pagination of the rest of the mag., and it is a distinct advertisement of an Insurance Office which shall be nameless here. . . .
(June 13, 1868).¹⁰

The pamphlet in question was inserted at the end of the text of Belgravia for June, 1868. It was printed in the same format and type as the stories and articles of the magazine, with only the pagination separating it from the other contents. The advertisement, which was entitled "Insurance and Assurance" and bore Sala's by-line, discussed the merits of the Liverpool and London and Globe Company. That this ad with Sala's by-line was meant to fool the public, and did, is demonstrated by the fact that though most copies of Belgravia are bound with the ads omitted, some can be found with Sala's article bound in, the other ads having been ripped out.¹¹ Sala wrote many trade pamphlets, being paid for the use of his name. In the twentieth century he would have been "A Man of Distinction," advertising whisky, fountain pens, cigarettes and other commodities. But, in 1868, Tom Hood thought this a despicable thing.¹²

¹⁰ That Hood disliked this type of advertising is evinced by his remarks on a similar ad (July 12, 1873).

¹¹ As, for example, the copy of Belgravia for June, 1868, in the Los Angeles Public Library.

¹² One of Sala's more interesting trade pamphlets is The Hats of Humanity Historically, Humorously, and Aesthetically Considered: A Homily (c. 1868), for which Sala was paid £50 by a hatter named James Gee. Sala forgot to write the

Sala overlooked Hood's remarks and began contributing copy to Fun in December, 1870. Though he helped found the Savage Club to which many Fun contributors belonged, there is no record that Sala ever attended any of Tom Hood's Friday night parties. If there was one thing Sala loved, however, it was drink,¹³ so he naturally found the spirit-loving group collected around the Fun office congenial to his tastes. Tom Hood and Sala often exhausted the resources of the Ludgate Hill railway bar.¹⁴

Ambrose Bierce was one of Sala's best friends on Fun. They drank together and played practical jokes on one another. Apparently Sala liked Bierce, for he mentioned Dod Grile at least three times in Fun as a puff for Bierce.¹⁵ However, it is doubtful that the quarrelsome Sala ever made many more real friends among the Fun gang. After he stopped contributing to the magazine in 1874, George R. Sims satirized his prodigious journalistic production in a joke:

Inventions On Hand

An invention for writing three columns of special
correspondence about nothing at all.--G.A.S. (July 17, 1875).

ii

Fun relied primarily upon a group of regular contributors for much of the material printed in the magazine. Most of these contributors were little known

pamphlet after being paid, and six months later Mr. Gee inquired about it. In less than twelve hours Sala wrote it up, and he delivered the MS within twenty-four hours. (See undated bookseller's note by Charles Sessler in Huntington Library 88706.)

Another curious example of a trade pamphlet written by Sala is the catalogue for Madame Tussaud's wax works, entitled Madame Tussaud's Exhibition. The catalogue was ". . .entirely re-written by the late George Augustus Sala. . . ." in 1892 and was being published at least as late as 1922. Sala also wrote trade pamphlets on sewing machines, whiskey, clothing, furniture, dry goods, and bonnets. See Straus, pp. 186-187, and also J. Hain Friswell, Modern Man of Letters, London, 1879, pp. [159]-160.

¹³ Straus, p. 234.

¹⁴ Ambrose Bierce, "Prattle," Wasp, February 14, 1885, p. 5.

¹⁵ May 9, June 6, and June 20, 1874.

for their literary attainments when they wrote for Fun. Occasionally, however, Fun did print pieces by men who were fairly well-established as authors. Such work included a handful of contributions by Mayne Reid, Samuel Lover, C. S. Calverley, and Austin Dobson.

The pièce de résistance for the first Christmas number of Fun (December 15, 1864) was a short story by Captain Mayne Reid (1818-1883) entitled "Trapped in a Tree: A Backwoods Adventure." Reid had won a large audience--especially among juvenile readers--with such novels as The Rifle Rangers (1850) and The Scalp Hunters (1851). Fun made much of Reid's story and, in a special handbill advertising the "Christmas Extra Number," drew attention to "Trapped in a Tree," which was "Written expressly for 'FUN.'"

"Trapped in a Tree" was a tall tale concerning the predicament of a Kentucky hunter, Zebulon Stump, who climbed a big cypress tree to rob an eagle's nest of its young. While aloft Zeb was stranded when a landslide tore away the grapevine that he had used to climb the tree. Zeb stole fish and fowl from the young eagles to keep from starving, siphoned water through cane stocks to drink, and finally effected his escape by snaring the old eagles, tying their feet together, and forcing them to carry him through the air to earth. Reid's "Trapped in a Tree" had the distinction of being among the very few pieces published in Fun that ever bore a by-line.

When Samuel Lover (1797-1868) first contributed to Fun, he was sixty-seven years old with the best part of his career behind him. He had had a hemorrhage of the lungs in 1864 and remained in delicate health until his death.¹⁶

Five of Lover's six contributions to Fun were dull, topical and querulous, but because of his fame as a novelist and as a writer of Irish songs, Hood was

¹⁶ Bayle Bernard, Life of Samuel Lover, London, 1874, I, 343-344.

undoubtedly pleased to print his work. Lover's first contribution was a poem entitled "Unprofitable Correspondence" (August 19, 1865) for which he received no credit in the weekly account. Fun next published his prose and verse piece entitled "A Paradise in the Waters" (December 9, 1865). An annotation by Tom Hood after Lover's name in the account for this number of Fun reads:

--- 12. 6. - (add 4^s 6^d for contribution Aug 19th, which he wishes to have measured off with this & Xmas No copy) [.]

Two more of Lover's topical poems appeared, "Hit Your Match," (December 30, 1865) and "Don't Be in a Hurry" (January 13, 1866).

The one item published by Lover in Fun that may lay claim to any literary pretensions is "Paddy Blake's Echo," which appeared in the Christmas number for 1865. This poem, written in comic Irish dialect, told how Teddy Keogh played an echo game with Kate Conor. It reads in part:

But sartin and thrue
In that hill forninst you
There's an echo as sure and as safe as the bank too;
If you civilly spake,
"How d'ye do, Paddy Blake?"
The echo politely says, "Very well, thank you."

One day Teddy Keogh
With Kate Conor did go
To hear, from the echo, this wonderful talk, sir;
But the echo, they say,
Was conthairy that day,
Or perhaps Paddy Blake had gone out for a walk, sir.

"Now," says Teddy to Kate,
"'Tis too hard to be bate
By this deaf and dumb baste of an echo, so lazy;
But if we both shout
To each other, no doubt
We'll make up an echo between us, my daisy!"

Lover's last contribution was a rejoinder to Tennyson:

To Alfred Tennyson, D. C. L.

Poet Laureate

On His Lines Entitled "On a Spiteful Letter"¹⁷

¹⁷ See Tennyson's "The Spiteful Letter," which originally appeared in Once

You've your butt of Sack,
 Call'd, at present Sherry!
 Laureate, take your whack,
 And, gratefully, be merry.
 Ruffle not your crest,
 Nor crow in pompous parley
 Over some bird of colder nest--
 Who pecks no Treasury barley.
 (January 18, 1868).¹⁸

Two poems by Charles Stuart Calverley (1831-1884) appeared in Fun during 1866. Calverley had gained a reputation as a brilliant parodist and master of classical translation in his small volume of poems, Verses and Translations (1862). The delightfully anti-climactic "Waiting!" was his first contribution to Fun:

"Oh, come! oh, come!" the mother prayed,
 And hushed her babe, "let me behold
 Once more thy stately form, arrayed
 Like autumn-woods in green and gold!

"I see thy brethren come and go;
 Thy peers in stature, and in hue
 Thy rivals. Some, like monarchs, glow
 With richest purple; some are blue

"As skies that tempt the swallow back,
 Or red as seen o'er wintry seas,
 The star of storm, or barred with black
 And yellow, like the April bees.

A Week, January, 1868. Also see Godfrey Turner's "The Spiteful Letter," Fun, February 1, 1868, and H. Saville Clarke's "A Parody. After Tennyson's Last," Fun, March 14, 1868.

¹⁸ Tom Hood corresponded with Lover during December, 1865. Three letters from Hood to Lover are now in the Department of Special Collections, University of California at Los Angeles. Two of the letters are undated, one bears the date "Thursday, 1865." The dated letter thanks Lover for his verses contributed to the Christmas number of Fun (i.e., "Paddy Blake's Echo"), asks Lover for his address at the Isle of Wight in order that proof can be sent him, and invites him to visit Hood on the next day. The first undated letter asks for permission to use some of Lover's writing for Cassell's Penny Readings and for a contribution to a Christmas annual Hood was editing for Warne. The second undated letter indicates that Lover complimented Hood on the 1865 Christmas number of Fun; discusses Arthur Sketchley and two unnamed Irish artists working for Fun; states that Hood is sorry Lover is ill; promises to send Lover pay for contributions; and praises the proprietor (Edward Wylam) of Fun.

"They come and go. I heed not, I.
 Yet others hail their coming; cling
 All trustful to their side, and fly
 Safe in their gentle piloting,

"To happy homes on heath or hill,
 By park or river. Still I wait
 And peer into the darkness; still
 Thou com'st not,--and I am desolate.

"Hush! hark! I see a towering form
 From the dim distance slowly rolled,
 It rocks like lilies in a storm,
 And, oh! its hues are green and gold!

"It comes! it comes! Ah! rest is sweet,
 And there is rest, my babe, for us."
 She ceased, as at her very feet
 Stopped the St. John's Wood Omnibus.
 (June 20, 1866).

A month later appeared one of Calverley's parodies of Matthew Arnold,

"Arcades Ambo":

Why are ye wandering, aye 'twixt porch and porch,
 Thou and thy fellow--when the pale stars fade
 At dawn, and when the glowworm lights her torch,
 O beadle of the Burlington arcade?--
 Who asketh why the beautiful was made?
 A wan cloud drifting o'er the waste of blue,
 The thistle-down that floats above the glade,
 The lilac-blooms of April--fair to view,
 And nought but fair are these; and such I ween are you.

Yes, ye are beautiful. The young street boys
 Joy in your beauty. Are ye there to bar
 Their pathway to that paradise of toys,
 Ribbons and rings? Who'll blame ye if ye are?
 Surely no shrill and clattering crowd should mar
 The dim aisle's stillness, where in noon's mid-glow
 Trip fair-haired girls to bootshop or bazaar;
 Where at soft eve, serenely to and fro
 The sweet boy-graduates walk, nor deem the pastime slow.

And, oh! forgive me, beadies, if I paid
 Scant tribute to your worth, when first ye stood
 Before me, clothed in broadcloth and brocade
 And all the modest grace of beadlehood!
 I would not smile at ye--if smile I could
 Now as erewhile, ere yet I'd learned to sigh.
 Ah, no! I know ye beautiful and good,
 And evermore will pause as I pass by,
 And gaze, and gazing think, how base a thing am I.
 (July 28, 1866).

One critic has said that this parody ". . .blows quite through the Arnoldian mists of world sorrow. . . ."19

Both "Waiting!" and "Arcades Ambo" were included in Calverley's Fly Leaves (1872). It was unfortunate that more of Calverley's work did not appear in Fun, for too often the light verse and parodies in its pages relied on boisterousness rather than subtlety.

Austin Dobson (1840-1921) made two contributions to Fun: "Hesperides" (May 10, 1876) and "A Rondel" (October 18, 1876). These two poems were not particularly distinguished work. Dobson also contributed pieces to Tom Hood's Comic Annual for the years 1876, 1877, 1878, and 1880.

Except for one contribution by George Sala and a few pieces by Charles Leland, which are discussed elsewhere in this study, no other work by well-known authors appeared in Fun after 1876. A roster of the literary contributors during the Eighties and Nineties is a list of obscure and meaningless names. Many of these contributors were merely hangers-on to the fringes of the literary world, including, among many others, J. Clayton Clarke, Frank G. Clement, George Manville Fenn, Clotilda Graves, Arthur T. Pask, W. Spearman, and A. Dewar Willock.

After George Newnes purchased Fun in January, 1901, a young man with literary ambitions contributed a few poems to the magazine. He was to become one of the most popular and most prolific humorists of the twentieth century. His name was Pelham Grenville Wodehouse (1881--). Since the present author has been unable to locate any trace of the last years of Fun, either in England or the United States, it has been impossible to examine Mr. Wodehouse's youthful work. However, some idea of the Wodehouse contributions may be gathered from

19 George Kitchan, A Survey of Burlesque and Parody in English, London, 1931, p. 300.

the following letter:

I have now got the dope on my connection with FUN.

In January 1901 I appear to have sold them some verses entitled The Lost Repartee and another set called The Editor's Song. I got £1.5.6 for the two.

In February 1901 I had ten successive rejection slips from them, but they took my eleventh effort, a poem entitled The Amateur Photo, for which I received five shillings.

In March 1901 I have the following entry in my records - 'In FUN short poem entitled Morning Carol. This was never paid for.' This appears to have choked me off finally, for I then ceased to be a contributor. (I was 20 at the time when all this happened).²⁰

Fun came to an end in June, 1901. But even in its last months of publication it gave cradle-service, as it had for W. S. Gilbert and many lesser lights of the Victorian era, to yet one more young humorist with literary aspirations. P. G. Wodehouse, though "choked off" from Fun, was not prevented by his youthful disillusionment with the magazine from delineating the complicated affairs of Psmith and of Bertie Wooster and his incomparable butler Jeeves.²¹

²⁰ Letter from P. G. Wodehouse to the author, November 22, 1957.

²¹ Wodehouse contributed to Tit-Bits, the magazine that absorbed Fun, and also to Punch. See P. G. Wodehouse, Over Seventy, London, 1957, pp. 23, 29 and 38.

CHAPTER X

The Dalziels

i

For a period of slightly over twenty-two years (1870-1893) Fun was owned by a firm of engravers and printers known as The Brothers Dalziel. These brothers--George, Edward, and Thomas--were not only the proprietors of the comic magazine, but also used their own literary and artistic work, and that of various members of their families, in its pages. The Dalziel brothers were the sons of Alexander Dalziel, an artist of some ability, who lived in Wooler, Northumberland. His family consisted of a wife and twelve children--eight boys and four girls.

George Dalziel (1815-1902) was the fourth son. When he was nineteen, he traveled to London to study under a wood engraver named Charles Gray. Four years later (1839) he opened a small engraving business of his own and was soon joined by his brother Edward Dalziel (1817-1905). These two formed a partnership that became the nucleus for the firm of The Brothers Dalziel. Their specialty was fine wood engraving and the production of gift books containing many illustrations. They were particularly active in undertaking work for such publishers as George Routledge and Frederick Warne, forming a partnership with Routledge which lasted until 1865. Among the numerous nineteenth-century books for which the Dalziels did engraving may be mentioned the Abbotsford Edition of the Waverley Novels (1841-1846), Moore's Lalla Rookh (1861), Birket Foster's Pictures of English Landscape (1862), Lear's Book of Nonsense (1862), Parables of Our Lord (1864), Arabian Nights (1864), and Carroll's Alice in Wonderland (1865).¹

In 1843 the seventh son, Thomas Bolton Gilchrist Septimus Dalziel (1823-1906), also came to London. Trained as a copperplate engraver, he worked as an independent draftsman for his brothers until 1860 when he became a member of the

¹ See pp. [353]-355 of [George Dalziel] and [Edward Dalziel], The Brothers Dalziel, London, 1901, for a further list of books for which the Dalziels engraved the illustrations.

Dalziel firm. In 1844 George and Edward Dalziel had begun to take promising young artists under their tutelage, soon starting a school for artists and engravers. Their eldest sister, Margaret Jane Dalziel (1819-1894), who joined George and Edward in 1851, worked with them as an engraver for many years. And another brother, John Dalziel (1822-1869), the sixth Dalziel son, joined the company as an engraver in 1852. However, John Dalziel's health forced him to resign from the tedious work of wood engraving in 1868, and he withdrew from the Dalziel company. In 1857 the Dalziels set up a small printing office that became known as the Camden Press. Fun was printed at this press from 1881 to 1893. The history of the ownership of Fun by the Dalziel family is a record of the slow infiltration by various members of the family into its pages.

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When Tom Hood became editor of Fun, he turned over to the Dalziels all engraving for the magazine,² and after the brothers became the proprietors, Hood was retained as editor. His relationship with the Dalziels was always of an amicable nature, and his posthumous volume of verse, Poems: Humorous and Pathetic (1877), bore the following dedication:

To the Messrs. Edward and George Dalziel, the truest and best of Tom Hood's friends, This Little Volume is dedicated, most gratefully, by His Widow and His Sister.

It is doubtful, however, that the Dalziels were on such friendly terms with Henry Sampson, who alienated W. S. Gilbert from the pages of Fun and embroiled the magazine in a lawsuit with Henry Irving. However, the Dalziels did not interfere with Fun during Sampson's editorship except to exercise a certain amount of censorship.³ When Sampson left Fun in February, 1878, the Dalziels undertook the editing of the magazine themselves. After February 13, 1878, the editorial

² Ibid., p. [272].

³ Edward Dalziel wrote a friendly obituary of Sampson which appeared in Fun, May 27, 1891.

salary of £4.10.0, which had been a constant item in the weekly accounts since 1870, disappeared.

The first contribution by a member of the Dalziel family to be printed in Fun was a cartoon by Thomas Dalziel entitled "From the Seat of War" (November 12, 1870). The drawing is unsigned, as are all those by Thomas Dalziel. Only through the weekly accounts can his work be identified. His cartoons in Fun appear to be quickly and almost carelessly done; his smaller drawings and vignettes are drawn with more care and show more attention to line and detail. A skillful artist in his own right, Thomas Dalziel worked in water-color and charcoal and did fine illustrations for several books.⁴ He included among his intimate friends such artists as Arthur Boyd Houghton, G. J. Pinwell, and Frederick Walker, all of whom also contributed illustrations to Fun. Thomas Dalziel's last artistic contribution was a drawing for a poem by Kate Burton entitled "A Valentine" (February 15, 1882). Thomas Dalziel was always paid for his artistic contributions to Fun, but not always for his literary work.

The first literary effort by Thomas Dalziel in Fun was the following short quip:

Fish, Flesh, and Foul.--The man who drinks like
a fish, sleeps like a hog, and wakes "like a bird."
(December 11, 1875).

After this date his writing appeared in Fun with increasing frequency. The contributions were miscellaneous, including brief bits of doggerel and short prose pieces. From January 19, 1881, to June 14, 1893, he reviewed new books, and occasionally monthly magazines, in a column entitled "New Leaves." He also contributed to such sporadic columns as "Entertainments," "Theatrical," and "Exhibitions." His last literary contribution to Fun was the copy provided for a column of political gossip entitled "The Clang of the Clock Tower" (June 14, 1893).

⁴ For a critical estimate of Thomas Dalziel as an artist, see Forrest Reid, Illustrators of the Sixties, London, 1928, pp. 251-252.

Edward Gurden Dalziel (1849-1888) was the oldest son of George Dalziel. Like his uncle, Thomas, E. G. Dalziel began his association with Fun as an artist, then branched off into literary contributions. The first illustration by Edward Gurden was an unsigned half-page drawing entitled "'What Is Sauce for, Etc.'" (February 25, 1871). This was followed by a long series of drawings, both large and small. The initials E G D often accompany his larger illustrations, making them easy to identify. As an artist E. G. Dalziel specialized in a realistic, rather than a comic style, so that, unfortunately, his work seems out of place in a humor magazine. It is impossible to call his drawings cartoons because at first glance there simply isn't anything funny about them. He depends for humor on captions and dialogue which do not fit the massing of detail, the stiff poses and serious faces of his figures, and the extreme blackness found in so many of his Fun drawings. Nevertheless he filled Fun, at sporadic intervals, with numerous drawings until April 25, 1888, when his last art work appeared, a small vignette for his column entitled "Knickknacks."⁵

Edward Gurden Dalziel also contributed a considerable amount of undistinguished copy to Fun. His earliest literary contribution was a brief review of the winter exhibition of the Society of Painters in Water Colour (December 20, 1876). Most of E. G. Dalziel's literary work was of a miscellaneous nature appearing at irregular intervals. He wrote a series of brief pieces entitled "Social Sketches," (January 17 to April 25, 1883) in which he attempted to satirize the background and antecedents of various types of men and women found in "good society," but he was not so successful in literary portraiture as was W. S. Gilbert in the Comic Physiognomist papers. Another column written by E. G. Dalziel, "Knickknacks" (May 2, 1883, to May 2, 1888), consisted of small paragraphs of miscellaneous gossip and chatter of a topical nature. Both "Social

⁵ For a critical estimate of E. G. Dalziel as an artist, see Reid, p. 266. Examples of E. G. Dalziel's effort at comic drawing are "The Lord Mayor's Show" (November 8, 1882) and "Law and Justice" (December 13, 1882), which are not overly successful.

Sketches" and "Knickknacks" were illustrated by the author. Edward Gurden Dalziel died suddenly on April 27, 1888, at the age of 39. His final contribution appeared posthumously on May 9, 1888, a seven-line piece of prose about the "neglected rich."

Of all the members of the Dalziel family who contributed any great amount of literary or artistic material to Fun, only Edward Gurden Dalziel consistently received payment for all his work. From his first contribution to the last, his name is always credited with the amount due him in the weekly account.

George Dalziel, who had been the first brother to come to London, restricted contributions to Fun to literary work. His first appearance in the magazine was a paragraph review of the winter exhibition of "The Old" Water Colour Society inserted between two paragraphs by Henry Sampson in "Here, There, and Everywhere" (January 16, 1875). He continued to publish scattered paragraphs of prose until he burst into verse with "High-Class Education" (June 12, 1875). From this date on his prose and verse contributions increased. He began a series of short sketches called "Unreported Police News" (October 11, 1876, to January 31, 1877) in which he attempted to satirize the unfairness of the public courts and the police department. Though brief and infrequent, these sketches contained some biting satire, as for example the first one, in which a workman complains that his wife yelled too much when he kicked her in the head:

. . .an' then some of the neighbours come hin an' said as 'ow as hi'd killed the 'ooman. Vell yer Virshap, hi couldn't stand sich usage no long'r, seein' as hi 'adn't more nor 'arf killed 'er, so hi went an' called in the perlice jist to purtect me from sich howdacious usage, hi did.

Magistrate. Pray pardon me, my good sir, for interrupting you in this very interesting narrative, but when you say "you put on your boots to ask the woman a question" do you mean that you put them on for the purpose of kicking her?

Complainant. Vell yer Virshap, ye may call it vot name yer likes, it don't make no manner o' difference to me, it don't, vot ye calls it.

Magistrate. Then, you approve of men kicking their wives?

Complainant. Cartinly hi do ven they misbehaves thurselves an' don't treat their 'usbands with proper respect; or hif they use hany bad languedge, sich as schreeching an' that sort o' thing, ven under correction, vy then ye must give it 'em 'ot, yer must.

Magistrate (addressing the prisoner) asked her what she had to say in answer to this most unjustifiable conduct towards her husband.

Prisoner, in a faint, timid voice, said. He's always a-kickin' me, he is, an' givin' me black eyes; he treats me worse nor he would a dog, he does.

The kind-hearted Magistrate said he was extremely sorry to hear those bitter words from the prisoner, and the tone in which they were uttered showed there was no real contrition in her heart; that nice balance of power and proper understanding between man and wife which formed the very bulwarks of our civilization, and without which Society itself would fall to pieces, must be maintained. The prisoner seemed to ignore the fact that her husband was one of the "Lords of the Creation," and his authority could not be set aside. It was not his intention to pass a severe sentence; as this was the first time her husband had made any charge against her he would be equally lenient. The sentence was that she be imprisoned and kept at hard labour for the term of eighteen calendar months; at the expiration of which time she must find sureties to keep the peace and be of good behaviour towards her husband for the term of her natural life.

It was as a poet that George would have wished to be remembered. He published a large number of poems in the magazine between mid-1875 and August, 1893, though only occasionally did he write even a fair piece of verse. His numerous social and political poems were dull when they were printed, and they are duller today because of topicality and triteness.⁶ Many of these topical poems appeared under the general title of "Dots by the Way" (September 12, 1877, and continuing at irregular intervals until July 27, 1892). A few stanzas by George Dalziel may be quoted to give some idea of the verse he was capable of writing.

Wintry Weather

Some love the budding spring,
And some of summer sing;

⁶ For two examples of George Dalziel's topical poetry see those quoted on pp. 302-304 of The Brothers Dalziel. Other examples of his poetry are found on pp. 296-299.

Some laud the golden autumn with its beauty and its store;
 Some sing of "leafy trees
 That murmur in the breeze."
 And some of mighty ocean as it breaks upon the shore.

Sure none can e'er despise
 The love light of the skies,
 The garden full of flowers, or the green fields decked with gold?
 Yet there's a stalwart glow
 About the heart when snow
 Lies on the field and all the air is full of wintry cold.

Whatever some may say
 About "the long light day;"
 The leafy trees and mountain with its heather scented cheer;
 There is nothing to my mind
 In all the year, we find
 Like a frosty morn in winter when the sun is warm and clear.

* * * * *

(January 17, 1877).

To-morrow

The summer sun shines bright and warm,
 From its pure light joy-thoughts I'd borrow;
 The winter with its wrath and storm
 Comes soon enough with bleak to-morrow.

To-day let us be gay and glad;
 If we must meet with care and sorrow,
 We'll close our eyes to what is sad,
 And pass the care-time till to-morrow.

What though the road of life is rough?
 Let not hard fate your forehead furrow:
 These brooding ills come soon enough,
 E'en though we leave them till to-morrow.

If some should meet us on the road
 That need our help to soothe their sorrow,
 To-day go help them with their load,
 To time to wait until to-morrow.

Let us give pleasure while we may,
 And freely lend to those who'd borrow;
 If anger, scowling, fill the way,
 Just pass it on until to-morrow.

Let not the chance of coming care
 E'er dim your eyes with tears of sorrow,
 'Tis all too soon to meet it there
 Upon the threshold of to-morrow.

(November 9, 1881).

George Dalziel's last contribution marked in Fun was a brief review of a performance of Camille entitled "The Lyric" (May 31, 1893).⁷

The initial appearance of Edward Dalziel in Fun followed those of his brothers George and Thomas and that of his own son Edward Gurden by several years. It was not until March 6, 1878, that Edward Dalziel made his first contributions, a three-line addition at the bottom of a column entitled "Theatres" and a review of some art exhibitions entitled "Picture Galleries." Though he too was a capable artist, his few contributions were all literary. He wrote a few odd bits of prose but devoted himself chiefly to theatrical reviews and notices of art exhibitions. From July 3, 1878, until January 12, 1881, Edward Dalziel wrote the column "Theatres." His art column was simply called "Exhibitions" (April 10, 1878, to May 16, 1888), though sometimes the title was varied to "Winter Exhibitions" (January 14, 1880) or "Picture Exhibitions" (December 22, 1880). Occasionally Thomas or Edward Gurden Dalziel contributed copy to this column, but it was written for the most part by Edward.⁸

That Fun was a family affair for the Dalziels becomes very evident when the accounts and the list of contributors are studied. After the end of February, 1878, none of the proprietors of Fun--George, Edward, and Thomas Dalziel--received any pay for their literary contributions. Heretofore George and Thomas Dalziel

⁷ George Dalziel may have been the author of a three-part series entitled "Wicked Stories" (July 26, August 2 and 9, 1893). These three stories were written by some member of the Dalziel family since in every case a vertical line was drawn through each column in the proprietor's copy (the customary way of indicating that a piece was written by one of the Dalziels). No other identification is given in this instance, though it was also customary to add the initials of the particular Dalziel doing the writing. George Dalziel wrote several short stories for Hood's Comic Annual which were subsequently published in book form, and he would seem to be the logical author of "Wicked Stories." See [Dalziel], p. 304.

⁸ Two other irregular columns by Edward Dalziel were "Art Notes," which appeared only five times between April 17, 1889, and March 18, 1891, and "Picture Shows," which appeared sporadically from March 26, 1890 until May 10, 1893. The last "Picture Shows" was the last of Edward Dalziel's contributions to Fun.

had always received the usual measure pay for their verse and prose. But with the issue of February 27, 1878, Thomas Dalziel was credited in the account with five shillings for three brief bits; then the amount was marked out and five shillings was deducted from the account. In the next number, March 6, 1878, Edward Dalziel's two contributions are marked out and the space after his name in the account receives no credit. In the issue for March 13, George and Edward Dalziel receive the same treatment. Soon the names of George, Edward, and Thomas Dalziel are omitted entirely from the weekly account, their contributions in the body of the magazine always being marked through with vertical or diagonal lines to indicate that these contributions are not to receive any pay. This practice continued from the end of February, 1878, until August, 1893. However, Edward Gurden Dalziel was always paid for his artistic and literary contributions, and Thomas Dalziel was always paid for his artistic work in Fun.

Other members of the Dalziel family also contributed to the magazine. A most prolific contributor between 1879 and 1890 was Mrs. Kate Burton. Exactly who this woman was, or what her exact relationship was to the Dalziels, has not been determined. But she must have been a member of the family since nearly every one of her contributions is marked out with a vertical or diagonal line, and she never received money in the weekly account except once. It is a fair assumption to believe that Mrs. Kate Burton was one of the daughters of the Dalziel brothers. Biographical sources concerning the Dalziel family always give short shrift to the daughters, never mentioning their first names.⁹ Mrs. Burton's first contribution was a poem entitled "From the Moors" (August 27, 1879). From this time on her name is frequently found in the proprietor's copy until September 19, 1888, when another poem "'Marriage a Failure'" was published. Then there is a hiatus in Mrs. Burton's contributions until she suddenly appears as the author of the dialogue to a drawing by T. Frederic Catchpole entitled "The

⁹ Edward Dalziel had four daughters; John Dalziel, two daughters; Thomas Dalziel, two daughters.

Coming Youthful Censor" (March 5, 1890). The unique fact about this contribution is that Mrs. Burton received two shillings sixpence for it--the one time she ever received pay. Her last contribution appears to have been a two-line quip:

Why is a young lady alone with a cow like a new penny?--
because she's liable to be tossed. (April 16, 1890).

Other members of the Dalziel family appeared less frequently. Harvey Robert Dalziel, the fourth son of Edward and the brother of Edward Gurden Dalziel, broke into print in Fun with a brief report of a sporting event entitled "L.A.C." (December 11, 1878). He appeared in the magazine at least three other times and received pay for at least three of his contributions.¹⁰ Harvey Robert Dalziel may also be the author of three more brief bits marked "H.D." in the proprietor's copy of Fun,¹¹ for which no pay was received. However, these pieces might also have been written by Herbert Dalziel, the eldest son of Thomas Dalziel.

Three entries by a Miss J. Dalziel were printed in Fun, the first being a review of new pieces of music under the column "New Leaves" (February 18, 1885). She appeared again with a piece entitled "New Music" (July 1, 1885) and with "Music Critiques" (November 11, 1885). Though she was probably a daughter of one of the proprietors, Miss J. Dalziel was always paid. On January 25, 1888, appeared a "Musical Note," written by Mrs. Charles Davison Dalziel, for which she received two shillings sixpence. Charles Davison Dalziel was the fourth son of Edward and the brother of Edward Gurden and Harvey Robert Dalziel.¹² His wife

¹⁰ A topical quip (October 8, 1884) for which he received 1.6; a review of a military tournament at the Agricultural Hall (June 15, 1887) for which he received 1.3; "The Silver Fête" (July 4, 1886) received no pay. He received 2.6 for his first contribution.

¹¹ "Mr. Howard Paul's Benefit. . . ." (May 23, 1888); "Anglo-Danish Exhibition" (June 20, 1888); "'The Sketch.'" (February 22, 1893).

¹² [Dalziel], p. 294, indicates that Charles Dalziel was the editor of Hood's Comic Annual sometime before January, 1894, but gives no more specific date. The present author has not discovered any evidence that Charles Dalziel was ever the editor of Fun as indicated by M. H. Spielmann, "The Rivals of Punch," National Review, XXV (July, 1895), 660, and by CBEL, III, 820.

never again appeared in Fun. Finally, Gilbert Dalziel, second son of Edward, is supposed to have gained his first knowledge of publishing and advertising in the office of Fun during the editorship of Tom Hood.¹³ There are no annotations in the marked file of Fun showing any specific contributions by Gilbert Dalziel. Eventually he became proprietor and editor of another rival of Punch called Judy.¹⁴

Like Charles M'Lean, the first proprietor, the Dalziels were not averse to using Fun for the purposes of publicizing the commercial products of one of the family. One advertisement appeared on the verso of the front cover for:

DALZIEL'S PATENT TWIN-CLAMP STEREO BLOCKS

These blocks, which are a marvel of simplicity are now in use in nearly all the most important printing offices. Attached to any letterpress machine they will increase the daily output by at least 30 percent. without increasing the running speed of the machine.

* * * * *

Prices, Particulars and Testimonials from--HARVEY DALZIEL,
153 Fleet Street, London, E. C. (November 9, 1892).

Naturally no fee was charged for this advertisement.

It is interesting to note that the issue of Fun for January 7, 1880, contained contributions by five different Dalziels. Edward Dalziel appeared on page three with the column "Theatres"; George Dalziel appeared directly below him with one of his poems in the series "Dots by the Way"; Edward Gurden Dalziel had a drawing in the lower right corner of the same page entitled "'Sweet Simplicitee'" and appeared also on page seven with a prose piece entitled "Winter Exhibitions"; Kate Burton had a poem called "A Vanished Bliss" directly above Edward Gurden's prose on page seven; and Thomas Dalziel appeared on page ten with a poem entitled "Year Off--Year On."

iii

Fun was merely a sideline with the Dalziel brothers. Their chief business

¹³ Who Was Who: 1929-1940, London, 1941, p. 327.

¹⁴ [Dalziel], pp. 318-328, esp. 326-328.

was the engraving of illustrations for Victorian books and the production of these volumes. Yet the Dalziel firm did make an average of £3,282 a year between 1872 and 1892, so that though the magazine was a side line, it was a profitable side line.

As a firm of engravers and printers the Dalziels were in a unique position. By drawing upon the family resources, they were able to publish a comic magazine which was rivalled in excellence and stamina only by Punch. Their training school for artists provided both good and indifferent work, and perhaps some of the artistic material used in Fun was assigned as part of the course work. Furthermore they used the abilities of their own family to turn out drawings and copy for Fun. Their literary efforts are only mediocre for the most part, it must be admitted, and perhaps only a few of the drawings in Fun by Edward Dalziel deserve attention today. But for more than twenty-two years the Dalziels nurtured, edited, wrote for, and drew for Fun--and also made a tidy profit from it.

CHAPTER XI

Jassef Sullivan, John Houghton,
and Fred Roe

i

One of the most important contributors to Fun between 1871 and 1892 was James F. Sullivan (1853-1936). Educated as an artist at the National Art Training School, South Kensington, he became known as "Jassef" from a contraction of his first name and the first initial of his second (Jas. F.).¹ One authority has stated that for many years Jassef Sullivan was the "incarnation" of Fun,² and W. P. Frith called him an "admirable artist."³ He is the outstanding figure during the last half of Fun's history.

Sullivan produced an enormous quantity of work for Fun. Although he was best known for his cartoons and comic drawings, he wrote a surprising number of prose and verse pieces. The first of these was a poem entitled "Music" (May 6, 1871), for which he received nineteen shillings, sixpence.

Occasionally Sullivan's poetry contained an echo of his predecessor on Fun, W. S. Gilbert. A poem like "The Unmoved One" is nearly as good as a patter song from one of the Savoy operas. The Unmoved One claims he cannot be hurt by comic valentines:

My nature is plann'd
On a model so grand,
It puzzles this mind of mine,
When anyone grieves,
Because he receives,
A libellous Valentine!
If scurrilous lines
With abusive designs
Should come by the score a day,

¹ F. Gordon Roe, "The Lighter Side of Collecting," Connoisseur, OVIII (July, 1941), 23. The author is indebted to Mr. Roe for many helpful suggestions in the preparation of the present chapter.

² M. H. Spielmann, History of "Punch", New York, 1895, p. 567.

³ My Autobiography, London, 1887, II, 144.

My soul is so great,
 And defiant of fate,
 I'd affably smile and say:--
 My dear boys, I can positively assure you--and that without
 -- the slightest egotism on my part--that
 By Jupiter and Jingo!
 You may go to San Domingo,
 Or to Drisco, or to Fr'isco, or the Mountains of the Moon,
 But you'll never have detected
 Any party less affected
 By external circumstarnces on a Sun-day arf-ter-noon!

The Unmoved One receives his comic valentine:

Bless my soul! Annihilation!
 Consternation! Rage! Confusion!
 This has missed its destination!
 It's an optical delusion!
 Where's our household legislation
 When a thing like this can be?
 Who on earth in all creation
 Dared to forward this to me?
 Here's a libel gross and foul, sir!
 I'm depicted as an owl, sir!
 Look! An owl, sir! Don't you see?
 (February 9, 1876).

The small drawings that accompany "The Unmoved One," as well as others of Sullivan's poems, are reminiscent of the way in which Gilbert had combined comic drawing with nonsense verse during the Sixties.⁴ A competent versifier, Sullivan was on the whole better than Tom Hood and many other contributors to Fun. His work, however, was uneven and many of his poems were dull, especially his satiric verses intended to reform some current social evil.

Sullivan's prose was inferior to his nonsense verse and, for the most part, undistinguished. He was at his best when dealing with fantastic nonsense situations such as are found in "The Duke and the Demon" (July 3, 1875), in which the misuse of "custom" is satirized; "The Corpse and the Capstan" (August 28, 1875), in which it has rained for eighteen years without letup and a policeman turns into a fish; or "The Richest Man in America" (May 16, 1885), in which every

⁴ Among the best of the Gilbertian poems written and illustrated by Sullivan are "The Graceful Rustic" (March 2, 1872); "The Artless Servant Maid" (January 19, 1876); "Those I've Met" (October 25, 1876); "My Friend the Curate" (January 2, 1878); "Creating a Little Work" (April 10, 1878); "The Persevering Officer" (January 7, 1880).

scoundrel turns out to be the richest man in the United States.

On occasion, when his ire was fully aroused, Sullivan could write vitriolic prose satire, such as "Satire Incarnate":

[The Aberdeen Free Presbytery have unanimously resolved to refer to the Committee on Religion and Morals the question of taking steps to put down balls and dancing assemblies. At the meeting balls and dancing parties were characterised as "promiscuous gatherings of people of both sexes for indulging in springs, and flings, and artistic circles, and close-bosomed whirlings."]

The innocent Satirist clapped his little hands with joy, and his simple eyes sparkled with delight.

Off he went to his editor, with a great brown-paper parcel about the size of a human being, and trotted into the sanctum.

"Look here, Eddy, dear!" he cried exultantly; "I have found a lovely subject at last for my caustic pen. Can't I make a lot out of him, that's all! But, before I show you my prize, you must promise me faithfully that you will not use the subject yourself, or tell any of the other fellows on the staff, so that they can crib."

The Editor swore a solemn oath on the sacred inkstand; and the Satirist carefully, yet eagerly, undid the parcel, and with great caution drew out a Free Presbyterian Elder.

"Please be careful not to knock off any of his sharp corners or spikes, he's so full of 'em," said the Satirist anxiously. "Wait a bit; let's fit him together. Here are his prejudices--I could hardly carry them. Here are his sourness and his senile selfishness; they are wonderfully developed, aren't they?" Here the delighted Satirist clapped his hands. "Here is his fanatical blindness; yes, and here are his self-satisfaction and Pharisaism."

"Wonderful development!" muttered the Editor, gazing at the subject with wide eyes. "Marvellous!"

"Quite abnormal, even in a Scottish elder, isn't it?" said the Satirist. "Now, where is his mind? Dear me! I hope I haven't lost it on the way: I put it most carefully--dear me!--oh, yes, here it is; I put it in the lead-reservoir of my pencil-case so as not to lose it."

"Dear me!" murmured the Editor.

"Yes--you just try to measure it."

They sent out for a microscope and a measure divided into thousandths of an inch.

"I can't measure it with this; the divisions aren't small enough," said the Editor.

They sent out for a more powerful microscope, and a measure divided into millionths of an inch.

"No use," said the Editor. "Haven't they a fine measure? These great clumsy millionths are far too long."

It was a failure: that mind was too narrow for any human measure to gauge.

"I can't find his human sympathies; they must have dried

up," said the Satirist. "But don't you congratulate me? Isn't he a lovely subject? I really think I shall write a book about him--nine volumes!"

The editor sat pondering for a time; then he said--"I don't think he's of much use to you. He has taken the wind out of your sails. What is the bitterest satire you ever penned by the side of the cruel satire on humanity that his mere existence constitutes? He has produced the flower, the gem, the ne plus ultra, the masterpiece of satire--he EXISTS!"

The poor little Satirist went miserably home. He had thought himself a fairish satirist; but what was he now by comparison? But after a time a sweet feeling of reverence came over him, and he had the Holy Free Presbyterian Elder framed and glazed, with a halo round his head. And now he burns candles incessantly to Saint Presbyterianus Liber, the Patron Saint of Satirists. (December 17, 1884).

Not only is this bitter vein of satire rare in Sullivan's writing, but it is surprising that it appeared in the pages of Fun because the magazine made a point of avoiding religious controversy. Even in this piece, Sullivan's love of the fanciful and exaggerated can be seen in the size of the minister's mind.

It was as a comic artist that Jassef Sullivan made his greatest contribution to Fun. The majority of his art work can be identified by signatures which combined his initials in various patterns. The suffix -ULLIVAN was sometimes added to these initials.

Sullivan's first illustration for the magazine, and his earliest contribution of any sort, was a full-page cartoon entitled "A Romance" (February 4, 1871), for which he received £2.10.0. This first contribution was a crude forerunner to Sullivan's most important work in Fun--full-page cartoons with a satiric twist.

It is difficult to convey the essence of Sullivan's comic and satiric genius without having a dozen copies of Fun all turned to his full-page cartoons, for he was a master of graphic humor. The faces of his characters bear an infinite number of expressions: surprise, nonchalance, agony--the whole spectrum of human emotion. Sullivan was quick to see the funny side of people and of their social and political institutions, and he was able to transfer his humorous insight into human nature to his drawing board. The greatest virtue of

Sullivan's satire was that it was directed against conditions, institutions, and social mores, seldom against specific persons. He lashed at injustice and iniquity; he jibed at the inconsistency of the hypocritical rich, the dishonest magistrate, the plundering contractor, and the shoddy workman. But his severest lampoon evokes a smile. This is a remarkable achievement for a century that was often brutal and vulgar in its satire.

Perhaps an idea of this combination of satire and good humor can be given if one or two of Sullivan's full-page cartoons are described. As an example

"The Book Borrower" may be used:

[Caption beneath drawing.]

You never mind lending your most cherished books to him, for he is always so careful to cover them. Yes, you lend him the book he asks for, on the understanding that he doesn't under-lend it; then. . . .

"Well, old fellow," he says to a friend, "I said I would not lend this to anybody, but I might just lend it to you, if you promise not to let it go out of your hands."

"What?" says that friend to his son, "'lend you this book to paint pictures'? Well, I said I'd--but I suppose there's no harm in lending it to you."

"I've got yer that book," says that son to his schoolfellow; "but yer mustn't lend it to anybody else, nor cut out many of the pictures."

"Dear, dear!" exclaims the original borrower, when he gets the book back a year later, "it certainly isn't so fresh as it was! It's really time I covered it to prevent its getting damaged."

And then he brings it back so neatly wrapped in brown paper that your bosom warms to him, and you lend him a priceless MS.--and his little friends make drumheads of it. (July 2, 1879).

[Drawings.]

[Good-humored old gentleman takes book from shelf and hands it to friend.]

[Original borrower gives book to another friend.]

[Man hands book to small boy, ripping cover from spine in process. Boy holds scissors in hand.]

[Boy hands book to second boy.]

[Original borrower holds book by loose cover; pages are falling from casing; loose pages are scattered on floor.]

[Original borrower returns book in wrapper to unsuspecting, good-humored gentleman.]

The book borrower reading Sullivan's cartoon might have a twinge of conscience; the victim might also shudder because Sullivan's exaggeration is all too true from his point of view, but because of the exaggeration the victim also has to smile.

One more example of Sullivan's satire may be described, this one in a serious vein. It is entitled "Christmas Charity.--A Tale of a Blanket":

[Caption beneath drawing.]

[Drawings.]

"How well it would look to make some poor shivering creature warm and comfortable this Christmas!"

[Well-dressed and heavily muffled lady, with large nose, looks in window of general draper's store.]

"Oh, dear, that blanket is much too good! I want it for charitable purposes."

[Clerk shows lady neatly folded blanket.]

"This will be just the article, madam; you will perceive that it is quite transparent when held up to the light. It is the very worst quality made."

[Clerk holds mosquito netting up to window.]

"Precious cold, ain't it, Sal? 'Ullo, 'eres a kind lady with a plankit!"

[Man and woman huddled together for warmth; toes show through man's sock.]

"Don't seem to make it much warmer, do it though?"

[Man wrapped in blanket, obviously cold.]

But it was the means of making the poor shivering creature warmer (internally) after all!

[Man walks from pawn shop to doors of saloon.]

"How pleasant it is to reflect that those poor creatures are no longer shivering! Blankets are a great comfort!"

[Original charitable lady firmly tucked into bed under heap of blankets with only large nose and eyes peeking from beneath.] (December 19, 1877).

The drawings in the cartoon are comical, but the entire cartoon is a bitter indictment against hypocritical "charity."

It should be pointed out that Jassef Sullivan was as humorous in his private life as in his cartoons. His sense of humor was an integral part of his nature as is shown in an anecdote concerning Sullivan and his good friend Fred Roe. The two men were visiting the South Kensington Museum (now the Victoria and Albert Museum):

They were browsing among the oak furniture, and discussing a cabinet or press, with Sullivan squatting on his heels and looking inside through a door which he had opened. Of course, he should not have done so; and the discussion was interrupted by a policeman looming up over him.

"Now, sir, you mustn't touch the exhibits."

Sullivan, still squatting, looked at him with childlike surprise.

"Mustn't I touch the exhibits."

"No, sir. Mustn't touch the exhibits. It's not allowed."

"May you touch the exhibits?"

Policeman, slightly taken aback. "Oh, of course I may touch the exhibits."

"Then would you mind shutting this door for me," said Sullivan, as he rose to his feet and walked off.

All this was spoken bluffly by the policeman and sweetly by Jassef Sullivan while Fred Roe stood there, an amused spectator.⁵

From 1875 on, Jassef Sullivan's full-page cartoons became a regular feature of Fun. The cartoon usually appeared in the center of the magazine, opposite the full-page weekly political cartoon drawn by Gordon Thomson, though on occasion it was placed on a different page to accommodate double cartoons for special numbers of Fun.

Sullivan started several series of cartoons and poems in Fun which were directed toward groups or institutions. These series appeared at irregular intervals, whenever Sullivan was able to add new material to his initial concept of the series. The most famous of these was "The British Workman.--By One Who Doesn't Believe in Him" which began August 7, 1875. In this series Sullivan lashed unmercifully at the imperfections of the Victorian working man, who was becoming more and more powerful in dictating his own terms. Sullivan's picture of the British workman is very different from that given of the oppressed people in Mrs. Gaskell's Mary Barton (1848), in Dickens' Hard Times (1854), or even in Kingsley's Alton Locke (1850). In twenty years--in the view of Jassef Sullivan--the lot of the British workman had changed greatly, especially the lot of the near-artisan classes such as carpenters, masons, repairmen, blacksmiths. The

⁵ Letter from F. Gordon Roe to the author, November 9, 1957.

British workmen was indolent, slow, arrogant, careless, cruel, and destructive of private property. Sullivan, who had no mercy for such qualities, attacked them vigorously at irregular intervals until February 27, 1878.

British workmen grew to hate Sullivan's cartoons, no doubt because they hit them where it hurt most. When they found Fun in a coffee-house or an eating-house that subscribed to the magazine for its patrons, they often deliberately spilled coffee across Sullivan's cartoons to obliterate them.⁶

At the end of 1878 "The British Workman" series, with the title changed to The British Working Man, was collected into volume form and sold from the Fun office for two shillings, sixpence. Advertisements for the book ran in Fun during December, 1878. Besides the workman series, many of Sullivan's other full-page Fun cartoons were included. Years later Sullivan bought up many copies of this book, which he had come to dislike, and burned them.⁷

Sullivan drew and wrote many other series for Fun, but none ever achieved the success of "The British Workman."⁸ A series following the same general scheme as "The British Workman" was "The British Tradesman," which flayed the English butchers, bakers, and candle-stick makers, and others (February 23, 1876, intermittently until May 15, 1878). In December, 1879, Fun issued a companion volume to The British Working Man, entitled The British Tradesman (dated 1880 on t-p) made up of the tradesman series and other Sullivan cartoons that had appeared in Fun.

⁶ Roe, "Lighter Side of Collecting," p. 23; letter from F. Gordon Roe to the author, October 16, 1957.

⁷ Ibid.

⁸ Other series included: "Grandmotherly Government," satirizing the doings of the British government during 1874-1875 (begun July 4, 1874); "Grandmotherly M.P.," closely related to "Grandmotherly Government," featuring an M.P. wearing a strange bonnet (begun September 12, 1874); "Songs of the Professions," a series of poems written and illustrated by Sullivan, dealing with various subjects such as French and English dramatists, artists, clergymen, a transatlantic ghost, judges, and an aerial navigator (January 2 to June 26, 1875); "Songs of a Suburb," also drawn and written by Sullivan (July 10 to December 4, 1875); and "Conversations for the Times" (March 1, 1882, to November 26, 1890). Other shorter series were

Closely allied to the "The British Workman" and "The British Tradesman" in content and tone was a series called "The Complete Builder" (May 29 to November 20, 1878), which satirized poorly constructed and jerry-built dwellings. "The British Workman" was revived briefly during 1838 and 1889 and contained attacks just as effective as those in the earlier series.

In the more than twenty years that he contributed to the magazine, Sullivan drew and wrote hundreds of pieces, including full-page cartoons, numerous smaller drawings, poems, and prose pieces. He was a mainstay and a backbone for Fun, especially after Henry Sampson left in 1878.

By 1890 Jassef Sullivan was receiving £5.0.0 for each of his full-page cartoons. However, on March 26, 1890, payment was cut to £4.4.0. The pay for his full-page drawings then fluctuated between these two figures until November 4, 1891, when it was raised to £5.5.0. It remained at this figure until Sullivan left Fun. Sullivan was the highest paid artist on the magazine at this time except for Gordon Thomson who received £6.0.0 every week during the Nineties for his full-page cartoon.

It was, nevertheless, during the early Nineties that Sullivan left Fun. His last verse, "The Unworkable," appeared on November 5, 1890, and his last prose, "The Road to Perfection," on December 10, 1890. His final artistic contribution was "Adding the Morality" (August 24, 1892). His reasons for leaving Fun are not known, but it was a loss that Fun could ill afford.

During the last part of 1893 and the early part of 1894, Jassef Sullivan contributed briefly to Punch. Then, since he apparently did not get along well with the editor, Francis Burnand, Sullivan left Fun's rival too. His work, of course, was not devoted exclusively to Fun and Punch, and among other Victorian periodicals to which he contributed were the two offspring of Fun, the Fun

"Lodgings," (August-November, 1882); "About Taxidermy," (November-December, 1882), which expounded a theory of making all stuffed animals look alike; "The Complete Tourist" (August-October, 1885); "Some British Commodities" (February-May, 1887); and "Some Popular Notions of Help" (August-September, 1889).

Almanack and Tom Hood's Comic Annual, Black and White, Pearson's, The Strand Magazine, The Idler, and The Butterfly.⁹

Though Jassef Sullivan's graphic humor and satire in Fun has fallen into oblivion today, there is a certain universality about the best of his work that makes it worthy of far more notice than it has received. It is often genial, sometimes bitter; but above all else it is true. Sullivan loved exaggeration and grotesquerie, but his comments on Victorians and their institutions can be applied easily to their twentieth century counterparts with telling effect.

ii

Another extremely prolific contributor to Fun during the last twenty years of its publication was John William Houghton (1851?-1927), who studied art at the National Art Training School with Jassef Sullivan and became his life-long friend.¹⁰

Houghton's first contribution to Fun was an ornamental initial illustrating a poem by Tom Hood entitled "Ellen Evelina" (January 3, 1874). From this date until 1878 Houghton's work in Fun was intermittent, but he did produce occasional ornamental initials, a few eye-puns, and one or two cartoons. His first poetical contributions were "Dreamland" and "Interjectional Episodes" (January 5, 1876). His first real cartoon (a drawing with caption beneath) was "A Questionable Success" (May 10, 1876).

After Henry Sampson left Fun in February, 1876, Houghton's work began to increase, and before he left the magazine near the end of its existence, he, like so many Fun contributors, wrote almost every type of material published, including prose, verse, puns, jokes, quips, and even the captions for other artists'

⁹ See James Thorpe, English Illustration: The Nineties, London, 1935, for fifteen other magazines in which Sullivan's work appeared. Examples of Sullivan's drawings are reproduced in The Brothers Dalziel, London, 1901, pp. 274, [280-281], and in Leonard Russell and Nicolas Bentley, The English Comic Album, London, 1948, pp. 32-34.

¹⁰ Roe, letter, November 9, 1957.

drawings.¹¹ Houghton's literary contributions were so numerous that he became one of the chief sources of copy during the Eighties and Nineties.

A facile poet, Houghton produced much light verse for Fun though little of this work could be called distinguished. His prose might be termed "adequate" for Fun, but cannot match the best satire by Sullivan or cynical writing by Ambrose Bierce. It was as an artist that Houghton did his best work, filling the pages of Fun with comic line drawings and illustrating much of his own writing.

The best method of indicating something of the amount of Houghton's work for Fun is to describe briefly a few of the major series and departments which he wrote and illustrated. The facetious comments in Fun on sporting events, had lagged badly in quantity and spontaneity after Sampson gave up his Augspur series in 1876. On March 27, 1878, a piece entitled "The Coming Race" (on the Oxford-Cambridge boating event) was written by John Houghton. This event received notice again on the following week in a contribution signed "Trophonius." Trophonius was a garrulous tipster following in the footsteps of Prowse's Nicholas and Sampson's Augspur. On May 29, 1878, Houghton-Trophonius revived the title "Sporting Notes and Anticipations," and this column continued until November 27, 1878. Then the title was changed to "Turf Cuttings," which began February 5, 1879, and continued into the Eighteen Nineties. Houghton included a liberal amount of verse in these sporting notes and also drew the illustrations for them.

The theatrical notices in Fun had also been rather meager after Sampson's departure. Houghton began writing and drawing "Sock and Buskin" (October 22, 1879, to June 29, 1881), which gave brief notice to various entertainments in London and vicinity. This column was followed by "Floats and Flies" (July 6, 1881, to June 28, 1882). Houghton developed his dramatic criticism to a full-page feature with three or four drawings and, on July 12, 1882, changed the title

¹¹ As examples of the latter see the captions beneath the drawings by Ernest Griset entitled "'There's Many a Slip'" (July 26, 1893) and the caption for the drawing by George Gatcombe entitled "On the Honeymoon" (August 9, 1893).

from "Floats and Flies" to "Slashes and Puffs." He continued to write and draw theatrical commentary under this title until he left Fun.

Houghton also wrote and illustrated several series of light verse. One of the first was "Idyls of the Night to Idols of the Day" (July 3 to December 25, 1878). "Ditties of the Day" (February 15, 1882, to June 20, 1883) was a series of poems meant to be sung to familiar and popular "airs." Before "Ditties" ended, Houghton had begun "Warbles of the Week" (January 4, 1883, to December 31, 1884), which were also meant to be set to familiar tunes. Both "Ditties of the Day" and "Warbles of the Week" were concerned chiefly with local and topical matters.

On June 13, 1883, George Dalziel called attention in Fun to a series of social sketches written by George R. Sims and illustrated by Fred Barnard--both former Fun contributors--that was beginning to appear in a magazine called The Pictorial World. This series by Sims, entitled "How the Poor Live," was to create a mild sensation and stir up once again the cauldron of social reform. "How the Poor Live" appeared in book form later the same year. George Dalziel felt that ". . . Mr. Sims has never written anything more powerful or graphic, and at the same time touchingly pathetic. . . ." George Dalziel was sincere in his recommendation of Sims' articles. However, in the same issue of Fun it was announced that "a Series of STARTLING PAPERS!!! on a Social Subject. . . HOW THE RICH LIVE!" would commence the following week and be written by Shiny Seams, Esq. and illustrated by Hal 'Low, Esq. Shiny Seams was John Houghton; Hal 'Low was Hal Ludlow. They parodied Sims' series "How the Poor Live" by pointing out that the rich found it difficult to be confined to certain "fashionable" neighborhoods in London, that they were obliged to travel to the continent and couldn't be seen in town during the wrong season, and many other difficulties. While he parodied Sims' style, Houghton also satirized the rich themselves:

That the hardships the rich have to endure are glaring and hideous it needs but a moment's reflection to realize. Herded together like sheep in one small corner of the metropolis--a

corner dangerous for the stranger to enter unarmed with its shibboleth--forced to change their dress three times a day, and each time to a set pattern in which they have no choice; compelled to furnish, whatever their inclinations, in the prevailing style; to regulate their hours to a set programme; their existence a weary, constant, and heart-breaking struggle for tickets for exclusive garden parties, morning concerts, fêtes, and balls, one would think their lives hard enough without their being made victims of the cunning and wickedness of their fellow-men. Some of this cunning and wickedness I propose to show you now. It is hideous and revolting--come and look at it! (June 27, 1863).

Even parody letters to the editor commenting on "How the Rich Live" were included, and Hal Ludlow parodied Barnard's drawings in The Pictorial World. "How the Rich Lived" ran into ten chapters, ending August 22, 1863. Houghton's attempt at satire in this piece was not so keen as that of his friend Sullivan, perhaps because he attempted a double coup in both parodying Sims and satirizing the follies of the rich.

Houghton continued to turn out drawings and cartoons for Fun as the years passed. On January 21, 1865, he began a series of delightful full-page drawings which usually appeared on the first page of each number of Fun until January 11, 1868, when other artists took over this page. At first Houghton's full-page drawings were a commentary on the theatrical world, but in later months their subject matter was more diversified. Houghton also drew "Social Contrasts" (December 5, 1888, to March 5, 1890), a series of small drawings depicting an ironic change of position or attitude on the part of individuals in professional and social life. "Musical Notes" (May 1, 1889, to February 19, 1890) was a series of eye-puns based on musical terms, and "Mr. Fun's Proverbs" (May 25 to September 28, 1892) gave an ironic or satiric pictorial twist to well-known epigrams and sayings.

Not all of these series of poems and cartoons written and drawn by John Houghton appeared consecutively. Many were very irregular, and several ran simultaneously over a period of several weeks or months. Besides this work grouped into series, Houghton produced a great many miscellaneous poems, prose

pieces, and drawings. His work for the magazine was prodigious, and along with Jassef Sullivan he was one of the staples from week to week in the make-up of Fun. Some time after the Dalziels sold Fun in 1893, Houghton left the magazine because of the editorial policy and perhaps because of differences about pay.

iii

Jassef Sullivan and John William Houghton were representative of the trend toward an emphasis on artistic, rather than literary contributions that made itself evident after the Dalziels took Fun completely under their supervision. Earlier, especially during the Tom Hood era from 1865 to 1874, there had been an effort made to balance the artistic and literary content of Fun. However, many of the literary contributors had died as young men or left the Fun group before Hood himself died in 1874. Under Henry Sampson the few remaining literary contributors of any note began to drop out of the picture too--no doubt partly because of the monopolization of the magazine by Sampson and his friend George R. Sims.

It was only natural that when the Dalziels, who were primarily artists themselves and associated with artists, took over the complete management of Fun, the emphasis in the magazine slowly evolved toward art work. Very few important literary figures contributed to Fun after the Dalziels edited it, and these few made only infrequent appearances. There never again was an Ambrose Bierce, a W. S. Gilbert, or a Tom Robertson, in its pages.

Men such as Jassef Sullivan and John Houghton were excellent artists and competent writers, but their orientation was primarily artistic and not literary. Such criticism is not meant to deprecate their artistic work, but to emphasize and explain the fact that the literary quality of Fun in the last half of its existence declined. Among other artists, Ernest Griset and Gordon Thomson continued from the early years, and a host of excellent artists such as Fred Roe, Frederick Fraser, George Gatcombe, and Hal Ludlow contributed graphic humor.

Though there are exceptions, a single individual rarely excels in more than one of the major arts. It is usually either literature or art, and though many an author has both written and illustrated his own work, he is almost always remembered for one or the other. Before 1878 Fun had a number of excellent and near-excellent literary contributors; after 1878 its best contributors were chiefly artists.

iv

A good friend of both Jassef Sullivan and John Houghton and an excellent artistic contributor to Fun was Fred Roe (1864-1947). Roe and Sullivan were particularly close, and Roe was instrumental in Sullivan's joining the Royal Society of British Artists.¹² Fred Roe studied art under John Seymour Lucas and exhibited his first painting, "Dangerous Documents," at the Institute of Oil Painters in 1885. He began exhibiting regularly at the Royal Academy in 1887. Charles Green, who was a cousin of Tom Hood and a friend of the Dalziels, had taken an interest in Fred Roe when Fred was a young man. It was probably Green who helped him place his first pen-and-ink drawings in Fun.

Fred Roe did no literary work for Fun, but he did produce a good number of comic drawings for the magazine during the Eighteen Nineties. His first contribution was a small drawing entitled "Hung, and Badly Quartered" (April 30, 1890). Roe continued to contribute small cartoons which appeared, with only an occasional omission, every week. "A Tale of an Inn" (June 11, 1890), his first full-page cartoon, was a mild satire on conditions found in some English inns with the same guileless sting as is to be found in the graphic satire of Jassef Sullivan. As Fred Roe's work for Fun increased, soon it was not unusual for him to have two small drawings and a full-page cartoon in a single issue. His full-page cartoons became especially prominent after Sullivan left Fun in 1892, often appearing in the place of honor opposite the full-page political cartoon.

¹² Roe, "Lighter Side of Collecting," p. 25.

Even in his comic work for Fun, Roe was a careful draftsman. He often made as many as three drawings for some of his cartoons--a preliminary sketch, an intermediate sketch, and a final drawing. Roe set aside every Thursday night for his Fun work, for he remained deeply concerned with his serious painting throughout this period.

Two characters running through some of Roe's Fun drawings were called Shikee and Shotto MacGickerums.¹³ The genesis of these two characters may be traced back to Roe's boyhood when he and his brothers invented Shikee and Shotto as alter-egos. Shikee and Shotto were naughty, slangy boys who had had an upbringing very different from that of the young Roes.¹⁴

Such cartoons as "The Latest Craze" (September 28, 1892) and "A Treasure" (July 19, 1893) show Fred Roe guying the fad of collecting antique furniture. Roe could draw with authority on this subject since he, like Sullivan, was a good antiquary and an expert on furniture.¹⁵ Roe's first book Ancient Coffers and Cupboards (1902) was a pioneer work in this particular field.

Fred Roe showed a keen sense of the ridiculous in his drawings for Fun, and though his humor is usually genial, he could use satire with good effect on occasion, especially in his full-page cartoons. "The News Fiend" (April 27, 1892) ridiculed scare-headlines on newspapers; "Is Honesty the Best Policy?" (November 23, 1892) lashed the leniency of criminal law. "A Wise (?) Decision" (January 11, 1893) was a bitter demonstration of the final use made of a contribution for the repair of a church, and "A Pull at the Bell" (March 1, 1893) whipped the jerry-builders as effectively as anything Jassef Sullivan drew on the subject. "Glorious Independence" (May 31, 1893) satirized the shoddy or lazy worker.

¹³ Fun, December 3, 1890; February 11 and 18, and July 15, 1891; May 4, 1892.

¹⁴ Roe, letter, November 9, 1957.

¹⁵ F. Gordon Roe, Victorian Furniture, London, 1952, pp. 120-121.

Fred Roe had only one drawing rejected by Fun. This was the original version of "Not Quite Clear" (January 14, 1891) which showed a gentleman ladling soup from a large tureen. When Roe first submitted this drawing, a human skull reposed serenely on the soup ladle. The Dalziels returned the cartoon to Roe, asking him if he wanted to ruin their reader's digestions forever. Roe pasted a piece of paper over the offending skull and drew a baby's bottle in its place.¹⁶ In this altered form the drawing was accepted. Here again, as in the case of the tasteless pieces penned by George R. Sims, is evidence that the Dalziels were careful not to include anything offensive in Fun and, therefore, exercised a mild form of censorship. Apparently Roe's fully-dressed human skeleton in "The Weather Again" (August 24, 1892) was not considered as a possible disturbance to tender stomachs.

When Fun changed hands in the Eighteen Nineties, Fred Roe's serious painting was occupying more and more of his time. Too, the pen-and-ink line work for Fun was a strain on his eyes, so that one day when the new editor rejected all of his work but one drawing, he decided to leave Fun. Roe and other artistic contributors who had had a similar experience refused to do more work for the magazine and resigned.

Besides drawing for Fun, Roe also contributed to such humorous publications as the Fun Almanack, Hood's Comic Annual, Judy, and Ally Sloper's Half-Holiday--all, incidentally, owned and published by the Dalziels.¹⁷ Fred Roe's work for Fun was the work of his early years; he was only twenty-six when his first drawing appeared in its pages. He devoted his life to the pursuit of serious art, gaining a distinguished reputation painting historical and contemporary subjects and portraits. In 1905-06 Roe was commissioned to paint the portrait of King Edward

¹⁶ Roe, letter, November 9, 1957.

¹⁷ Fred Roe also produced good humorous work for a cheap boys' comic called Larks (May 1, 1893 to December 29, 1906), signing his name "Snawker."

VII and was accorded special sittings by the King at Buckingham Palace, and in 1910 his "Aristocrats, 1790" was the picture of the year at the Royal Academy.

CHAPTER XII

Was Fun Funny?

Humor is like a snowman; it cannot be taken inside the house. --Anonymous

i

When the history of a periodical is written, it is easy for the historian to emphasize the names of noted contributors, glossing over the vast amount of inferior work that appears in any magazine. Naturally the contributors who were well known when their works appeared in the periodical, or who became well known after their connection with the magazine was severed, hold the most interest for the student of literature or art. However, the majority of the work is done by unknown men and women and too often is only mediocre or inferior.¹ This holds true of Fun.

As has been seen, there were some men writing for the magazine whose names are remembered today, but it must not be thought that W. S. Gilbert, Ambrose Bierce, Charles Stuart Calverley, and P. G. Wodehouse dominated Fun. Nor must it be thought that every line written by these men--and the rest of the Fun gang--was flawless. Far from it. There was much too much poor work in the pages of Fun (as there was in Punch).² At least this humor appears as dross today,

¹ Punch, for example, may lay claim to a truly distinguished group of contributors such as Thackeray, Tenniel, Leech, Cruikshank and Thomas Hood. But one has only to run his finger down the index of Spielmann's History of "Punch" to encounter many names known today only to the specialist in Victorian literature.

² If it appears that the present work is prejudiced against Punch, a visit to the nearest library that contains a complete file of Punch will be illuminating. A half-yearly volume of Punch should be selected from each decade of the Eighteen Sixties, Seventies, Eighties and Nineties. Five weekly numbers from each volume should be read through word for word. The experience is as dull as reading tracts of the S.P.C.K. from the same period. If a run of Fun is also available, its half-yearly volumes may be compared with those of Punch. The material is similar in both magazines. Many of the general remarks concerning the humor of Fun that follow in this chapter are also applicable to the humor of Punch and other nineteenth-century humor magazines.

and one wonders why it was ever considered funny.

The most obvious barrier that prevents a modern reader of Fun from understanding a joke is that of topical allusion. Pages are filled with references to current events, both local and continental. A pun on an M.P.'s name, a quip on current Paris styles, or a cartoon on a recent liquor act are meaningless unless the reader has steeped himself in the day-to-day events of the period. Closely related to this obscurity is the great use made of popular colloquialisms and slang. Many of the jokes in Fun misfire for the modern reader because he is not acquainted with the idiom current in Victorian London.³

Another barrier for the modern reader is the sheer bulk of material found in a magazine like Fun. Since the humor varies greatly in quantity and quality, it takes stamina and an attenuated sense of humor on the part of the reader to digest at one sitting a great number of jokes. The genuine piece of humor in any comic magazine is the exception, not the rule. The very effort to turn out a weekly funny magazine almost precludes the possibility that everything in it will be funny. There are not that many good jokes in the human experience, and joke-smiths have a tendency to run dry and become repetitive.

But these are only external answers to the question of Fun's funniness. The problem goes deeper and concerns all Victorian humor. For some reason the Victorians accepted the means of producing humor as the ultimate achievement of humor. The high spirits of comedy (an intellectual process) were forgotten, and mechanical devices (ingenuity, inventiveness, cleverness--but not necessarily intelligence) were substituted. Therefore the misspelled word, the pun, the uncritical imitation had tremendous vogues.⁴

³ Some of the obscurity of the humor can be removed by checking contemporary numbers of a newspaper such as the Illustrated London News and using a good dictionary of slang. Of course, humor, to be effective, should be effortless, and few jokes remain funny after a reader has "grubbed" in secondary sources to discover the meaning of a pun or a punch line.

⁴ It can be argued that there has always been a substratum of crude or mechanical humor from classical times to the present, and that mechanical devices

George Meredith, recognizing this quality of dullness in Victorian humor, attempted to analyze it in his "Essay on the Idea of Comedy and of the Uses of the Comic Spirit" (1877).⁵ Meredith's Comic Spirit was an elusive thing, an intellectual process. The humorist whose writing contains the Comic Spirit must see human nature in its broadest terms and love mankind. His humor, based on "common-sense," never ridicules or hurts. The Comic Spirit and ordinary humor are of the same material, but of a higher and lower order, something like Coleridge's Fancy and Imagination, for "The Comic, which is the perceptive, is the governing spirit, awakening and giving aim to these powers of laughter, but it is not to be confounded with them: it enfolds a thinner form of them. . . ."⁶ Furthermore: "Comedy. . . is an interpretation of the general mind, and is for that reason of necessity kept in restraint."⁷ "The test of true Comedy," says Meredith, "is that it shall awaken thoughtful laughter. . . . The laugh will come again, but it will be of the order of the smile, finely tempered, showing sunlight of the mind, mental richness rather than noisy enormity."⁸

Meredith's idealistic concept of the Comic Spirit seldom appeared in the pages of Fun or any other comic magazine of the period. By contrast, Fun's jokes are heavy handed and rely almost entirely on mechanical devices. Speaking of puns, one of the mainstays of Fun, Meredith says that the Comic Spirit "inspires a pun with meaning and interest."⁹ The Comic, however, can be "blunted by habits of humor were especially prominent in Restoration and eighteenth century drama. The present dissertation is not the place to attempt to trace the history and development of humor, and the discussion must be limited to a brief commentary on the Victorian period when a spate of second and third-rate humor appeared on the English literary scene.

5 George Meredith, Works: Memorial Edition, New York, 1910, XLIII, 3-55.

6 Ibid., pp. 41-42.

7 Ibid., p. 44.

8 Ibid., p. 46.

9 Ibid., p. 17.

of punning and of using humouristic phrase. . . ."10

The Victorian vogue for purely mechanical literary humor is not easy to explain. Meredith in his attempt to diagnose the malady decided that the fault lay in social causes--the lack of an audience properly trained and educated to an appreciation of a refined Comic Spirit and the lack of freedom for women. There may have been even broader contributing factors in the nineteenth-century milieu that the Victorians did not recognize. Since life was lived so seriously during this period, humor of any type, even that based on shallow devices such as dialect and puns, gave the Victorians an escape valve for emotions pent up and too long multiplied by the Ruskins, Carlyles and Millses.¹¹ To escape a heavy moral burden, the Victorians saturated themselves with triviality. Anyone could be funny by simply twisting a word or giving an outrageous imitation.¹² Word-play, anagrams, riddles, the most vacuous and meaningless forms of humor, swept Victorian England to provide relief from an oppressively serious view of life.

11

Fun was primarily a comic journal, but like Punch, Fun also had its serious side, with comment in prose, verse, and art on a wide variety of social, political, and cultural subjects. Punch had published Thomas Hood's "Song of the Shirt" in its Christmas number for 1843, and whenever it saw fit, it attacked the abuses of government and the causes of poverty and suffering. Fun followed the lead of its rival. It is surprising to read so many bitter indictments in a supposedly humorous magazine. An examination of the serious side of the magazine will put Fun's humor in a proper perspective.

10 Ibid., p. 34.

11 Even Meredith, of course, moralized about life in his essay on humor with his remarks concerning the receptive minds of a society of cultivated men and women and the social and intellectual freedom of women.

12 The vogue of extreme sentimentality may also have been an escape valve for an overly-serious view of life.

Besides being funny and witty, the avowed purpose of the jester, Mister Fun, was to lash vice of all kinds and to whip the abuses of the age. Among jokes and comic stories, the reader of Fun was likely to come upon the report of a particularly terrible case of poverty, sickness, or starvation. Such a technique of contrasting humor with human misery was effective. During 1862 this serious tendency was especially noticeable in Tom Hood's series of poems on social abuses entitled "Song for the Throng." Social, as well as political commentary, was often found in such columns as "Town Talk," "Our Fun-Done Letter," and in George Dalziel's series of poems "Dots by the Way."

A favorite topic was the poor, especially sick paupers and sick children. Though the editors took it upon themselves to do most of the serious writing, other contributors did their share too. "The Hospital for Sick Children" by Jeffray Prowse (December 23, 1865) was illustrated with a large drawing by William Brunton. The full-page cartoon "Britannia at Barnsley," by Arthur Boyd Houghton (December 29, 1866) was a plea for charity to hungry widows and orphans. Such pleas for charity were usually conspicuous during the Christmas holidays.

There were many other grim subjects brought to the attention of Fun readers, only a few of which can be mentioned here. Tom Hood pointed out the unsavory burial conditions prevalent among paupers:

A poor woman complained that two of her children were buried by the parish in July last, and that she, going to the funeral, had to ride in a Shillibeer hearse, which conveyed no less than nine coffins to the Great Northern Cemetery. Of these nine bodies, all, save one, were those of paupers who had died of cholera--the exception being that of one who had died of fever. . . . The bodies had no funeral service read over them at the cemetery, and were--she alleged--not buried, but placed on the ground and covered with earth. The contractor was called, who, to all intents and purposes, admitted the poor woman's charges against himself, and confirmed all she said about things which did not involve such charges! . . . Human bones have been found among rubbish shot in St. George's Fields, Camberwell, and it is conjectured that these remains have been carted there by some contractor employed in levelling, removing, or otherwise violating some London churchyard. Unless some steps are taken in this matter in the interests of morality, decency, and health, paupers--and other people, too, for that matter--will refuse to die,

and the guardians would find that awkward; so they had better see to it. (November 3, 1866).

The criminal negligence of the care of sick rooms in workhouses was called to the reader's attention:

The Poor Law Board recently sent their inspector. . .to examine some of the sick wards, and he reported that "he had never seen any in a more unsatisfactory state--a state calculated to spread the disease (small-pox) in a most serious manner." The clothes of small-pox patients were tucked under their beds, to be given to them to put on when they were discharged, and patients were put into the sheets and blankets of patients just discharged--or dead--without any attempt to disinfect the clothes. The wards, too, were left at night in charge of a woman of over seventy years of age. Dr. Markham told all this to the guardians, and they, who are supposed to look after the workhouse and its arrangements, were "astonished" and "surprised;" as if these things had not happened under their very noses! But one is not to be surprised at their surprise when one reads, further on, that when Dr. Markham invited them to accompany him through the wards, "they met the proposal with laughter and cries of 'No, no!'" In short, they considered it a good joke to be asked to do their duty, and did not hesitate to decline the task. (March 9, 1867).

Cruelty to animals was deplored:

What was that cry of pain? "Only killing a dog!" Only killing a dog!--Just let the police, who of course administer the laws we were quoting above catch them at it. "But it is the policeman who is killing him!"

Yes, in our humane country the law authorises a constable to kill stray curs--generally, we presume, by beating them into a jelly with his truncheon, but not always. If our readers want to know more about this humanising practice we recommend them to read an article in the Gardener's Magazine, which will tell them how lost dogs are made into manure. We will extract a few passages in the hope that the Secretary of the Society for the Prevention of Cruelty to Animals may find something in them to beguile a few of his idle moments:--

The London police are now authorised to catch and kill stray dogs. They follow their instructions with vigilance, and mayhap with gusto. They catch and kill, and the dead dogs are transferred by night in carts or wagons to this spot, and here they are boiled down just as they are, skins, hair, and all. They are tossed into the cart in a solid mass, and as soon as they arrive they are taken out of the cart by means of pitchforks, and thrown at once into the coppers, or piled up in heaps ready for the next boil. It occasionally happens that, as the cart comes along at night, a whine or faint yelp is heard from the midst of the canine corpses. The carman is not alarmed; he has heard such a noise before from the unsightly heap, and he just takes hold of a small pole-ax which

he carries with him for the purpose, and proceeds to discover which of the corpses has come to life again, that he may knock it on the head. The fact is, a dog now and then escapes complete killing, the poison administered acting only as a powerful narcotic, from which, after long seeming death, and being kicked, forked, and jammed in the mass, the poor wretch begins to revive, and perhaps struggles to the top, and gets a gulp of reviving fresh air ere emitting the expression that secures his second execution. More than once a handsome dog, not very much hurt either by pitchfork or poison, has sat up in the cart and begged to be spared his ignominious doom.

Really, after reading that, one feels quite proud of such a Christian and humane country as ours! (December 7, 1867).

It seems strange to find such details in the pages of a comic journal. But their existence beside an endless stream of jokes points up their very grimness and gives an unpleasant wrench to the reader's stomach, if not to his conscience.

It would appear that too often Mister Fun cried out in vain since the abuses which he castigated were returned to in later years. On January 19, 1867, Mister Fun reported the death of a woman in childbirth due to the neglect of a doctor who refused to attend her; on November 1, 1876, a similar case was reported, though the mother and child managed to live despite the lack of medical attention. On December 12, 1868, the case of a woman who had pawned some shirts she had been making for the army was reported in Fun. The woman was starving, yet would have received only 7d. per finished shirt; for her offense she was sent to prison. A similar story appeared August 30, 1876, in which a woman of good character pawned "some shirts entrusted to her care" in order to pay her rent and buy bread for her starving children. Needless to say she was also imprisoned. Fun pointed out that so-called charitable organizations often spent more to support themselves than they dispensed to the poor and needy. Examples of such rapacious organized charities were the Medicity Society (October 21, 1871) and the Charity Organization Society (September 25, 1875).

Fun constantly attacked the Poor Law and the work house in its pages. Perhaps the bitterest denunciation of these Victorian panaceas came from Tom Hood in "What to Do with Our Paupers," a piece using a technique reminiscent of

Swift's "Modest Proposal":

WHAT TO DO WITH OUR PAUPERS

To the Editor of "Fun"

Sir,--We have been worried long enough by the irrespressible pauper who will insist on dying in the most inconvenient manner, to the subversion of the wise provisions of our humane Poor Law and its still more humane executive.

However, I am happy to see things looking better. The public has learnt to take the starvation of a few paupers more quietly and reasonably than it used. Consequently, practical people are able to put the Poor Law in action properly, and with the best results. If we only go on improving in this way I shall not despair of seeing carried out a measure which I shall venture to lay before you after I have noted two cases, recorded in the Sunday Times of the 15th instant, as a proof of the increasing wisdom with which the world regards the removal of its paupers. Here is the first case:--

"The other day a pauper, who was at work in the stone-breaking yard of the Woolwich Union, and who, it is said, had been ailing for five years, complained to his comrades that he was unable to do the heavy work which was required in return for the relief afforded to him. At length he deliberately folded his coat, lay down, using the coat as a pillow, and, after one long breath, expired. The body was afterwards placed on a stretcher, and taken to the house in which his wife resided. The coroner was made acquainted with the case, but did not think it necessary to hold any inquiry respecting it."

Of course, he did not think it necessary to hold any inquiry into the death of a pauper, who had been very properly compelled to work his passage to another world. Why, if we are to have inquests on paupers you may just as well sit upon dead horses sent to the knacker's yard to be got rid of when useless.

Here is the second case; an inquest was most improperly held here on the body of a man who died of starvation at Bethnal Green. His widow gave the following evidence:--

"On Monday week he got a job in Dog-row, and he had to work in an open yard the whole of the day. In the evening he returned home, and he threw sixpence down on the table, and said, 'Have pity on me, I am dying through weakness. What I have suffered this day no one knows. I have been shivering with cold; my heart pains me.' Witness said to him, 'Why did you not go to the workhouse, as I asked you, and they would have given you relief?' He replied, 'Nonsense, you know we applied there last winter, and they refused us relief.' Witness then went to the workhouse, and they said, 'Go, and work.' Witness replied, 'We have neither food nor fire.' 'We have plenty of these tales,' said the gentleman, 'send your husband.' 'He has been, and he was refused.' The gentleman then spoke very loud, and he said, 'I shall not give you anything; there is the door.' 'Give me a loaf of bread,' said the witness. 'No,' said the gentleman, 'I shall not give you anything; there is the door!'"

That is the way to treat paupers, of course! Let them go and work, to be sure. This very case proves the excellence of such treatment, for it had answered so well when tried last winter that the pauper acknowledged it would be "nonsense" to ask for relief. This acknowledgment may be taken as some palliation of the obstinacy he afterwards displayed in dying. . . .

* * * * *

You see, sir, we want to diminish pauperism, and the best way to do that is to get rid of paupers. And this brings us to my scheme. Our present system is admirable in theory, but rather tedious in practice. But by a careful study of the usual treatment of paupers and of our statute law, I have, I trust, devised a rapid remedy.

We have already an Act under which we can imprison any one who has no home and no visible means of subsistence. In other words, we have declared poverty to be a crime. Well, then, sir, what is to prevent our sending every person found guilty of being poor to the treadmill? And when we have them on the treadmill, let us keep them there until they ask permission to get down, fold their coats, and lying on them for pillows, draw the one long breath spoken of in my first extract. By our present system, we tell paupers to "go and work"--but do not indicate where work may be found; or when we give them work it is stonebreaking, which appears to take five years to kill a man. By my scheme we find them work, compel them to do it, and get rid of them much more rapidly--which is merciful alike to the ratepayer and the pauper. . . . (November 28, 1868).

These are but a handful of the serious social pieces found in Fun attacking man's inhumanity to man. Fun was full of wit and humor, but it also attempted to do its part in an age that was zealous for social reform.

Fun had serious facets in its make-up other than its efforts at humanitarian reform. Its coverage of the political scene was equal to the continual political barrage found in Punch; Fun's efforts to review cultural matters such as art, drama, and literature went beyond those of Punch. Comment on events of the day, politics, and the arts appeared in any part of the magazine, but especially in certain columns and series.¹³ There were special columns devoted to art, drama,

¹³ See "Ministerial Intelligence," "Letters for Little Statesmen," "Lives of Eminent Statesmen," "Fun in Parliament," "Town Talk," "Our Fun-Done Letter," "Our Post-All Card," "Our Shorthand Notes," "Dots and Lines," "Knicknacks," "Statesmen (And Others) on the Stump," and "The Clang of the Clock Tower"; poems by Tom Hood; poems by George Dalziel entitled "Dots by the Way"; poems by Jassef Sullivan and also Sullivan's "Conversations for the Times"; poems by H. Chance Newton entitled "Ditties in Doses up to Date," "Current Carols," and "Fun-De-Siècle Farces"; poems by John Houghton entitled "Ditties of the Day" and "Warbles of the Week." Paragraphs, jokes, quips, puns--especially puns on the names of prominent M.P.'s--are also scattered throughout Fun's pages.

and literature, but if the editorial writer wished to call attention to some specific book or play--though it might also be mentioned in the column devoted to its particular art form--he would insert a paragraph about it in "Town Talk" or "Our Fun-Done Letter," or in the untitled editorial column. Fun's effort to cover political and artistic fields undoubtedly helped make it the substantial rival of Punch that it was for so many years. Its notices on art, literature, and drama were for the most part brief, general, and superficial, for Fun was no Athenaeum, but the variety of interests reflected in its pages was remarkable. Fun was a microcosm of the events that stirred the hearts and minds of the Victorians.

Fun's weekly full-page cartoon was primarily devoted to political and social issues. On occasion the importance of this cartoon was emphasized by devoting two whole pages to it in a double spread. In its full-page cartoons Fun commented week by week on the various bills in Parliament, on the affairs of the M.P.'s, on the problems of London City, on the problems of the British Empire, and on the fluctuations of the international scene, always from the liberal viewpoint. The American Civil War received a great deal of attention, and colonial and European wars were always newsworthy. Specific individuals prominent in the political and international scene were frequently noted in these full-page cartoons, and there is probably no fuller collection of caricatures of men such as Napoleon III, Disraeli, and Gladstone (to single out three from among many) than those found in the pages of Fun.¹⁴

A wide variety of other matters was also reflected in these full-page cartoons. The needs of the poor, terrible railroad accidents, financial speculation, jerry-building, naval fraud and naval punishment, notorious trials (e.g. the Tichborne Claimant), adulteration of drink and victuals, newspaper taxes and liquor taxes, the "girl of the period," the roller skating craze, births in the

¹⁴ Political and social comment can also be found in the poems that, during various periods of Fun's publication, accompanied the full-page cartoons.

royal family, visiting dignitaries, the Atlantic cable, jubilees, and many many other subjects were depicted vividly. Fun preserves an excellent graphic record of contemporary Victorian affairs. Its cartoons are an almost untouched source for the social, political, or literary historian searching for new illustrative material.

The central weekly cartoon was not the only graphic record of the contemporary scene. Many small cartoons on current events filled Fun's pages, and the ordinary "funny" cartoons also present a record of Victorian fashion. The frills and furbelows, the hair styles, the crinolines and hoops and trains of the Victorian female, and the top hats and bowlers, the greatcoat, and the elaborate vests of the Victorian male are all presented in these cartoons, usually without exaggeration, unless the cartoon is ridiculing dress. For students of costume Fun's cartoons provide a splendid study in changing fashions, which, when linked with many of the advertisements appearing on the covers of the magazine, give an excellent key to our forbears' manner of dress.¹⁵

Fun made a point of commenting on the sporting scene, with many jokes and cartoons directed at sportsmen of all kinds. Fun almost always devoted an entire number to such annual events as the derby and the Oxford-Cambridge boat race. Hunting, boxing, fishing, and other sports received their due in Fun according to their popularity. Jeffray Prowse was the expert on sporting matters in the early years of Fun, followed by Henry Sampson and John Houghton. Undoubtedly Fun's sporting notes were partially serious, but they also contained a great deal of nonsense and chatter so topical that today it is lost to the reader.

Theatrical commentary, though usually brief, appeared in such columns as "At the Play," which may have been written by Henry Byron or by Tom Robertson;

¹⁵ Sir Alan Herbert, The English Laugh, London, 1950, p. 12, has said: "When we want to do a play of the period 1870 we can go to Punch and we know exactly when crinolines went out and the bustle came in, and we see some very nice-looking people of the period." The same is true of Fun.

"From Our Stall," written at various times by Tom Robertson, W. S. Gilbert, and Tom Hood; "Out and About," "Here, There, and Everywhere," and "Under Orders," written by Tom Hood. The latter was taken over by Sampson, who revived the title "Here, There, and Everywhere." Incongruously this column also contained notices about music halls, cattle shows, and exhibitions of one kind and another. Edward Dalziel wrote "Theatres," which Thomas Dalziel, when he took over the column, retitled "Theatrical." John Houghton wrote "Sock and Buskin," "Floats and Flies," and "Slashes and Puffs." W. S. Gilbert's parody dramas during the late Eighteen Sixties were also a form of dramatic criticism.

Tom Hood and the Dalziels took a keen interest in art. Hood liked to mention the work of various illustrators in his reviews of books and periodicals, and art exhibitions were often noticed in "Town Talk" and "Here, There, and Everywhere." Edward and Thomas Dalziel wrote "Exhibitions," and Edward Dalziel also wrote "Art Notes" and "Picture Shows."

Literary criticism in Fun was often found in "Town Talk" or "Our Fun-Done Letter." In 1869 Tom Hood placed reviews of magazines in a separate column called "Chats on the Mags," later retitled the "Monthly Magpie." Henry Sampson reviewed magazines and books under the title "Paper-Knife and Pen" and initiated "Some Magazines for [month]," in 1876. Thomas Dalziel reviewed magazines occasionally in "New Leaves." Besides the mention of books in the editorial column, "Town Talk," Hood began serious, if all too brief book reviewing in "Our Library Table," "Looks into Books," "Turning Over New Leaves," and "Paper-Knife and Pen." Sampson continued "Paper-Knife and Pen," then began a book column called "New Leaves," which was later written by George and Thomas Dalziel.

The one topic that Fun seldom touched upon seriously was religion. Jokes and cartoons concerning religious subjects were rare, especially after 1865 when Hood became editor. During the early Eighteen Sixties, when Napoleon III raised such a turmoil on the continent, Fun did run an occasional full-page cartoon on

papal conspiracy and papal interference, but otherwise church affairs were left strictly alone. There were, of course, a few jokes and cartoons concerning churchgoers, and clerics and their dress and manner of speech. A remarkable number of clergymen appeared in Gilbert's "Bab" Ballads. However, matters of doctrine or church politics in England never entered these good-natured jibes at the men of the cloth. Tom Hood stated Fun's policy toward religious matters clearly and firmly when he wrote:

FUN has always--and in my opinion very properly--avoided any reference to religious questions. "Popery" and "No Popery," "Ritualism" and "Anti-Ritualism" (how prone pious people are to slang and abusive epithets!), are not topics for discussion in a comic paper. (March 16, 1867).

He reiterated this when he said succinctly: ". . .we don't consider creeds can be comically argued." (July 6, 1872).¹⁶

iii

All types of humor were represented in the pages of Fun. There is a mass of material that cannot be easily classified as to type or genre. Thousands of one-line jokes, wise cracks, quips, witticisms, and "smart aleck" remarks do not lend themselves to any categories except general ones such as "joke," "humor," or "wit." On the other hand much of the literary humor can be categorized as puns, parody, light verse, nonsense, and satire.

It must be obvious from the many excerpts already quoted that the backbone of much of the humor found in Fun was the pun. It is not strange to find so many puns in a nineteenth-century humor magazine since there was a rage for this form of humor in England during the entire century. This love for the pun is seen in numerous collections of humor and essays written about it. For example, Horace Smith, of Rejected Addresses fame, wrote "On Puns and Funsters,"¹⁷ and

¹⁶ However, despite Fun's protestations of not cuying the church, it did on occasion print especially bitter satires on religious types. Two examples of these are W. S. Gilbert's "A Christian Frame of Mind" (January 8, 1870) and Jassef Sullivan's "Satire Incarnate" (December 17, 1884).

¹⁷ Gaeties and Gravities, London, Henry Colburn, 1825, II, 80-88.

there was a Punster's Pocket-Book, or the Art of Punning Enlarged (1826) by one Bernard Blackmantle. Innumerable puns can be found in Thomas Hood's Whims and Oddities (1826-1827) and in his Comic Annual (1830-1842). The same is true of The Comic Offering; or Ladies' Melange of Literary Mirth (1831-1835), edited by Louisa Henrietta Sheridan, and The Comic Almanack (1835-1853), so profusely illustrated by George Cruikshank. Punning continued to be the rage in the later Victorian period. Punch was filled with puns, as were other comic magazines. Lewis Carroll delighted in punning in Alice in Wonderland (1865). Chapter IX, concerning the education of the Mock Turtle ("Reeling and Writhing," and what follows), is a good example of how Carroll could compound pun on pun. Hugh Rowley, a minor contributor to Fun, produced two collections of puns, Puniana (1867) and More Puniana (1872). Punning in England was much more than a fad or vogue during the nineteenth century--it very nearly approached the proportions of a national pestilence.

Charles Lamb enjoyed puns and had some wise things to say about them. For example, in a review of Thomas Hood's Odes and Addresses (1825) he wrote:

A pun is good when it can rely on its single self;
but, called in as an accessory, it weakens--unless
it makes the humor, it enfeebles it.¹⁸

Paul Elmer More expanded Lamb's remarks into a critical definition of the pun:

What Lamb means. . .but what he does not quite say, is
that the pun succeeds when it plays primarily on the double
sense of a single word and not on the mere similarity in
sound of two words.¹⁹

More goes on to say that the really good pun is a sort of metaphor that springs from an emotional context while a poor pun is merely a quibble on the sound of

¹⁸ Works of Charles and Mary Lamb, ed. E. V. Lucas, London, 1903, I, 285-287. See Lamb's remarks on puns in "Distant Correspondents," Works, II, 107; "Popular Fallacies, IX. That the Worst Puns Are the Best," Works, II, 257-259; and letter No. 569 in Letters of Charles and Mary Lamb, ed. E. V. Lucas, London, 1935, III, 7-9, which repeats many of the same ideas found in the Hood review.

¹⁹ "Thomas Hood," Shelburne Essays: Seventh Series, New York, 1910, p. 55.

words.²⁰ Another way of stating More's definition in somewhat simpler terms is:

The really good pun is a play both on word and
on idea. . . .²¹

For most people the pun has an ill odor today, probably because the form was exhausted in the preceding century. However, critical appraisal of the pun seems to have come full circle, for as one critic has recently said:

. . .the pun is revealed as a symbolic device which can force us from the pragmatic realm of direct experience into the complex realm of abstractions, the magnificent realm of fantasy.

And:

. . .the fundamental accomplishment of the pun--the definition of context-linking, and the resultant expansion of the total context--is visible in all pun occurrences, is perhaps to be found in all literary language-use. This achievement marks the pun as an important symbolic phenomenon, identifies it as a fundamental structured symbol form possessing literary power and significance.²²

Though such potentialities may exist in punning--say in the hands of a Shakespeare, Milton, or Pope, as James Brown attempts to show--no idea of such complicated subtlety ever entered the heads of the punsters on Fun.

The majority of puns written for the magazine were unbelievably bad and reached only the most elementary levels of the pun as a literary form. Therefore, no intricate set of criteria need be used in a discussion of the puns found in Fun. At best, the highest form of pun in Fun might be a combination of play on word and idea, but such cases were rare. At its worst, the pun was a mere play on similarity of sound, and words were tortured into the most unbelievable combinations in an effort to discover sound similarities. Variations on the ordinary pun or simple statement containing a pun were the riddle pun²³ and

²⁰ Ibid., pp. 56-57.

²¹ Allardyce Nicoll, History of Late Nineteenth Century Drama, London, 1946, I, 117.

²² James Brown, "Eight Types of Puns," PMLA, LXXI (March, 1956), 15; 26.

²³ Sometimes called a "pun riddle" or a "conundrum." The conundrum differs

the eye pun.²⁴

"Punomania" is an apt name for the endless delight taken in this form of humor during the Sixties and Seventies. It would seem that the wits and the minor writers of the period could not open their mouths or pick up pen without making a pun: "They punned and punned. . . till there were no puns left to make. Then they could only repeat them; and. . . the pun served up cold for the seventh time is pretty poor fare."²⁵

By comparison, the puns in Fun are no worse than the spate found in the comic annuals published in the Eighteen Twenties, Thirties, and Forties, and in many cases they were superior. A few puns drawn from the pages of Punch--that oft-mentioned paragon of Victorian humor--show that its puns were no better than those found in Fun. These Punch puns extend from simple quips to an elaborate series in which certain contextual preparation is made. Here are a handful, chosen at random from Punch:

The Largest Piece of Porcelain in the World.--The great Wall of China. (Punch, January 22, 1876).

JOURNALISTIC COMPLAINT

What most Newspapers suffer from about this time of year--Rumour-tism. (Punch, January 19, 1878).

The Religion of Christmas.--Mince-piety.

"The Travellers' Club."--An Alpenstock. (Punch, December 25, 1875).

The Royal Baby

Mr. Punch thinks that the most appropriate title for the

from a riddle in that there is an actual solution that can be guessed to a legitimate riddle, whereas there is a trick or punning answer to the conundrum that can seldom be guessed.

24 An eye pun must be both "heard" and seen to be understood.

25 Harley Granville-Barker, "Exit Planché--Enter Gilbert," The Eighteen-Sixties, Cambridge, 1932, p. 136.

little Prince would be "Duke of Cornwall," seeing that he must necessarily remain so long a minor (miner). (Punch, January 25, 1864).

TRULY SWEET

"When I am in pecuniary difficulties," said a pensive bankrupt, "my garden, my flowers, all fresh and sparkling in the morning, console my heart." "Indeed!" asked his sympathising friend. "I should have thought they would remind you of your trouble, for, like your bills, they are all over dew." (Punch, January 30, 1864).

CROWN BRILLIANTS

The announcement of my Lord B.'s last plaything for Royalty, the new Order of the Crown of India, has occasioned criticism more or less acute and rational.

Some persons have observed that instead of the Order of the Crown, the new Indian Order should have been called the Order of the Rupee.

But to this it is objected that a rupee is too much beneath a crown for Imperial dignity, being, in fact, only two shillings, less even than a half-a-crown. The objectors urge that nothing would suffice under a crown. Many of them, indeed, go farther, suggesting that the figure should exceed a crown and amount to a sovereign, because a sovereign is above a crown. Their opponents reply that, when the Sovereign is crowned, the crown, on the contrary, is above the Sovereign. But the advocates of the Sovereign conclusively rejoin that a sovereign being more than a crown, therefore the Order to be expressed at its due valuation should be the Order of the Sovereign. . . . (Punch, January 19, 1878).

It may be noted that it was common practice to explain a pun in parentheses --"minor (miner)"--if it was bad enough, in both Punch and Fun.

Punch's "mince-piety" joke is certainly no better than the following example by Tom Hood. Both are the worst type of pun, based on the most evanescent similarity of sounds:

A Mem. for the Hormons.--To marry two wives is bigamy; to marry twenty is Bri ham-y. (July 1, 1865).

Unfortunately Fun is filled with too much humor of this type, merely a quibble or an exaggerated play on words. A better pun is this one by George Sims:

Pax

The people who invented the Latin language were subtle

humourists. In times like the present, it is worth noticing that their word for peace was an x terminating word. (January 30, 1878).²⁶

An example of the worst type of punning found in Fun is the following bit, also by Sims:

THEIR FAVOURITE POET

Animals	Dry den.	Soldiers	Camp belle.
Grouse	Moor.	Jews	Bar ham.
Cricketers	Bye run.	Colliers	Coal ridge.
Conchologists	Shelley.		(April 4, 1877).

The topical pun was also much in favor. One, by Hood, concerned a famous perfumer who frequently advertised in Fun:

It is decreed. . . .
That our well-beloved Eugene Rimmel be immediately sent back to Paris, when he has accomplished his mission by turning the Thames into lavender-water, and rendering the Trafalgar Fountains, which must always offend the eye, quite an-odour thing to the nose. (May 27, 1865).

A pun based on geographical allusion was written by Sims:

Between the Two

A prisoner was tried the other day who was described by the reporters as "a woman of masculine appearance." Naturally she was tried at the Middlesex Sessions. (February 13, 1878).

²⁶ Word play of all types was a popular form of humor in Fun. Henry S. Leigh presented a new theory of poetry in "Smoothing the Edges" (June 3, 1865), using a combination of eye rhymes and misspelled words. Leigh gave a demonstration of his theory:

Twinkle, twinkle, little star;
How I wonder what you ar!
Up above the world so high,
Like a diamond in the skigh!

* * * * *

Spring, the late comer--bright herald of Somer--
Has deck'd with her garlands the threshold of June.
London's at leisure for frolic and pleasure,
And carnival comes not a minute too sune;
Sunshiny weather brings trooping together
The wise and the witty, the rich and the poor;
The road to the Derby is quite rus in erby
(You've probably heard the quotation befoor).

This example, of course, is merely a quibble on words, but it also has as the kernel of its effectiveness an idea or concept which is carefully prepared for in the first sentence.

Attempts at the type of pun that plays on both word and idea do occasionally appear in Fun. In an early number of the magazine is found an anonymous pun based on the similarity of the sound of two words:

Railway communications corrupt good manors. (December 7, 1861).

Underlying this pun is the fact of the tremendous expansion and speculation in railway lines during the Fifties and Sixties.

Puns could also be based on common ambiguous or idiomatic expressions. Here the pun approaches a combination of a play on words and a play on idea. Two examples from the inveterate punster George Sims illustrate this type of punning in Fun:

Seasonable

There was a curious dearth prevalent in the metropolis last Sunday. Everybody was out of doors. (June 27, 1877).

Novelists and dramatists should have peaceful deaths. It is the aim of their lives to make a good ending. (June 28, 1876).²⁷

The Fun writers were fully aware of the fact that a simple pun could be turned into a conundrum or riddle pun. There is little chance that the person asked the riddle pun will be able to answer unless he too is addicted to punning and can think up a facetious retort before the questioner springs his answer. Riddle puns, like ordinary puns made up from simple statements, extend from the painful to the clever. The first example of a riddle pun to greet the reader

²⁷ H. Chance Newton wrote a comic poem on punning entitled "One Crime the Less" (October 11, 1876) in which he lays claim to many crimes such as attempting to kill his brother, being drunk, killing his tailor, stealing money, eloping, but never attempting a pun. Despite his good resolves, Newton wrote a four stanza poem entitled "Tailor M.P.s." a few years later (September 2, 1885) that contained atrocious puns taken from the slang of tailoring.

of the new periodical was the following horrible item which appeared on the first page of the first number of Fun:

What musical house should exclusively publish
Bacchanalian ditties?--Boosey. (September 21, 1861).

This should have been enough to warn anyone what lay in store for the reader.

The length to which riddle puns could be carried is seen in an anonymous example:

Why are tombstones unlike cherry-stones?--Because they
are not cheery-stones. (February 15, 1862).

The similarity of sounds is practically nonexistent here, and the attempt to play on ideas is feeble.

The riddle pun based on a true similarity of sounds of two words is typified by two anonymous examples:

Conundrum by our fancy Baker.--When is bread most
acceptable?--When its kneaded. (November 9, 1861).

What policeman is never behind?--B 4. (October 5,
1861).

Another, partly based on the similarity of sound of two words and partly based on an ambiguity of ideas, is this riddle pun penned by Sims:

Why would hanging the Examiner of Plays be a
Ritualistic performance?--Because it would be swinging
a censor. (January 23, 1873).

One or two more examples will serve to illustrate the riddle pun as found in Fun. The following anonymous item, based on spelling, makes a mild attempt at uniting two separate, but somewhat related subjects generally found in graveyards:

In what tone should a ghost speak?--A tombstone.
(January 4, 1862).

The riddle pun based on an ambiguity of ideas and a play on words is rarer in Fun, but occasionally present, as the next anonymous example shows:

Why should cricketers never be asked to a dance?--
Because they stop the ball. (December 7, 1861).

The best pun ever to appear in Fun was a riddle pun that neatly punctured a

victim. Three men in a railway coach have been telling far-fetched puns and unbearable conundrums:

Jones. Why are riddles like that one of Robinson's like my boots?
Brown. Because the man who makes them can't get any money for them?
Jones. No, no,--because they're beneath a gentleman!

(October 5, 1861).

Puns of this sort were all too rare in Fun. The damnation of Robinson's jokes, the idea of something low as expressed by a familiar phrase "beneath a gentleman," and yet the implication of the interrogator's being, at the same time, a gentleman, are all neatly interwoven in a nicely finished bit of repartee.²⁸

One other type of pun found in Fun needs to be mentioned, the eye pun. It is based on an illustration and can use any of the combinations of the ordinary pun. The eye pun was less popular and less frequent in Fun than the plain pun and the riddle pun. However, it had been an extremely popular form in the earlier part of the century, finding its way into Thomas Hood's Comic Annual, Louisa Sheridan's Comic Offering, and George Cruikshank's Comic Almanack.

The eye pun has a caption beneath the drawing that puns on what is depicted above. Without the drawing the caption is meaningless and vice versa. Thus a new sense--that of sight--is brought into play.

Since eye puns should be seen to be fully appreciated, the attempts to describe a few of those that appeared in Fun are hardly satisfactory. An early eye pun by an unknown contributor bears the caption "The Swell of the Sea"

(October 5, 1861). The drawing depicts a man with audacious whiskers, dressed

²⁸ Another factor in the success of this particular riddle pun is the wide variety of legitimate answers that can be made by the person questioned. Brown could have answered:

Because they are worn out.
 Because they are run down at the heel.
 Because they need to be polished.
 Because they are full of holes.

Other answers are possible. None of these answers are so good as the one given. This particular riddle pun bears out More's contention that good puns are a sort of metaphor or analogy that plays on ideas as well as words.

in fancy clothes, walking along the seashore.

An artist identified only as Morten drew "Photographic Feat" (July 1, 1865) which shows a girl sitting in a chair. Her shoes, which are closest to the "camera," are enormous as a result of foreshortening. This explanation was added beneath the title:

This is Clara, who being rather vain of her new Pompadour slippers, thought they would come nicely in her photograph, and little knew what painful prominence she was giving them!

"A Cold and Calculating Man" (February 20, 1878), by John Houghton, shows a clerk seated on a high stool, surrounded by ledgers. A cold wind blows through a broken window. In "The Man Who 'Struggled' to Express Himself" (June 19, 1878), by Jassef Sullivan, a man tries to hurl himself beneath an oncoming train while another man struggles to restrain him. "Mr. Fun and His Entire Staff" (January 4, 1882), by Houghton, shows Mister Fun looking at the fool's sceptre in his hand.

An artist identified only as Staines drew four elaborate eye puns (September 4 to 25, 1878) entitled "Fancy Portraits." Number one bore the rhyming caption:

The party whom this represents
Is one of England's foremost gents;
And who is that, do you suppose?--
Why, no one less than Poet Clothes!

The drawing showed a man with a huge head and a little body which were formed entirely of articles of clothing such as trousers and waistcoats. Number four of this series depicted a man whose head and body were made entirely of boots and slippers and carried this caption:

We fancy here our friends will meet
A wholly unexpected treat;
For, after all these ages past,
If here ain't that "Old Boots" at last!

The eye pun could be carried to extremes of complication as seen in Arthur Sketchley's Brown Papers, published by the Fun office in 1866. The title referred to the heroine of the sketches, Mrs. Brown. The paper covers were colored brown, and the advertisements were printed in brown ink, as was the text

of the book itself. This was undoubtedly one of the most elaborate eye puns perpetrated in the Victorian era, and it may be assumed that the Fun gang delighted in its production.

1v

Fun printed many parodies; they fall into three main categories: parody poems, parody novels, and parody dramas.²⁹ Ostensibly the chief purpose of any parody is to point out the flaws and absurdities found in the original work. Too often, however, parodies are only vehicles for a display of humor, cleverness, or wit based on familiarity with the work of a well-known or much-beloved author. Those in Fun varied in quality from the absolutely wretched to, in the case of a very few, the critically penetrating.

The parody poem was an extremely popular form of literary humor during the entire nineteenth century. The parody poem in English, of course, is at least as old as Chaucer's "Tale of Sir Thopas" and has continued through the ages with varying degrees of popularity.³⁰ James and Horace Smith helped set the vogue for parody poetry in the nineteenth century with Rejected Addresses (1812). Magazines such as Blackwood's, and later Fraser's, published an occasional parody of the Romantic poets, and Punch joined the fun in 1841 and following. William Edmondstone Aytoun and Theodore Martin, following the lead of the Smith brothers, included several parodies of well-known poets in their Bon Gaultier Ballads (1845). The parody poem, as a form of humor, was well-established when Fun appeared in 1861.

The parody poem can serve a critical function by calling attention to the defects of style, language, meter, rhyme, subject, and sentiment. But such a

²⁹ The vogue for parody in the nineteenth century can be seen illustrated in the prodigious collection gathered together in six volumes by Walter Hamilton, Parodies of the Works of English and American Authors, London, Reeves & Turner, 1884-1889.

³⁰ For a general discussion of the development of parody poetry see George Kitchin, A Survey of Burlesque and Parody in English, London, 1931.

critical device can easily be abused, turning into mere imitation, travesty, or clever word-play. The best parody poems in Fun appeared in the Sixties and Seventies; those of the later years were less clever and appeared less frequently. Though often amusing, few of these parody poems were distinguished, and few made any pretense of being genuinely critical.

The pun appeared frequently in Fun's parody poems, often being, in fact, the raison d'être of the parody. Henry S. Leigh's parody of Wordsworth is a good example of this:

ONLY SEVEN

A Pastoral Story, After Wordsworth

I marvelled why that simple child
 Made faces like the Gorgons,
 And clapt its hands, with moanings wild,
 On its digestive organs.

Adopting a parental tone,
 I asked her why she cried,
 The damsel answered with a groan,
 "I've got a pain inside."

"I thought it would have sent me mad
 Last night about eleven;"
 Said I, "What is it makes you bad?
 How many apples have you had?"
 She answered, "Only seven!"

"And are you sure you took no more,
 My little maid?" quoth I.
 "Oh! please, sir, mother gave me four,
 "But they were in a pie!"

"If that's the case," I stammered out,
 "Of course you've had eleven;"
 The maiden answered with a pout,
 "I ain't had more nor seven!"

I wondered hugely what she meant,
 And said, "I'm bad at riddles,
 But I know where little girls are sent
 For telling taradiddles.

"Now, if you don't reform," said I,
 "You'll never go to heaven."
 But all in vain; each time I try
 That little idiot makes reply,
 "I ain't had more nor seven!"

Postscript

To borrow Wordsworth's name was wrong,
 Or slightly misapplied;
 And so I'd better call my song,
 "Lines after Ache-Inside."
 (November 11, 1865).

Though there is a slight imitation of the meter of "We Are Seven," this poem contains no real criticism of Wordsworth's work but is centered on the punning postscript.

Word-play in parody poetry could be carried to the extreme of translation into a foreign language. W. S. Gilbert produced an elaborate jeu d'esprit in the translation into French of three poems written by popular English authors. Two were accompanied by comic footnotes:

GARRYOWAN

I

On peut voyager comme un enfant à une fête,
 We may roam through the world like a child at a feast,
Qui ne goute qu'un bonbon, puis s'en va inquiète;¹
 Who but sips of one sweet, then flies off to the rest;
Et si plaisir commence vous ennuyer dans l'est,
 And if pleasure begins to grow pale in the east,
Tu peux prendre tes ailes et t'en aller à l'ouest.
 We may call for our wings and fly off to the west.
Mais si coeurs qui tâtent et yeux qui brillent,
 But if hearts that feel and eyes that smile,
Sont les meilleures choses bon ciel nous donne,
 Are the dearest gifts kind heaven supplies,
Nous n'avons pas besoin de quitter notre île,²
 We never need leave our own bright isle,
Pour sensitifs coeurs et pour yeux qui étonnent.
 For sensitive hearts and for sun-bright eyes.
N'oubliez donc pas quand on couronne ta tasse,
 Then remember whenever your goblet is crowned,
Dans le monde si à l'est ou à l'ouest tu vas,
 In the world whether eastward or westward you roam,
Quand la chope aux sourirs de la Beauté se passe,
 When the cup to the smile of sweet women goes round,
Oh n'oubliez pas ceux que vous quittez là-bas!
 Oh remember the smiles that adorn them at home!

1 "Enfant" est masculin et "inquiète" est féminin. C'est ainsi avec les hommes et les femmes. Telle est la vie!

2 Il existent des poètes soi-disant, qui diront que "île" ne rime pas avec "brillent." Mais ils n'en savent rien.

II

En Albion le jardin de Beauté est mis,
 In England the garden of beauty is kept,
Sous un dragon de pruderie chainé tout prêt;
 By a dragon of prudery chained within call;
Mais se souvent cet animal s'est endormi,
 But so oft this unamiable dragon hath slept,
Qu'après tout le jardin n'est pas trop bien soigné
 That the garden's but carelessly watched after all.
Oh il manque cette wild sweet briery fence,³
 Oh it lacks that wild sweet briery fence,
Qu'autour les plantes de l'Erin dwells;³
 That round the plants of Erin dwells;
Qui prévient la touche en gagnant the sense,³
 Which warns the touch while winning the sense,
Ni charme nous moins quand elle most repels!³
 Nor charms us least when it most repels!
N'oubliez donc pas, &c.
 Then remember whenever, &c.

A. Dapter (June 17, 1865).³¹

3 3 3 3 Ces paroles de Tom Moore sont si magnifiques que
 j'ai pensé que ce serait mieux de les laisser, et de ne pas les
 traduire: ce n'est pas que c'est difficile à trouver des rimes.
 Je ne sais pas si "rime" est le Français pour "rhyme" mais je
 pense que c'est possible que ce soit.

Again, though this imitation in French catches the style and manner of Tom Moore,
 the main purpose of the parody is the humor derived from the translation and the
 comic footnotes.

Imitation and travesty, especially of popular and sentimental Victorian
 poems, was common in the pages of Fun. Hood imitated Felicia Hemans' "Casabianca"
 in "The Diver":

The youth stood on the shallop's side,
 Where all save he could swim,
 His act the wondering boatman eyed,
 And gently spoke to him.

"Jump from the stern or I'll be bound
 You'll get into a mess!"
 "Should I," the youth exclaimed, "be drowned?"
 The boatman answered "Yes!"

* * * * *

³¹ See also May 27 and July 29, 1865.

Sunbeams reflected from the deep,
 Danced on his ivory skin--
 He gave a kick, a jump, a leap,
 And plunged--feet-foremost--in!
 (August 16, 1873).

Tom Moore's "Oft in the Stally Night" also received its due at the hands of a writer known simply as Fraser:

Oft in the chilly night
 Ere slumber's chain hath bound me,
 I pull the blankets tight,
 And tuck them close around me.
 Yet often still
 Feel dreadful chill
 Without of warmth a token,
 From bitter winds,
 Through tatter'd blinds
 And window-shutters broken!
 So in the chilly night,
 Ere slumber's chain hath bound me,
 I pull the blankets tight
 And tuck them close around me!

When I remember all
 The times in wintry weather,
 That sheets and blankets fall
 From off my couch together!
 I really dread
 To go to bed,
 Lest after some hours' dozin',
 Without a quilt,
 I waken "kilt,"
 And find myself half-frozen.
 So in the chilly night
 Ere slumber's chain hath bound me,
 I pull the blankets tight,
 And tuck them close around me.
 (July 14, 1866).

Browning and Tennyson, of course, received their share of attention in Fun, much of it from Tom Hood. But Hood seldom criticized the great poets of his age; he merely imitated them. The best of Hood's Browning parodies in Fun was "Self-Confabulations":

If you could be--as I think you might--
 Some other person, as others are,
 I should not muse, as I gaze to-night,
 Seeking that distant red-rayed star,
 "Another were less bright!"

For when two mingle their beams for aye--
 How thoughts will dartle and then grow dim!
 You see how my star shoots out a ray,
 Now long and brilliant, and now faint and slim,
 As stars oft have a way!

Well! one star less were a somewhat more,
 But what the more is, I cannot tell.
 When they shoot, these stars, from the azure shore
 (You note where yon crimson trailer fell)
 Is their light for ever o'er?

And you, if you could (as I think you might)
 Be another person, as others be,
 Would your present being with all its light
 Go out--be utterly lost for me?--
 What is? and what is right?
 (July 21, 1866).

Hood appears to have had in mind Browning's "My Star" for this parody, though he did not imitate that poem. The poem also parodied "Andrea del Sarto."³²

Hood parodied parts of "In Memoriam" in "Babblings," makin; fun of Tennyson's attempt to throw off his melancholy:

If streamlets did not miss the sun
 And all its network wisely wrought,
 I would not vex you with a thought,
 But let the babbling rillet run.

But by and by comes winter's wrath
 And strips the foliage from the tree,
 And chains the chatterers in the lea,
 Till every streamlet is a path,

Whereon the ring of skates grows hoarse,
 While every crescent-gleam of steel,
 Speeds onward with remorseless keel,
 And leaves deep furrows in its course.

What though returning summer's sheen
 Disperse the fretted freaks of frost?
 What though the seams and scars be lost?
 Remains the thought of what has been.

Dark thought, begone! The daffodils
 Are gold beneath the orchard wall,
 The chaffinch chirps, the lintwhites call,
 There is a babbling in the hills.

³² Browning was also parodied in the unidentified "Poets and Linnets" (May 20, 1865) and in Hood's "Abroad Thoughts, From Home" (August 1, 1868).

And Pleasure hurries down the stream,
 Her hair is loose, her gleaming feet
 Among the golden pebbles beat,--
 I doubt not! Winter is a dream.
 (July 21, 1866).³³

The prolific Hood did approach the truly critical parody in his guying of Swinburne in "Pain and Travel." The third and last stanzas are the best:

And on landing I lose not the longing,
 That mingles my manhood with mud:
 For the merry musquitos [sic] come thronging,
 With lips that laugh blithely in blood:
 And fleas, with their kisses that burn me,
 Bite till cruel red mouths show the stain--
 Into poesy passionate turn me,
 Our Lady of Pain!

* * * * *

Thus I roam through the universe vasty,
 O'er mountain, vale, meadow, and wood;
 And I venerate all that is nasty,
 And gird against all that is good;
 In the mire my delight is to linger,
 Although I to the heights might attain:
 But you don't catch me scratching my finger,
 Our Lady of Pain! (October 12, 1867).

This is a parody of Swinburne's profane "Dolores." Swinburne's syrupy rhythm, phrasing, and vocabulary are nicely caught in such lines as "With lips that laugh blithely in blood. . . ." and ". . .kisses that burn me, / Bite till cruel red mouths show the stain--". Comment on Swinburne's delight in illicit and perverse love is seen in such lines as ". . .I lose not the longing, / That mingles my manhood with mud. . . ." and "And I venerate all that is nasty. . . ."

Godfrey Turner also approached the critical parody in "The Spiteful Letter"; the best sections are those in the manner of Swinburne and Whitman:

From A*****n S*****e

Sick of the perfume of praise, and faint with the fervid caresses,
 Flushing his face with a flame that is fair, like the blood on a dove;
 Weary of pangs that have pleased him, the poet refrains and confesses--

³³ Tennyson was also parodied in the unidentified "Crooked Answers" (February 4, 1865) and "Funality" (May 20, 1865), and in Hood's "Soft Nothings" (June 29, 1867).

Shrinks from the rapture of death, and the lips and the languors of
 love;
 The rootless rose of delight, and the love that lasts only to blossom,
 Famishing pleasure, dry-lipped, with the sting and the stain on her
 bosom,
 And all of a sin that is good, and all of a good that is ill!

(This explicit language of Mr. S*****e's will, we are sure, be
 satisfactory to all our readers. No explanation could make his
 reply clearer and more readily intelligible.--Ed. FUN.)

From W**t W**tm**n
 (An American, one of the roughs, a kosmos.)

Nature, continuous Me!
 Saltness, and vigorous, never-torpid yeast of Me!
 Florid, unceasing, for ever expansive;
 Not schooled, not dized, not washed and powdered;
 Strait-laced not at all; far otherwise than polite;
 Not modest, nor immodest;
 Divinely tanned and freckled; gloriously unkempt;
 Ultimate yet unceasing; capricious though determined;
 Speak as thou listest, and tell the askers that which they seek to know.
 Thy speech to them will be not quite intelligible.
 Never mind! utter thy wild common-places;
 Yawp them loudly, shrilly;
 Silence with shrill noise the lisps of the foo-foos.
 Answer, in precise terms of barbaric vagueness,
 The question that the FUN editor hath sparked through Atlantic Cable
 To W**t W**tm**n, the speaker of the pass-word primeval;
 The signaller of the signal of democracy;
 The seer and hearer of things in general;
 The poet translucent; fleshy, disorderly, sensually inclined;
 Each tag and part of whom is a miracle--.

(Thirteen pages of MS. relating to Mr. W**t W**tm**n are here omitted.)

Rhapsodically state the fact that is and is not;
 That is not, being past; that is, being eternal;
 If indeed it ever was, which is exactly the point in question.
 (February 1, 1860).

Here Turner indicates some of the excesses of both Swinburne and Whitman--
 Swinburne's meter, vocabulary, and phrasing; and Whitman's rough, twitching line,
 vocabulary, and egocentric focus.

One of the best critical parodies to appear in Fun was Charles Stuart
 Calverley's impression of Matthew Arnold entitled "Arcades Ambo" (quoted in full,
 p. 205). "Arcades Ambo" was reprinted in Calverley's Fly Leaves (1872), which
 followed Rejected Addresses and Bon Gaultier Ballads in the tradition of parody

poetry as a critical art.³⁴

One other type of parody poem in Fun should be mentioned. It is difficult to classify, partaking of the nature of travesty. This type of poem used a stanza form, a metrical scheme, and lines that imitated or echoed a well-known poem for political or social commentary. Many poems of this sort appeared in Fun, the majority dealing with contemporary political topics. Only a few stanzas are necessary to show how this political verse was written. Jeffray Prowse wrote "The Ancient Minister" which began:

It was an ancient minister, of seventy years and three;
 "Now, who art thou, with the wrinkled brow, would'st form a Ministree?"
 Then up and spake that ancient wight, and feebly chuckled he:
 "The son of a noble duke am I, and the father of Amberlee!

"My father's lands they were broad and wide, for the dukery stretches
 fair

From the houses of Covent-garden to the houses of Russel-square.

"And whether the Whigs whom he loves are in, or whether the Whigs
 are out,

A Duke of Bedford is certain and sure to know what it's all about. . . .
 (December 2, 1865).

The contributor identified only as Fraser wrote "The Election Charge of the Six Hundred":

Many a league, many a league,
 Many a league onward,
 Down to the polling booths,
 Went the six hundred!
 "Seats" was their leaders' cry;
 Theirs not to reason why,
 Theirs but to wet the dry,
 Theirs but the votes to buy.
 Down to the polling booths
 Went the six hundred!

Voters to the right of them,
 Voters to the left of them,
 Voters in front of them,
 Bellow'd and thunder'd! . . .
 (February 10, 1866).

³⁴ Other parody poems which relied on imitation and other "gimmicks" may be given brief mention. George Dalziel wrote a weak imitation of Richard Harris Barham, author of The Ingoldsby Legends (1840-1847), in "A Costume Ball" (April 10, 1878). A contributor identified only as Goldsmith produced a parody of Coleridge's "Rime of the Ancient Mariner" in "The Lay of the Ancient Bachelor"

And Tom Hood wrote "A Nursery Rhyme":

Sing a song of sixty-six,
A pocket-borough's cry,
One and sixty voters
Take a tone so high
From their borough hoping
Lowe his way would wing--
Wasn't that a pretty wish?
But Lowe said "no such thing!"
(April 28, 1866).

Since the subject matter of these poems is supposedly serious, they are related to the travesty (especially "A Nursery Rhyme"), but are not quite true travesty since they often use stanza forms and rhyme schemes from serious poems. Since their purport is not to ridicule or criticize the original poems, they are not true parodies. A bastard breed, they can only be classified as mild political satire. They can not be called literature.

v

The short parody novel, sometimes called a "condensed novel" or a "potted novel," made an instantaneous success as a form of Victorian humor when Thackeray presented it during 1847 in "Punch's Prize Novelists."³⁵ Punch continued to publish condensed novels after Thackeray completed his series, and Fun followed suit during the Sixties and Seventies. The parody novel remained popular all through the Victorian era though it began to show signs of deterioration during the Eighteen Nineties. Something of the popularity of this genre is indicated by the fact that Bret Harte's Condensed Novels first appeared in book form in a pirated edition in 1863.

(May 8, 1869), which contained a humorous jibe at old maids. An elaborate parody of Chaucer, by George Sims, "The Policeman's Tale" (June 26, 1875) included numerous footnotes explaining the slang used in the poem. And C. H. Waring produced an even more elaborate parody of the art ballad as practiced by both Coleridge and Tennyson in "The Ballad of Polly Hopkins" (January 4, 1868). The ballad, supposedly a translation from the Welsh, was a parody of Tennyson's early "The Ballad of Oriana." An elaborate gloss, similar to that accompanying Coleridge's "Rime of the Ancient Mariner," was included.

³⁵ See Archibald B. Shepperson, The Novel in Motley, Cambridge, Mass., 1936, for a detailed discussion of the development of the parody novel.

The objectives of a good parody novel are simple, but not easy to achieve. In essence a brief epitome of the work it is attacking, it sums up the faults of the book in a few de't strokes, presenting "a few of the characters and scenes in a style which is a ridiculous exaggeration of the original author's."³⁶ Only a few of the many parody novels written during the Victorian period ever attained these goals, and except for those by Thackeray and Harte few are remembered today.

Because of its brevity the condensed novel was suited to periodical publication.³⁷ The contributors to Fun attempted to parody all aspects of the Victorian novel, and their criticism covered specific devices of writing, specific genres, and specific authors.

The best parody novels, like so much of the best work in Fun, appeared during the Sixties and Seventies. After 1875 the parody novel began to fade out in Fun and appeared only infrequently until 1889. Then potted novels blossomed forth again, and a poor crop they were. As the term "condensed novel" implies, parody novels, to be effective, should be short. With only a few exceptions the latter-day parody novels in Fun were long, extending the ridicule to the point of boredom and continuing in installments for several weeks.

Certain tricks or devices practiced by the Victorian novelists were fair game for parodies. W. S. Gilbert satirized briefly the novel that left the reader "up in the air" at its conclusion in "Railway Library Terminal" (September

³⁶ Ibid., p. 224.

³⁷ An elaborate parody novel began in Fun with an announcement of the formation of "The London Joint-Stock Novel Company (Limited)" on September 5, 1863. This parody novel ran counter to the "condensed" style developed by Thackeray by appearing in weekly installments until December 5. The title was "Philip Dombey: The Scalp-Hunter's Round-About Secret Legacy" and was "By Every Eminent Writer of the Day." Each installment was a parody of the style of a different novelist such as Mayne Reid, Charles Reade, Alexander Dumas, George Borrow, Charles Kingsley, G. A. Lawrence, Victor Hugo, Harrison Ainsworth, Mary Elizabeth Braddon, Wilkie Collins, and "A. B. C. D. E. F. G. H. I. J. K. L. Bulwer Lytton, Bart." A list of parody titles of previous books written by each contributor was given with each installment; parody illustrations, exaggerating various aspects of the characters and action, accompanied the story. It should be noted that on March 7, 1868, Punch copied Fun by announcing the formation of the "Sensation Novel Company, Ltd."

23, 1865) by leaving his reader "up in the air" at the end of a train trip. In "The Error of a Night. A Thrilling Sensation," Tom Hood made fun of novels with several introductory chapters:

CHAPTER I
Introductory

CHAPTER II
Still More Introductory

CHAPTER III
Furtherly Introductory

CHAPTER IV
Still More Furtherly Introductory

CHAPTER V
Which Explains The Introduction[.]
(January 29, 1870).

And the unidentified "Three Views of the First of May" (May 17, 1862) parodied the novel constructed of journals and diaries favored by Wilkie Collins.

The three-volume novel and the sensation genre received considerable attention in Fun. Allusion to the three-decker was common, and often the parody novel was set up in three chapters or three volumes, large Roman numerals indicating the break between volumes. Henry S. Leigh parodied the three-volume novel with "The 1,000,000th!!! A Three Volume Sensation" (November 3, 1866), in which a man has to collect a million postage stamps before he can marry the girl he loves. Slams at the three-decker are also found in Leigh's "Keeping a Secret. In Three Volumes" (January 29, 1870) and his poem "A Sensation Novel" (February 23, 1867).³⁸

Criticism of the three-volume novel and the sensation novel were, very naturally, often combined since the three-decker was the favorite form of publication during this period.³⁹ In the unidentified "Six Useful Recipes" is an attack on the sensation genre published in three volumes:

³⁸ See also the unidentified "My Novel" (May 16, 1863) and W. S. Gilbert's "A Tale" (November 3, 1866).

³⁹ See Charles E. Lauterbach and Edward S. Lauterbach, "The Nineteenth Century Three-Volume Novel," PBSA, LI (December, 1957), 263-302.

For a "Sensation" Novel.--Introduce half-a-dozen characters, each in a separate chapter. Make them all break off abruptly. Write minute accounts, ending suddenly. Take a hundred pages to describe what might be condensed into one. Blow up your villain. Poison your heroine. Kill your hero in a duel. Publish in three volumes. (May 10, 1862).

W. S. Gilbert wrote a delightful parody of the sensation genre in "A Sensation Novel. By a Small Boy.":

CHAPTER I

We meet at the Hick's, Jane Reid and I. On Twelfth Night. I love Jane Reid as soon as I see her. She is tall, grandly tall, graceful, dark, with big rolling eyes. She is older than I: in point of fact she is twenty-seven. I forgot to say that I am nine. I dance twice with her; I fight James Jones for her, and I thrash James Jones, though he is ten-and-a-half, and in trowsers. I give Jane Reid a harlequin off the Twelfth Cake. She does not eat it. Agony! She observes my sorrow and asks its source. I tell her. She pleads that it will disagree with her. So it will! I see it all! Rapture!

* * * * *

CHAPTER III

Thunder! Our dream of bliss is destroyed. I hate Jane Reid. I loathe, I detest the false-hearted tigress. This is strong language from one so young, out no metter. I will have her blood! Why? Listen. She has slapped me!!! Why? For tearing her dress out of the gathers. In point of fact I was in the act of throwing myself at her feet. I miscalculated my distance (being new at it) and so worked my love's destruction! Revenge! (Fun Almanack, 1866).⁴⁰

J. Clayton Clarke, who signed his art work "Kyd," wrote a series entitled "Some Types of Popular Periodicals" (September 18-December 11, 1889) in which he parodied the penny magazines that specialized in the blood-and-thunder type of novel, usually aimed at a juvenile audience. All but one of Clarke's potted novels in this series had a drawing, also by Clarke, of the cover of the magazine complete with title, date, volume number, and price, and though imaginary, they are good imitations of the covers of English penny dreadfuls and American dime

⁴⁰ See also the unidentified "Correspondence" (June 27, 1863), "Autobiography of a Sensation Novelist" (Fun Almanack, 1864), and Hood's "The Man in the Mysterious Muffler. A Sensation in Two Convulsive Gasps" (March 3, 1866) and "Lorenzo Briggs. A Sensation Novel in Three Vols." (December 3, 1870).

novels.⁴¹ All told, Clarke produced twelve parodies for Fun in this particular series. They were the best of the parody novels published during the period of Fun's decline.

A favorite device of Fun's parody novelists was to build their parodies on puns rather than attempt to criticize with deft strokes the weaknesses or excesses of Victorian novelists. Tom Hood was the worst offender in this respect. His use of the parody novel was not as criticism but as a vehicle for his own punomania. A good example of this is found in a parody of G. P. R. James' Arabella Stuart (1844), "Lady Arabellina. A Thriller in Thirty-Seven Chapters":

CHAPTER THE FIRST

The clock struck one. One very naturally resented it. The hours formed a ring, each of the combatants being supplied with sixty seconds in a minute, and a very pleasant set-to commenced. Time was called, but havin' slept rather late overnight didn't get up. The clock being good with both hands, one came off second-best. At the end of fifteen minutes, however, quarter was given.

The Lady Arabellina de Coursey was issuing from the castle-gate, with her greyhounds, when the hour struck. Luckily Lord Litchfield was on the spot, and arranged a meeting with its master, and the difficulty was eventually got over. Her ladyship cantered off over the purple moorland like a page from Heath's Book of Beauty, though of course a lady cannot be a page, except on the stage.

It had been a portentous morning. The clock had given warning at five minutes to the hour, and several guns had been discharged, but were subsequently let off. The reason of the disturbance was Lady Arabellina's temper. Her father, by keeping her at home, had put her out, for she was anxious to keep an appointment she had made with Sir 'Arry O'Fane to take the hare with him. . . . (June 10, 1865).

⁴¹ A few of Clarke's parody titles published in 1889 give some idea of the type of magazine and the type of novel he was jibing. The first one was called "The Standard of Freedom: A Weekly Journal for British Youth" and included the parody novel "He Would be a Pirate; or, The Demon of the Deep" (September 18); the second was "The Boys Own Murderer with Which Is Incorporated the 'Guide to the Gallows'" and contained "Red-Handed Jack; or, The Bloodstain on the Wall" (September 25); the third, "The Young Housebreaker: A Journal for Boys" presented "The Boy Burglar; or, The Terror of Turnham Green" (October 2); the fourth, "The Weekly Cut-Throat: A Record of Gore" offered "Bandolo, the Blood-Drinker; or, The Living Corpse" (October 9); the eighth, "The Sons of the wave: A Journal for the Lads of the United Kingdom" contained "The Boy Admiral; or, The Hero of Hammer-smith Bridge" (November 13); the ninth, "The Boys Battle Axe" introduced "Black-eyeye or, The Boy Chief of the Chuckerouts" (November 20); the twelfth, (without any masthead) "Bullet-Proof Dick, or the King of the Road" (December 11).

Hood attacked Arabella Stuart again in his parody title "Hairybella. A Mystery" (July 1, 1865) though the parody itself had nothing to do with G. P. R. James; in "Sir Byngo's Blunder" (July 20, 1870) Hood parodied briefly James' convention of beginning a novel with one or two mysterious horsemen riding across the landscape.

The puns found in Hood's parody novel "Lady Arabellina" are typical of the dozens found in other condensed novels written by him. In fact Hood liked puns on the words "dye" and "die" and "hair" and "heir" so much that he wrote four condensed novels simply to display these puns which turned on the changing of the color of a person's hair. The first was "Hairybella." The hero writes:

Ha! Agony! This--this individual--I repeat the charge and defy him to disprove it--this individual had been presented with a lock of her hair. He was my rival. He must die! . . .

I engaged him craftily in conversation. . . .

But he was my rival. That tress! It must not be! He must die. I told him so. He said he did so frequently, and he defied any one to detect any difference from the natural colour. It was evident that in his terror his mind was wandering. . . .

It turns out that the man with Hairybella's tress was her hairdresser. The second parody novel using a pun on hair was "The Love of Gold. A Story of Crime, But Not Of the Darkest Dye" (February 23, 1867). The third was "The Rightful Heir and the Frightful Hair. A Romance." The hero, Philip de Pomekyn hears that his stepmother "is dying." However,

Imagine his consternation on reaching London to learn that his step-mother was alive. He called to see her. Once her hair had been black, now it was yellow--a dull, dead, lustreless yellow.

She had dyed indeed, but it was a case not of yew but of hue. There was the hue, but the cry was not needed. (October 2^d, 1868).

(Originally The Rightful Heir [1868] was a five-act drama written by Edward Bulwer Lytton, and not a novel.) Hood, too much in love with the hair pun to allow it to die naturally, used it once more as the climax of "A Tale of a Head":

The old man's money was devised by a codicil to "The Bald Barbers' Asylum." With one stroke of the pen he cut off his

hair, as with one snip of the scissors he had cut off his hair.
(May 8, 1869).

Here, of course, lies the defect of most of the parody novels in Fun. They were not meant to be critical; merely supposed to be clever, they were constructed on mechanical devices of humor such as punning and word-play. It is no wonder that most of these parodies are only slightly amusing and seldom sum up the faults of a novel. The difference between a genuinely critical parody novel and a "gimmick" parody novel can be seen in a comparison of Thackeray's "Barbazure By G. P. R. Jeames, Esq., Etc.," which appeared in "Punch's Prize Novelists" (1847),⁴² with Tom Hood's "Lady Arabellina. A Thriller in Thirty-Seven Chapters" (quoted in part above, p. 273).

Thackeray, as his critics have pointed out, was disgusted with the conventions of the Victorian novel, and his purpose in his parody novels was to ridicule and criticize their weaknesses. His potted novels proclaimed "his rejection especially of pretensions of style, of sham romance, of the pseudo-heroic, and all the stereotypes through which the novelist evades his responsibility for giving both an impression and an interpretation of life."⁴³ In "Punch's Prize Novels" he achieved "his objective of carrying to the absurd the kind of writing associated with each of his 'Eminent Hands'."⁴⁴

In "Barbazure" (divided into three chapters since most of G. P. R. James' novels originally appeared in three volumes) Thackeray begins with two cavaliers riding across the countryside, one of James' favorite openings; he also imitates James' pedestrian style, criticizes explicitly James' plotting in a parenthetical interjection,⁴⁵ and adds a surprise ending in the manner of James. Here

⁴² Retitled "Novels by Eminent Hands" in Thackeray's Miscellaneous (1856).

⁴³ Kathleen Tillotson, Novels of the Eighteen-Forties, London, 1954, pp. 226-227.

⁴⁴ Gordon N. Ray, Thackeray: The Uses of Adversity, New York, 1955, p. 391.

⁴⁵ "(As it is impossible to give the whole of this remarkable novel, let

Thackeray is making specific criticisms of G. P. R. James' writing.⁴⁶ Hood, however, does none of these things; his entire parody, which is supposedly of G. P. R. James' Arabella Stuart, is merely a web of puns. There is no criticism of James' writing, either implicit or explicit. The most that can be said for "Lady Arabellina" is that Hood does move quickly from pun to pun, breaking down a reader's resistance by sheer force of numbers.⁴⁷

Hood was capable of occasionally catching the phrasing and flavor of an author, but this was imitation and not criticism. One of Hood's best imitations used Laurence Sterne's Sentimental Journey (1708) for a bit of nonsense. In "A Sentimental Journey. By A Sterne Shade" he evokes Sterne's love of digression:

"I'll be hanged if I do!"

I was standing at the verge of the pavement at the bottom of Ludgate-hill, with one foot on the kerb and the other in the kennel. 'Tis an attitude of irresolution and uncertainty, and throws a man off his level. And when a man is thrown off his level there's no telling what may be the end of it. I took my foot out of the kennel, and as I set it down beside its companion on the granite I repeated my exclamation--

"I'll be hanged if I do!"

Now, 'tis an undertaking no man in the possession of his senses would make if he was not quite sure of avoiding the penalty. There are many inconveniences connected with being hanged, which would incline us to hesitate. A man of sentiment and refinement would shrink from it. The idea of engrossing the attention of so many people, from the Sheriff and the Ordinary down to the most ragged beggar in the crowd, is a shock to delicacy. Besides, hanging entails early rising, and early rising is bad. Oh, great Sun! for what dost thou quit thy roseate couch at so unearthly an hour, but to air the world for us poor mortals? Whip me the man who would rise before eleven, if he could help it. If he couldn't--well, 'tis different, and there's an end on't. But early rising is a thing I never cared for or practised; and indeed I can think of no worse way of beginning a day than getting up at eight to be hanged.

it suffice to say briefly here, that in about a volume and a half, in which the descriptions of scenery, the account of the agonies of the baroness, kept on bread and water in her dungeon, and the general tone of morality, are all excellently worked out, the Baron de Barbazure resolves upon putting his wife to death by the hands of the public executioner.)"

⁴⁶ Ray, p. 393, points out that after 1847 James "abandoned his favorite gambit of the 'two cavaliers'. . . ." and his "alternative opening of the 'solitary horseman'. . . ."

⁴⁷ In contrast, Thackeray used no puns in "Barbazure"--or if he did, they are so dated or obscure that the most careful reading does not reveal them.

And this brings me back to my first proposition. "I'll be hanged if I do!" said I.

As I uttered the words I brought down my cane with a smart rap on the stones--for if the intention and the deed be the same thing, as learned legists tell us, it was on the stones that I brought it down. But between the deed and the intention a plaguy fellow must needs thrust the foot on which he wore his largest and tenderest corn.

* * * * *

(November 9, 1867).

After two more brief chapters in the same style, including a soliloquy aimed at an ass, Hood decides that he'll be hanged if he'll go to the Lord Mayor's Day.

Too often the titles, which relied heavily on twisted spellings or ridiculous wording, were the funniest things about Fun's parody novels. The unidentified "Lady Dawdley's Secret" (February 14, 1863) and "Furora Lloyd" (December 26, 1863) were parody titles of Mrs. Braddon's popular Lady Audley's Secret (1862) and Aurora Floyd (1863). Henry Sampson's "Guy Rottonstone. A Fashionable Novel of the Nineteenth Century" (February 25, 1871) was a parody of G. A. Lawrence's Guy Livingstone (1857); Hood's "Larry Horriquer" (July 15, 1871) parodied Charles Lever's Harry Lorrequer (1837); Henry S. Leigh's parody title "The Cat-Fiend" (February 1, 1868) was derived from Captain Marryat's Snareleyyow, or The Dog Fiend (1837), though the parody dealt mostly with Poe, presumably with reference to "The Black Cat;" J. Clayton Clarke attacked Ouida's predilection for peculiar and outré titles in "Quintha: A Weederian Romance in Four Chapters" (October 1-November 12, 1890).⁴⁸ In "Her Blooming Cheek! A Society Novel, Jewelled in Every Hole, and With All the Latest Improvements. By the Hon. Georgina Driveller" (February 18-September 2, 1891), Clarke made it obvious that he was parodying a particular school of female novelists exemplified by Rhoda Broughton and Mrs. Annie Edwardes.⁴⁹ A group of four potted novels by Jeffray Prowse under the title

⁴⁸ Cf. titles of novels by Ouida such as Idalia (1867), Signa (1875), Othmar (1885), Syrlin (1890).

⁴⁹ He included a list of other works supposedly written by Georgina Driveller: "Cometh Up Smiling," "Not Bad, but Worse," "Published at Last," "Green as a Leek Was He," and "Ought We to Drink with Him?" Cf. these with

"New Novels in Fun" (April 28, June 23, and December 22, 1866, and January 5, 1867) attempted to serve both as reviews of recently published novels and as parodies. No attempt was made to parody the titles of these novels, the actual title and actual author of each being given. Prowse was able to capture something of the style of Lawrence's Sans Merci, Kingsley's Hereward the Wake, Edmund Yates' Kissing the Rod, and Reade's Griffith Gaunt.

vi

Parody drama was another form of humor that held a prominent place in Fun, especially during the Eighteen Sixties and Seventies. W. S. Gilbert was the most prolific writer of the Fun parody dramas and in this specialized genre displayed both a comic genius and a genuine critical faculty. Gilbert's dramatic parodies were, in fact, the only ones in Fun to make use of parody as a vehicle for genuine criticism. They provide a fascinating reflection of contemporary Victorian drama. Gilbert's usual method in these parodies was to write a burlesque resume of the play, pointing out by exaggeration, understatement, comic asides, and various other tricks, the absurdities of the original production and its performance and staging. Even though the reader had not seen the original play, he could not miss the flaws to which Gilbert called attention. In addition, Gilbert usually appended a paragraph of critical commentary. These short, cogent paragraphs reinforced what Gilbert had just presented.

A typical example of Gilbert's parody dramas in Fun is "Oliver Twist." Everyone is familiar with Dickens' novel, and though he may not have access to the dramatic version of it produced in 1868, some idea of how poor a play this was may be gained from the complete parody:

ACT I: Scene 1--Mrs. Corney's Parlour in the Workhouse.

Enter Mr. Sowerberry, to Mrs. Corney and Mr. Bumble.

Sower.--Oliver has run away.

[Sensation.]

Cometh Up As A Flower [autobiography] (1867), Not Wisely But Too Well (1867), Alas! (1890), Red As A Rose Is She (1870) by Rhoda Broughton, and Ought We to Visit Her? (1871) by Mrs. Annie Edverdes.

Scene 2.--High road. Finger Post, "To London."

Enter Oliver, very pale from hunger and exposure, but beautifully clean.

Oliver.--How weary I am! That dreadful slow music is killing me. (To Conductor) I ask you, am I the old lady of Banbury Cross? Very well then! I will dismiss my private band, and lay me down and go to sleep in the middle of the road, for who--who would run over a poor parish boy? [Goes to bed in a rut.]

Enter the Artful Dodger, dancing a Cachuca.

Dodger (whistles--can't print it).--Oh my, 'ere's a covey from Greenland.

Oliver (waking up, and mistaking the Dodger for his mother's spirit).--Save me, save me!

Dodger.--Come with me to a 'spectable old gentleman who lives in London, and who loves little boys.

Oliver.--I will--I will!

Dance off--the Dodger, taking the opposite direction to that indicated by finger post--probably to show his artfulness, or, perhaps because he can't walk up perpendicular canvass.

Scene 3.--Fagin's Den. Fagin discovered.

Fagin.--I look like a Crusader with a cold. But I am not one--oh, no, no, no!

Enter the Dodger and Oliver.

Dodger.--Here is a covey from Greenland.

Fagin.--(Aside) good--we will steep him in crime. (Aloud)

Oliver go to bed. [Oliver does so. Exit Dodger.]

Fagin.--Now to reckon my hoard (takes some gold watches out of a hole in the floor.) Beautiful! (Sees Oliver awake.) Ha! How long have you been awake? Not more than twenty minutes?

Oliver.--Dear sir, it is not half a minute since I went to bed. But I have had such dreams--such lovely dreams!

Enter the Dodger.

Fagin.--Take him away and steep him in crime. The Dodger takes him away and steeps him in crime L. H.

Enter Monks.

Fagin.--Who are You?

Monks.--I am a post mortem escaping from a Coroner's inquest. Is not "found drowned" written on every line of my countenance?

Fagin.--It is--it is! What would you?

Monks.--I want the locket described on this ticket--it is in your possession.

Fagin.--First give me ten guineas.

Monks.--Oddly enough this purse contains the exact sum you demand. Take it, you may keep the purse too.

Fagin.--Here is the locket (opens it). Ha! Oliver Twist by all that's wonderful. Taken at the workhouse by the parochial artist, no doubt!

They stand back to back, for some unexplained reason. The scene does not close in readily. Delight of Fagin. His beautiful remarks probably not in the Lord Chamberlain's copy.

Scene 4.--Street in London, Temp. Elizabeth R. Enter Oliver pursued by Dodger, pantomime mob and French fish girls. Then enters a comic policeman (who had a moustache on the first night.) Afterwards Mr. Brownlow.

Dodger (to policeman).--Please sir, it wasn't me, sir. It was him, sir! (indicating Oliver.)

Mr. Brownlow.--That lovely face a thief! It cannot be! Still, away with him to the deepest dungeon beneath the castle moat.

Policeman to Dodger.--Come and give evidence.

[Collars him and carries him off. Method of supoena-ing evidence A.D. 1840.

Scene 5.--Comic police court, comic magistrate, comic policeman, comic crowd, comic witnesses and sentimental prisoner, Dodger giving evidence in Dock against Oliver accommodated apparently in Counsel's seats. Mr. Brownlow at the same time gives evidence from the "Attorney's well." His evidence and the Dodger's arranged as a duet (Boosey). The Dodger cross-examines the other witnesses, as per usual. Enter a Bookseller.

Bookseller.--My lord the prisoner is innocent.

Magistrate.--Then I will discharge him, if the prosecutor will consent to adopt him.

Mr. Brownlow.--Well, really--

Magistrate.--It's the usual thing.

Mr. Brownlow.--Oh, very well then, I suppose I must. (Adopts him.)

ACT II.--Garret of Bill Sikes. Bill in bed, Nancy sitting by him.

Sikes.--I have been blazing ill. But I'm beautifully clean, Nancy.

Nancy.--You are, my lovely husband! [They embrace.

Enter Monks.

Monks.--The coroner's jury are in hot pursuit. But I will never be taken dead! (To Sikes.) Oliver Twist has been adopted by Mr. Brownlow. For reasons which are not particularly clear, he must be brought back to Fagin. Contrive this, and five thousand a year are yours. The deed must be done to-night, or my plans are useless all!

Sikes.--To-night it shall be done, my lord. Nancy, disguise yourself with a door-key and fetch him back. [Exit Nancy.

She re-enters, with Oliver beautifully dressed.

Nancy.--Fortunately he happened to be passing, and I collared him. (Aside) How miserable is the lot of the Burglar's Bride! I have a natural taste for district visiting and illuminated texts, but indulgence in these harmless fancies is denied me by my devoted but erring spouse. But this is weakness.

Sikes.--Oliver, I will kill you.

Nancy.--Never! Where is the pistol I always carry in my bosom? Oh, here. One step and I fire!

Tableau. Sikes vexed.

Scene.--Room in Mr. Brownlow's house.

Mr. Brownlow.--I took this house of Mr. Hildmay's trustee after he had been transported for compromising Captain Hawksley's felony.

Enter Rose Maylie.

Rose.--Away to London Bridge by moonlight!

Brownlow.--Away!

[They depart.

Scene 3.--London Bridge by moonlight. Real moon, real lamps, and (consequently) real scenic artist called on.

Enter the Dodger.

Dodger.--Nancy is going to peach, so I'll conceal myself and listen. [Conceals himself in the centre of the stage.

Enter Nancy, Mr. Brownlow, and Rose Maylie.

Nancy.--Oliver is with Bill Sikes--where is the address; but oh, save my Bill!

Rose.--We will, but take this halfpenny for your present necessities.

Nancy.--Thanks, I would prefer your handkerchief. I have a natural taste for other people's handkerchiefs; and besides, it is worth more.

[Rose gives it reluctantly, then exeunt.

Dodger.--"This shall to the King!" [Exit.

ACT III.--Garret in St. Giles's. One side of it has fallen in. Fog end of lease, very likely. Enter Nancy.

Nancy.--The boy Oliver is locked in yonder cupboard. But Mr. Brownlow will soon be here to release him.

Enter Sikes, in a great rage.

Nancy.--Bill, dear Bill, you seem annoyed!

Sikes.--You have split upon us all, dear Nancy, and must die.

Nancy.--Oh say not so; let me live and follow my natural proclivities. I will go and live in a cathedral town and work slippers for the Dean and Chapter. [A murmur without.

Sikes.--Ha! the hounds are on my track. London is aroused, and at this very moment is coming upstairs. That rope! [Seizes rope.

Nancy.--What would you do?

Sikes.--I would escape.

[Goes through window on to roof, shoots Nancy as Mr. Brownlow and French fish-girls break in, yells, and tumbles off the roof and (we hope) is killed. Tableau. Curtain.

Ourselves.--Ten irrelevant scenes, loosely strung together, and giving no idea whatever of Mr. Dickens' novel. Acting for the most part too stagey and melodramatic. Miss Hodson played Oliver charmingly. Mr. Toole funny, but overdrawn. Miss Nelly Moore played an extremely bad part extremely well.

(May 9, 1868).

One or two more examples of Gilbert's critical summaries may be given. After his parody drama of a play called The siren Gilbert says:

Ourselves.--The piece, (a very unwholesome one), is cleverly adapted by Mr. Palgrave Simpson. On the whole, it is detestably acted. Exceptions, however, may be made in the cases of Miss Kate Saville and Mr. Coglan. Mr. Allerton makes a ghastly display of his incapacity. The scenery is commonplace. (December 11, 1869).

Gilbert's comments on a play entitled Jezebel are no less caustic:

Ourselves.--A very confused and wholly impossible story, with a wholly unnecessary second act. When nothing else can be said in favour of a piece it is customary to praise its construction. But with due deference to the generally expressed approbation on this score, we submit that a piece in which the three principal persons commit either bigamy or trigamy--and in which the scene is snifted for no necessary

reason from Bordeaux to South America and from South America to the Rhine--and in which the only personage in whom one is expected to take any sympathetic interest does not appear until the last act--and in which all the characters turn up together in different quarters of the globe without any sufficiently ostensible reason for doing so--and in which the second act lands the audience nowhere--is not entitled to praise on the score of skilful construction. The piece is very well acted by Miss Rodgers, Miss Foote, and Mr. Neville, but the characters are too broadly marked to admit of any delicate handling. The scenery is good. (December 24, 1870).

Gilbert could be favorable in these brief resumes if he felt the play merited praise. After writing a witty parody of Tom Robertson's Caste, he admitted that his parody in this case was simply a joke:

Ourselves.--Well, it's a capital piece; extremely well written, though perhaps a little prosy in the third act. Beautifully placed upon the stage, and excellently acted by the best company in London. But we must have our joke, for all that. (May 4, 1867).

Gilbert's parody dramas were the most brilliant theatrical criticism ever to appear in Fun. His genius in the parody drama was equal to that of Thackeray's in the parody novel. If Gilbert's parody dramas are not remembered as well today as "Punch's Prize Novelists," it is chiefly because not a single dramatic production parodied by Gilbert survived its own popularity during the Victorian era. Yet Gilbert's comic genius was not wasted in dramatic parodies if through them he helped eliminate some of the abuses of the Victorian stage.

Only a few parody dramas, other than those by Gilbert, appeared in Fun.⁵⁰ Tom Robertson wrote a self-parody of his most famous play, Society, which appeared in Fun, December 9, 1865.⁵¹ (W. S. Gilbert used the self-parody device for his own plays An Old Score in 1869 and Randall's Thumb in 1871.) Surprisingly enough Tom Hood, who was versatile in all other types of humorous

⁵⁰ Early unidentified parody dramas included "Skittellelino" (October 26, 1861) on the "lyric drama"; "A Moor Propre" (November 16, 1861) on the last scene of Othello; "Batti Batti" (January 18, 1862) on the popular extravaganzas of the Victorian era; "The Last of the Pantomimes" (February 15, 1862) on Victorian pantomimes in general; "Sensation" (April 25, 1863) on dramas made from popular sensation novels.

⁵¹ Robertson also parodied Dion Boucicault's Arrah-na-Pogue (October 14, 1865).

writing, did not produce more than one or two parody dramas for Fun. Henry Sampson and George Sims also tried to follow Gilbert's lead, but their work is inferior to Gilbert's.⁵²

vii

The pages of Fun were filled with what the editors and contributors called "light verse." This was a form of vers de société. It dealt with any subject as long as it was not serious, and the treatment was clever, witty, or humorous. Some of Fun's light verse was good; much of it was mere doggerel. Though it was one of the chief forms of humor in the magazine, light verse deserves no detailed examination. Such poems use, for the most part, boringly conventional poetic diction written on a humdrum subject, but an attempt is usually made to redeem them with a clever volte-face at the end. A few typical examples are the best commentary on this genre. A contributor identified only by the surname Pope wrote "'What Ails My Love?':

On verdant bank my Mary sat,
 'Mid buttercup and daisy--
 And I reclined, without my hat,
 And felt enthralled, but lazy.

Bright foliage waved our heads above,
 And many a songster twittered;
 The streamlet, like our "course of love,"
 Ran smoothly on, and glittered.

Simple, yet e'en sublime our fare,
 Ham sandwiches I'd brought her;
 Cape sherry, too, my love had there
 (She likes it, mixed with water).

Deeply we quaffed our fill of joy;
 Deeply our wine, in glasses;
 The ham was good:--Can aught annoy
 When time so blithely passes?

Stern Fate! as thus in calmest bliss
 My love and I sat eating,
 She paused:--what sudden blight was this?
 My heart 'gan wildly beating.

⁵² See Hood's "The American Lady" (April 4, 1874); Sampson's "The Bull by the Horns" (September 6, 1876) and "Dan'l Marner" (September 20, 1876); Sims' "The Moonstone" (September 26, 1877).

Breathless I ask, "Why, why that tear--
That cheek so brightly flushing--
That classic brow, so white and clear,
Deep as the sunset blushing.

"That voice so silvery, soft, and low,
Now tremulous and broken:
Say, whence this dread o'erwhelming woe,
Too fearful to be spoken?

"Oh, tell me--tell me quick--the cause!"
Not long sweet Mary hid it:
With deep-drawn sigh she said, "Oh, laws!
It was the mustard did it."
(January 27, 1866).

Clement Scott wrote "Reflections":

Pray think not, Amy, I disdain
The peerless beauty of your face;
I sometimes live the past again,
And treasure still your last embrace.

The flame which warmed my youthful heart
Has died and left me in the dark;
For Cupid plays a sorry part,
His arrows rarely hit their mark.

I see your ever-restless eyes,
And I can guess what you would say;
I hear the short, expressive sighs,
You waste upon me every day.

When you reflect what might have been,
And all alone you sadly sob,
Please don't forget, at seventeen,
You threw me over for a snob!
(February 24, 1866).

Tom Hood was the author of "The Tables Turned":

The medium sat in his big arm-chair
Turning the tables around,
And a youth sat opposite to him there,
Uttering never a sound.

The table rapped, and the table screeched
In the lamp-light's ghostly glimmer,
And over the table the medium reached,
And he turned the lamp down dimmer.

The table quivered, the table groaned--
The medium he murmured "Hark!"
And the youth could hear, but not see, he owned,
Because that the room was so dark.

"Lo!" said the medium, and whispered soft,
 "They're coming, the spirit band!
 Canst thou not spy in the air aloft--
 Without any arm--a hand?"

"I see a hand, but no arm, up there--
 On the wall--I see it moves!
 I do!" said the youth, with a troubled air.
 Quoth the medium, "Ha! that proves!"

"It proves, as, of course, you will understand,
 That manifestations are truth!
 You see the hand?" "Yes, I see the hand,
 And see that it moves," said the youth.

"It confirms my statements, as sound as rock,"
 Quoth the medium, "beyond denial."
 "The hand," said the youth, "is the hand of a clock,
 And it moves on the face of a dial!"

The medium sits in his big arm-chair,
 Looking uncommon absurd,
 And the youth sits opposite to him there,
 But the medium he says not a word.
 (December 21, 1867).

These three poems are fair examples of Fun's light verse. Hundreds of such poems appeared in its pages between 1861 and 1901.⁵³ Their purpose was merely to bring a smile to the reader's lips; therefore their authors no doubt considered them trivial. And perhaps for this reason the light verse published in Fun was less successful than the parodies. Since parody is a form of criticism, no matter how poor or slight, it at least called forth some serious effort. Light verse, on the other hand, could simply be rattled off as long as the requirements of rhyme and meter were met.

viii

Despite the popularity of Edward Lear and Lewis Carroll in the nineteenth century, there is comparatively little genuine nonsense verse in the pages of Fun. No doubt this is so because it takes a peculiar type of genius--such as possessed by Lear and Carroll--to write effective nonsense verse. It takes less skill to write acceptable parody or light verse than to put sounds and syllables

⁵³ For additional examples see the sections on Henry S. Leigh and Clement Scott (pp. 49-53).

together in such a way that they paradoxically say something and nothing at the same time.

The few pieces of nonsense appearing in Fun vary widely in quality. The poor pieces make use of hackneyed devices such as taking the titles and first lines of popular songs or titles of books and juxtaposing them in such a way that a vaguely meaningful-meaningless poem results. For example, in the anonymous poem "The Lay of a Lunatic," a reader was supposedly shut up in his room for a week with a copy of Martin Tupper's Proverbial Philosophy⁵⁴ and the advertising section of the Athenaeum. At the end of the week the unfortunate reader broke into the following strains:

"Aurora Floyd" in fustian stalks,
 "Romola" has the measles,
 Whilst "Pepper's Ghost" with Patti walks
 Round "Charles Keene's studio easles."

"The Water Babies," "Lost and Saved,"
 Were found in "False Positions,"
 By "Digby Grand," who straightway raved
 For several editions.

"Guy Livingstone" is "Nobly False,"
 'Tis said to "Cousin Stella,"
 Since with "John Brown" he saw her walt[z]
 Or "any other fellah."

* * * * * (October 10, 1863).

This nonsense continued for six more stanzas. A similar feat was produced in "The Maniac's Medley"--also anonymous--using the titles and lines from familiar songs:

"Love not," "'Tis hard to give the hand"
 To "The British Light Brigade,"
 But "Cheer, Boys, cheer" for "Happy Land,"
 "A Sea-side Serenade."
 "Oh, Nannie, wilt thou sang with me?"
 "The Blind Man's at the door,"
 He's singing, "Woodman, spare that tree,"
 "Adieu, my native shore."

⁵⁴ Fun never grew tired of attacking Tupper in its pages.

"I do not love thee," "Little Nell,"
 So "Good bye, Sweetheart, good bye;"
 Yet "Tell me where do Fairies dwell,"
 When "Coming through the rye,"
 Beware, "The Blind Boy's been at play,"
 With "The Old Clock on the Stairs,"
 With "My spouse, Nancy," "Alice Gray,"
 And "Crazy Jane," who cares?

* * * * * (January 21, 1865).⁵⁵

Two of Tom Hood's nonsense poems have been quoted in full (pp. 63-64), "A Tender Composition," which made use of printer's devices, and "A Chronicle," relating in nonsense terms the life of a nobody. "A History," also by Hood, is similar to "A Chronicle":

There was a man, so legends say,
 And he--how strange to tell!--
 Was born upon the very day,
 Whereon his birthday fell.

He was a baby first. And then
 He was his parents' joy;
 But was a man soon after, when
 He ceased to be a boy,

And when he'd got to middle life,
 To marry was his whim:
 The selfsame day he took a wife,
 Some woman wedded him.

None saw him to the other side
 Of Styx by Charon ferried:
 But 'tis conjectured that he died
 Because he has been buried.
 (June 10, 1871).

Henry S. Leigh produced a fairly good piece of nonsense in "Grandpapa Jack," which tells a story, but makes little sense, except for the slight satire in lines such as "There are duties in wealth which the poor man may shun-- / As a matter of course, education is one."

Grandpapa Jack

Dear Grandpapa Jack, you must frankly be told
 You are getting more stupid while getting more old,
 And the state of your intellect, weak from the first,

⁵⁵ See also "Drawing-Room Ballads" (September 21, 1861).

By degrees has at present arrived at its worst.
 You have been such a hopeless old pauper till now,
 That your mind got neglected, one hardly cared how.
 But your millionaire cousin a week or two back
 Died and left you his property, Grandpapa Jack.

There are duties in wealth which the poor man may shun--
 As a matter of course, education is one:
 And, though rich, you've become such a jolly old fool,
 That we all think it better to send you to school.
 Though you're eighty, or near it, you'll probably find
 That you still have a chance of improving your mind;
 But I wish, 'ere you start on so novel a track,
 To advise and admonish you, Grandpapa Jack.

They will teach you the alphabet; never despair,
 If at first it defies your most vigilant care.
 They will teach you arithmetic, too (if they can)
 Which is always of use to an opulent man.
 If you cannot write pothooks and hangers with ease,
 Or make dots over i's and put crosses to t's,
 Never fear, but undaunted renew the attack,
 And at length you may conquer them, Grandpapa Jack.

'Tis incautious to lay out much money in toys;
 And beware how you meddle with quarrelsome boys.
 If your schoolfellows taunt you, this maxim recall:--
 Pick the little ones out if you must fight at all.
 You must also beware, when temptations arise,
 Of becoming dyspeptic on sweetstuff and pies.
 Take my blessing and prosper; you can't plead the lack
 Of advice and admonishment, Grandpapa Jack.

(January 8, 1870).

A funny bit of nonsense, and at the same time a double parody (of Long-fellow's "Excelsior" and of the advertising for a particular type of patented candle), is the following:

* * * * *

By a Longwayafterafellow Poet

The shades of night were falling fast,
 When through a London suburb passed
 A man, who bore upon his back
 A placard, with this word in black--
 "Ozokerit!"

His brow was dark, his eye beneath
 Gleamed like a lantern o'er his teeth:
 Which gnashing ceaselessly, he sung
 That fragment of an unknown tongue--
 "Ozokerit!"

In humble homes he saw the light
 Of candles--anything but bright,
 Above the glimmering gas-lamps shone,
 The contrast wrung from him a groan--
 "Ozokerit!"

"Trust not the gas," the old man said,
 Dingy and dull the lamps o'erhead--
 The illuminative is all supplied."
 But loud that sandwich-bearer cried--
 "Ozokerit!"

"Oh, stay," the maiden said "and rest
 Until your mystery is guessed!"
 A wink obscured his cunning eye,
 As still he mentioned in reply--
 "Ozokerit!"

"Beware the Peeler stern and staunch--
 With Bull's-eye pendant at his haunch!"
 This was the pleasant, last "good day!"
 A voice replied--some streets away--
 "Ozokerit!"

At break of day, while reeled along,
 Shouting their oft-repeated song,
 Some "Jolly Dogs," with blinking stare,
 They heard a voice ring through the air--
 "Ozokerit!"

The speaker tracing by the sound,
 They sitting on a doorstep found
 A man, who bore upon his back
 The placard with that word in black--
 "Ozokerit!"

There on the doorstep cold and flat,
 Puzzled, but pondering he sat;
 And with the hoarseness of catarrh,
 He sighed, "I wonders what it are--
 "Ozokerit!"

(October 22, 1870).

The author of this poem is identified only by a question mark. The parody of the product "Ozokerit" becomes even funnier when the reader turns to the back cover of the same issue of Fun and finds a full-page advertisement for candles. The ad proclaims the name comes "from the Greek Ozo, I smell of, and Keros, wax." Furthermore the ad states "The intense heat and injury caused by the use of gas to gilding and pictures being avoided by their use." This line, of course,

illuminates the fourth stanza of the poem where the mysterious stranger says
 "Trust not the gas. . . ."

Nonsense verse on the order of that produced by Lear and Carroll (though not of the same quality) is found in "Ballads for Bad Memories" and "The Advent of Spring." The authors of these pieces cannot be identified.

Ballads for Bad Memories

[A frequent excuse put forth by persons asked to sing is the declaration that "they would be delighted, if they could remember the words." As words, in the present style of singing, really matter very little, we give the following verses as a sample of the kind of thing that may be sung by people with short memories.]

Oh, if I had lumty tum lumty tum too
 In the land of the olive and fig,
 I would sing of the lumty tum tumti to you.
 And play on the thingummy-jig.

And if in the lumty tum battle I fall,
 A tumti tum's all that I crave;
 Oh, bury me deep in the whatyoumay call,
 And plant thingumbobs over my grave.

[In case this should be too great an effort for the memory, we have dashed off the succeeding trifle, in which, by a clear and loud delivery of the ends of the lines, the hearer will imagine he knows what it is all about.]

Dumty, dumty, dumty, love,
 Dumty, diddy, heart,
 Dumty, dumty, dumty, prove,
 Dumty, diddy, part.

Dumty, dumty, dumty, meet,
 Dumty, diddy, coy,
 Dumty, dumty, dumty, sweet!
 Dumty, diddy, joy!

Dumty, dumty, dumty, bliss,
 Dumty, diddy, shine,
 Dumty, dumty, dumty, kiss!
 Dumty-diddy-mine!
 (July 30, 1864).

"The Advent of Spring" was a parody of Tennyson:

The Advent of Spring

By a Devout Admirer of Mr. T-----n.

Under the beechful eye,
 When causeless brandlings bring
 Let the froddering crooner cry,
 And the braddled sapster sing.
 For never and never again
 Will the tottering bauble bray,
 For bratticed wrackers are singing aloud,
 And the throngers croon in May!

The wracking globe unstrung,
 Unstrung in the frittering light
 Of a moon that knows no day!
 Of a day that knows no night!
 Diving away in the crowd
 Of sparkling frets of spray,
 The bratticed wrackers are singing aloud,
 And the throngers croon in May!

Hasten, O hapful blue,
 Blue of the thimmering brow,
 Hasten to meet your crew,
 They'll clamour to pelt thee now!
 For never again shall a cloud
 Out-thribble the babbling day,
 When bratticed wrackers are singing aloud,
 And the throngers croon in May!
 (February 1, 1862).

It is curious to note that despite the delight of Victorians in that specialized form of nonsense, the limerick, only a few ever appeared in Fun. Those that did were poor stuff for the most part. George Sims wrote several limericks under the title "Rhymes without Reason," which were poor imitations of Lear's work. One or two of Sims' better limericks were slightly amusing:

A magistrate finding a cat
 With her family snug in his hat,
 Sent 'em off in a van
 Which is called "Mary Ann,"
 And himself in the vehicle sat.
 (January 23, 1878).

A policeman, patrolling his beat,
 Met a ghost eating underdone meat,
 Which so frightened the peeler
 He called a four-wheeler,
 And hid himself under the seat.
 (January 30, 1878).

Genuine nonsense was the rarest form of humor in Fun. The examples given in this section are the exception, not the rule. The one man writing for Fun

who could lay claim to a degree of genius for nonsense was, of course, W. S. Gilbert. His "'Bab' Ballads," as the title page of the first volume noted, were "Much sound and little sense." The "'Bab' Ballads" do not equal Lear's "The Dong with the Luminous Nose" and "The Jumblies," or Carroll's "Jabberwocky." Whenever nonsense verse is mentioned, Lear and Carroll are always thought of first, and then perhaps Gilbert and the "'Bab' Ballads" come to mind. But third among the masters of nineteenth century nonsense verse is not a bad position. It was in Fun that the majority of the "'Bab' Ballads" appeared; this was the magazine's greatest contribution to the literature of nonsense.

ix

One of the prime objectives of Fun was to attack vice and folly, and as a comic journal it used humor and wit as tools of criticism with the intent to amend or reform. Such a combination, of course, is the essence of good satire, and Fun devoted much space to satire of all kinds on all subjects--social, political, and personal. Since Fun's satire was meant to be a corrective force, much of it was bitter and lacking in merriment and high spirits. Today such satire seems to be crude or to have gone sour. Naturally, much of Fun's satire was topical, and the sharp edge has been dulled for the modern reader. And too often Fun's satire had little real literary merit. This is especially true of the political satire which became mere name calling and "smart aleck" heckling of Fun's enemies.

Both graphic and literary satire were prominent in the magazine. From the first day of its publication Fun featured a weekly political or social cartoon. Satiric caricature was the key note in these full-page cartoons. As Harry Furniss once said, "A caricaturist is one who emphasises all the bad qualities in the sitter and avoids all the better ones."⁵⁶ This the Fun artists who drew the weekly full-page cartoon--including Matt Morgan, W. S. Gilbert, Paul Gray, Henry

⁵⁶ My Bohemian Days. New York, n.d., p. 190.

Doyle, Fred Barnard, Gordon Thomson, and George Gatcombe--made a point of doing; they accented all the bad qualities of their subjects such as peculiarities of dress and physical features. The figures in the weekly cartoon were always portrayed in terms of caricature, no matter whether the cartoon was directed at an institution, at social mores, or at specific individuals. The satire in these caricatures was often clever. But, on the whole, the weekly cartoon was harsh, even crude--as no doubt it was meant to be.

In contrast to the blatant satire in the weekly cartoons, is the subtlety found in the drawings of Jassef Sullivan. After his own full-page cartoons became a regular weekly feature in the Eighteen Seventies, they almost always appeared opposite Gordon Thomson's full-page political cartoon. Here the contrast between Sullivan's skillful satire and commonplace caricature may be seen clearly. Whereas Thomson's cartoons are of interest today only to the student of Victorian affairs as a commentary on weekly events, many of Sullivan's graphic satires retain their universality.⁵⁷

Literary satire, like graphic satire, attacked almost any tonic, and included one line quips, poems, prose, and dramatic dialogues. The quips could take the form of satiric puns, riddles, or wise cracks. The political poems in Fun which attempted to be satiric were, for the most part, simply wretched abuse, but there did appear some that were wise and witty. W. S. Gilbert showed himself a genial satirist in his "Comic Physiognomist" papers. His sketches of men and manners are clever and cogent. Gilbert's parody dramas, which appeared during the late Sixties, were also satiric, and in these he was much less good-natured since he was angry at the theatrical abuses of his time. Prentice Mulford's most

⁵⁷ Caricature also appeared in smaller drawings done by a variety of artists for Fun. Unless these small drawings, however, were specifically social or political, this caricature was not meant to be satiric, but rather comic or grotesque. General caricature of certain "types" of men, such as national, professional or social types is to be found in cartoons centering around Irishmen, Scotchmen, clergymen, lawyers, officers, swells, snobs, and the rural classes.

effective piece in Fun was the satiric "Public Baby" (see pp. 186-188).

The satire directed toward social reform was often caustic. H. Chance Newton wrote a bitter indictment of contemporary England in "An Unnecessary Visitor."

Chapter I

"Dear me!" said the Demon of Discontent, as he called his favourite Imps round him one day. "Dear me! It's just upon the end of the year, and we've done no business for a long while. Varlets, we must see to this. Something must be done in the way of sowing dissension somewhere; but the question is, where? We have, as you know, made our power felt in so many places that I fear there is no other spot where we could reap a good harvest by setting people at loggerheads!"

"Great Master," said an Imp, "with thy permission thy slave would suggest a land wherein thou couldst work to advantage!"

"Say on, Imp!" said the Demon, imp-eratively.

"Sire, I have read of a nation so happy, so prosperous, and so free, that all its inhabitants are joyous. There lurks no poverty, no barbarity, no crime. There sin and vice flourish not, and all is peaceful and--."

"It's name?" asked the Demon, excitedly.

"England!" shouted the Imp, with a yell of triumph, and fell at his feet.

* * * * *

In Chapter II the Demon of Discontent departs for England, taking with him an assortment of Gin, Envy, Covetousness, Starvation, a Strike or two, and a few Aristocrats, but he soon returns:

Chapter III

"Why, what brings you back so soon, sire?" said the Imps, as they opened the door and beheld the Demon.

"What brings me back, indeed? Why, some of you scoundrels have 'had' me nicely. A happy nation! Why, good gracious, I never saw such a place in my life. Why, the people actually laughed at me! I offered them some Strikes cheap, and they told me they'd got plenty; then I tried to give them a little Law, and they said they'd got enough Law--what they wanted was Justice! And as for the Aristocrats, they assured me that they were overburdened with them, and they'd got all the land as it was, and even enclosed their commons, and there wasn't room for any more because there was no more land to steal. And all my stores of Envy, Drunkenness, Brutality, and Starvation were utterly unneeded. Happy land, indeed! Why I saw so much sin and vice and misery there that I felt quite virtuous among them. And when I got to London, by jingo, that was a 'settler!' but I wasn't. Why, I wouldn't stay

in it ten minutes for fear I should be contaminated. So I packed up my bag and took the next train back, and if that's England--." (January 2, 1878).

Most of George R. Sims' poetry and prose is dull, but occasionally his satires do show a modicum of literary merit. A splenetic man, Sims would have been comfortable in the company of sixteenth-century journalists like Robert Greene and Thomas Nash who specialized in invective and personal abuse; no doubt satire offered Sims a means of venting his anger. In "His Worship; or, Justice with the Chill Off. A Comedy." Sims commented on the leniency shown by English courts toward the aristocracy:

Scene: Bow-street. Chief Magistrate on the Bench. Mr. Solicitor at table. Reporters, Spectators, &c.

Mr. Solicitor (arranging hair and eye-glass).

May't please your worship, here most humbly I
Do crave a summons 'gainst a noble youth
Whose name shall not transpire.

Chief Magistrate. What's his offence?

Mr. S. Why this, Sir Thomas. On last Boat-race eve,
Primed well with liquor, he with pals a score
Did cause a riot at those well-known rooms
Where tuneful glees and well cook'd juicy chops
Attract late idlers of the sterner sex.

Ch. M. (laughing). Ha! ha! I heard of the affair. Proceed.

Mr. S. He fought a waiter, led a yelling pack
Of blackguards like himself--

Ch. M. (frowning). One moment, sir!

The term you use I will not have
Applied to noble youths.

Mr. S. (blushing). Your worship's grace!
I do recall the word. . . .

The solicitor details further vandalism on the part of the "noble youths" but admits that a private apology has been made. The trial continues:

Ch. M. Just step this way, young man.
(waiter enters witness-box. His arm is in a sling, his eyes bunged up, his mouth swollen and his face a mass of bruises.)

Mr. S. This is the victim of his fierce assault--
He might have killed this man.

Ch. M. Pooh, Mr. Lawyer, pooh! A noble youth
Does honour to a low-born clown like this
By touching him.

Waiter. Well, then, I humbly wish
He'd honoured you, your worship, 'stead of me.

Ch. M. Silence! or I'll commit you. Go your way,
 And think yourself a lucky man to bear
 Upon your face the mark of nobler hands.
 [Exit Waiter, heartily ashamed of himself.]

Mr. S. At least your worship will compel this youth,
 Whose noble name shall not transpire, to make
 Some public reparation for his fault.
 He is in court.

Ch. M. In court! I humbly beg
 He will accept a seat upon the bench.
 (The gentleman "whose name did not transpire" steps jauntily forward
 and seats himself by Chief Magistrate.)
 Now, Mr. Lawyer, fall upon your knees
 And humbly crave the pardon of the youth
 Whom you have dared, in open court, to style
 A blackguard and a cad!

Mr. S. (falling upon his knees). I do! I do! I do!

Ch. M. 'Tis well. (Turns to noble youth.) Sweet sir, when you
 go hence, I beg
 You'll tell your friends the gentle Henry knew
 His duty better than to make a swell
 Apologise for mischief he had wrought,
 Or punish him for laws he had defied.
 (The Noble Youth slaps Chief Magistrate approvingly upon the stomach,
 lights a cigar, and leaves the court with "his distinguished family
 and connections," and without a stain upon his character.)
 Now let the court be cleared. This vile complaint
 Against a gentleman has made me faint.
 (Chief Magistrate swoons, and is carried into luncheon-room by ushers.
 Spectators depart. Mr. Solicitor goes off repentant and abashed.
 Fun lingers behind.)

Fun. And this is England, where we proudly boast
 The Sword of Justice smites all ranks alike.
 Our lauded laws are used, it seems to me,
 To crush the poor and let the rich go free.
 (Exit Fun disgruntled with everybody in general, and Chief Magistrate
 in particular.)

(April 17, 1875).⁵⁸

Sims had a propensity for personal abuse and instead of writing satire too often fell into invective. The best example of this is his "To a Fashionable Tragedian," which led to Sims' trial for libel (see p. 165).

Jassef Sullivan's most famous work was his series of satiric cartoons, "The British Working Man." In the same vein is this prose piece, "Conversations for the Times. Real Distress!" In both Sullivan displayed his antipathy toward organized labor:

⁵⁸ Other satiric pieces by Sims are "Chuckling Her Out" (January 19, 1876); "Bank Holiday; or, Real Enjoyment" (August 15, 1877); "Legal Sport: A Comedy" (December 5, 1877); "A Drama of the Day" (February 6, 1878).

[At Chicago a special fund of 7,000 dollars has been raised by the men on strike to defray the expenses of agents of the strike who are to be despatched to England.--Newspapers.]

First Striker. Wot, work for twopence a week less? Wy, don't yer see--over and above as I won't do it--I can't do it. 'Ow can I? Locke 'ere, I ony gits thirty shallin' a week now--well, I requires fifteen o' that for beer.

Second Striker. O' course; and three-and-six for lodgin's.

First S. Jest so; and 'arf a crown for 'bacca.

Second S. Zactly: and the rest for grub.

First S. That's it. Well, if I accepts tuppence less a week, I 'as to go tuppence short in my grub, don't I? Werry well--I can't do it!

Second S. Course not. We must strike, that's all about it; so let's go an' pay in our shallin' a week to the Strike Committee. I don't grudge that now, 'cos that's--

First S. Course it is, that's wot I says. Well then, there's the three aggitators wot's come down and is stayin' at the hotel. Let's go and pay in our half a crown a week for them to live on. Oh, I find it's five shillin' a week we 'ave to pay, 'cos the aggitators can't get on without shampane an' that; but a feller don't grudge that 'cos it's--

Second S. Yes--that's it. Well then, there's the collection of two shillin' each to diffray the expenses of the agents to be sent to the Sandwich Islands and the North Pole. But a feller oughtn't to grumble about payin' that, 'cos one feels it's all--

First S. Yus, that's wot one does feel. Well then, there'll be a matter o' three or four shillins round for revolvers and bombs for the pickets, and for dynamite for blowin' up imployers mills an' things--

Second S. Yus. An' a few shillins or so more for retainin' the Union's legal adviser to defend enny of the fellers wot's prosecuted.

First S. And a ercasional extra collection for the benefit ov the agitators; and--wy, that'll be about all. P'raps yer might allow a couple o' shillings a week more fur extrers; but no feller can grudge a shillin' or two for--

Second S. O' course he can't. He'd be a cuttin' orf 'is own nose, and a betrayin' 'is best int'rests. Wot I says is, a feller's int'rested in lookin' arfter 'is int'rests. Woddyer say to goin' an' 'avin' 'arf a gallon?

First S. Right yar. Hullo! I ain't got a farden left.

Second S. No more ain't I. It's them marsters robbin' us of our tuppence. Durn 'em! (February 11, 1885).⁵⁹

⁵⁹ For other examples see: "Conversations for the Times. No. I--The Modern Poem" (March 22, 1867), which called attention to the diversity of opinions concerning a modern poem that were likely to appear in current newspapers and periodicals; "Our Peasantry" (August 2, 1876), which gave a mildly satiric picture of the inability of the rural clod to direct a traveler to his destination; "Rather Overdoing It. A Dramatic Parable" (February 7, 1877), a biting indictment of modern progress; "The Building Acts" (January 23, 1878), which attacked housing inspectors and certain regulatory laws concerning the construction of houses.

The work of Ambrose Bierce is almost all too cynical to be classified as satire. His bitterness (he was nicknamed "Bitter Bierce") carries him beyond the bounds of good satire, the chief aim of which is to correct and amend. Only occasionally Bierce removed his pen from the well of cynicism and dipped it into the purely satiric. One example was "Advertisements and Reviews" which ridiculed the use of excerpts from newspaper and periodical reviews to advertise current books:

Advertisement.--"We have attentively read Mr. Boshmaster's work on 'Race Characteristics'. . . . Sure of a lasting popularity."--Vide Daily Crusher.

Review.--Notwithstanding its tedious emptiness we have attentively read Mr. Boshmaster's work on "Race Characteristics," and are of opinion that a book on the same subject, but written in a manner the exact opposite to this in every particular, would be sure of a lasting popularity.--Daily Crusher.

Advertisement.--"A work of singular merit."--Vide Morning Omniscpector.

Review.--The critic who should succeed in convincing Mr. Boshmaster that literature is degraded by the publication of such a book as this would perform a work of singular merit.--Morning Omniscpector.

Advertisement.--"Holds the reader enchanted."--Vide Evening Infallible.

Review.--Nothing can exceed the brutal contempt in which the author of this book evidently holds the reader. Enchanted with the opportunity, he seizes it to insult and outrage all the best feelings of humanity.--Evening Infallible.

Advertisement.--"Fully illustrated."--Vide Weekly Chastiser.

Review.--In the author's assertion that the engraver has "adequately interpreted the anatomical descriptions" of the book by the single woodcut with which it is defaced, the mendacity which inspires the whole work is shamefully illustrated--Weekly Chastiser.

Advertisement.--"Mr. Boshmaster writes with painstaking."--Vide Saturday Scorpion.

Review.--The singularly spasmodic and agonising style of this book makes it clear that Mr. Boshmaster writes with pains taking him through and through--a foretaste of his fate as a literary suicide.--Saturday Scorpion.

Advertisement.--"Race Characteristics" will live as long as the language in which it is written.--Vide Assinaeum.

Review.--The persevering reader of "Race Characteristics" will live as long as the language in which it is written is powerless to kill him.--Assinaeum. (May 22, 1875).

The satire in Fun often appeared in attenuated form--blended into other genres of humor such as parody and, especially, light verse. A good example of this is "Castles in the Air" by Clement Scott. It is difficult to determine

whether this poem is meant to be satire or vers de société.

I dreamt there existed a glorious town
 Though I can't tell where it lay;
 And I was a man of great renown,
 And hadn't a bill to pay.
 Its government clerks had work to do;
 No tradesman tried to rob;
 Its men had honour, the women were true,
 And I never once met a snob.

Policemen were always on their beat;
 Its casual wards were clean;
 No butcher there raised the price of meat;
 No shivering poor were seen.
 Its fountains played in the principal square;
 Its parks with flowers were bright;
 Each cabman took his legitimate fare;
 There was gas in the streets at night.

The great hotels were managed by men,
 Who spoke in a civil tone;
 Its streets were decent, and now and then
 Young women could walk alone.
 Theatrical managers ceased to act,
 And brought out sterling plays;
 And sensible publishers own'd the fact
 That bullying never pays.

The critics were suffered to speak their mind,
 When actors went astray;
 And commissioners you'd always find
 At all hours, every day.
 Its girls were pleasant, but hated slang;
 Its boys were not all men;
 Its middle-aged spinsters never sang,
 But simply sighed, "Ah! when?"

Its washerwomen were heavily fin'd
 If they dared new shirts to rot;
 Its mother-in-laws were sweet and kind,
 When husband and wife were not.
 To a palace I saw the people flock,
 And they bow'd to a king named "Fun;"--
 But suddenly woke at the confident knock,
 And the whine of a sneaking dun.

(February 17, 1866).⁶⁰

⁶⁰ No separate consideration is given here to two additional types of humor found in Fun: dialect and character. These have been discussed elsewhere. For comment on dialect see sections on Arthur Sketchley (pp. 139-152) and Charles Godfrey Leland (pp. 188-192). For examples of character, who often use dialect, see sections on Little Johnny (pp. 122-123), Mrs. Brown (pp. 139-152), Nicholas (p. 46) and Colonel Guido Vaux (pp. 196-198).

Lying beneath some of the humor produced in England during the nineteenth century were elements of cruelty and morbidity that occasionally broke through the surface of hilarity and good spirits that is supposed to accompany humor. The idea of the grotesque⁶¹ was, and still is, a source of humor, and in it lay the comic portraiture found in the writing of Dickens, the drawings of Tenniel for Alice in Wonderland and Through the Looking Glass, and the operas of Gilbert and Sullivan. Yet the use of the grotesque as a source of humor can lead in the opposite direction to the morbid, the gruesome, the bizarre, and the cruel, which are often not a bit funny.

Though the elements of cruelty and morbidity play a very minor role in the humor of Fun, when they do appear, they are startling and jolt the reader unpleasantly. This is true at least for the twentieth-century reader who may be hyper-sensitive to these elements. The effect might have been quite different on the Victorian reader.

That the comparatively few examples of morbidity and cruelty found in Fun were not unique may be shown by a brief examination of some nineteenth-century works of humor. Thomas Hood wrote several poems, a few stories, and drew some pictures that, if taken literally, contain some shocking examples of cruelty and morbidity, but which originally appeared in supposedly funny works such as Whims and Oddities (First Series, 1826; Second Series, 1827) and The Comic Annual (1830-1842). The first series of Whims and Oddities contains the sketch "The Spoiled Child," in which an extremely fat woman kills a baby by sitting on it and pressing it flat. A crude woodcut, showing the baby being crushed, is included. (The theme of this illustration, somewhat modified, appeared in a drawing in George Cruikshank's Comic Almanack for 1843, entitled "Horrid Murder,"

⁶¹ Under the term "grotesque" are usually gathered the concepts of distortion, incongruity, the fantastic, the ludicrous, the strange, the ridiculous and the absurd.

in which a fat man is shown squashing five tiny kittens in a chair.) Hood's "Faithless Nelly Gray," also in the 1826 Whims and Oddities, is a web of puns based on the loss of a man's legs. More examples of morbidity and cruelty are found in the second series of Whims and Oddities. In "Mary's Ghost" the spirit of a dead girl claims her body has been dug up, dismembered, and distributed among various doctors. In "A Legend of Navarre" a hungry man unintentionally tries to take a slice of meat from a human corpse. "Tim Turpin" is a fabrication of puns on blindness, wife murder, suicide, and hanging. And "Jack Hall" deals with body snatching.

The same love for the morbid and the cruel is found in Thomas Hood's Comic Annual. The annual for 1831 contains a surprising number of such examples. "Sharp, Flat, and Natural" is an eye pun showing a pig laying on its side, a knife thrust into its throat. The description of a python eating a rabbit, and the human parallel, in "A Snake-Snack" is revolting. In "The Supper Superstition" the ghost of a dead girl accosts her family as they are about to eat, informing them that the various fish, shrimp, oysters, and other sea food before them have picked her bones clean in the ocean. "Picking Your Way" is an eye pun showing a large collier nonchalantly pushing his pick into the eye of another man. This handful of examples taken from one volume of The Comic Annual is by no means unusual for this series of humorous books. One more may be given. The frontispiece of the Annual for 1832 is an elaborate eye pun entitled "'From Grave to Gay.'" The illustration shows three ghoulish wolves exhuming a skeleton from beneath a gravestone with the name Joe Miller incised upon it. Both the gay and the grave seem to have been inextricably mixed in Thomas Hood's mind.

Thomas Hood was not the only popular nineteenth-century humorist to take a delight in describing the grim, the gruesome, and the cruel. Richard Harris Barham (1788-1845), author of the Ingoldsby Legends (First Series, 1840; Second Series, 1842; Third Series, 1847), also dealt with such subjects--often with

gusty detail. There is something grisly in Barham's pun found in the "Preface to the Second Edition" of the Legends (1843) in which he tells Richard Bentley how he has been revising his poetry by ". . . knocking out, without remorse your superfluous u's, and now and then eviscerating your colon." This is only the first of several gruesome, morbid, or cruel jeux d'esprit in The Ingoldsby Legends. In "The Ghost" a man drives an awl into his wife's buttocks while she sleeps. "The Lay of St. Gengulphus" contains a description of the dismemberment of a corpse; later the various parts of the body come together amidst a company preparing for a banquet--hardly an appetizing incident. "The Execution" is concerned with a lengthy description of a hanging. But perhaps the most morbid incident in Ingoldsby occurs in "The Knight and the Lady." A knight drowns himself in a pond. When his body is found, eels have mutilated it and infest his clothing. After eating the eels, the widow of the dead knight tells her servant to throw the body back in as bait for more eels.

Cruelty and morbidity appear even in nonsense. There is a limerick in Edward Lear's Book of Nonsense (1846) which reads:

There was an Old Man of Peru,
Who watched his wife making a stew;
But once by mistake,
In a stove she did bake
That unfortunate Man of Peru.

Above the limerick is Lear's drawing of a giant woman shoving a long-handled skillet into an oven. A man, wildly flailing his arms and legs, sits in the skillet. (George A. Sala drew a similar subject in one of his many cartoons found in The House That Paxton Built [1851]. In that instance an arm and hand are shown pushing a naked boy, held on a three-pronged fork, into an oven. The caption reads, "Rather a warm Subject by Mr. Frost.") There is another Lear limerick that tells how:

There was an Old Man of Leghorn,
The smallest that ever was born;
But quickly supped up he
Was once by a puppy,
Who devoured that Old Man of Leghorn.

And:

There was an Old Person of Tartary,
 Who divided his jugular artery;
 But he screeched to his wife,
 And she said, "Oh, my life!
 Your death will be felt by all Tartary!"

Lear's drawing for this limerick shows the Old Man falling down, knife dropping from his hand, a long slash-mark just below his ear.

Evidence of cruelty--at least to animals--can be found in Lewis Carroll's Alice in Wonderland (1865). It will be remembered that in Chapter VII Alice went to the mad tea party of the incomparable Hatter and the March Hare. After an exchange of insults Alice left, but she looked back, and ". . .the last time she saw them they were trying to put the Dormouse into the teapot." Sir John Tenniel made a drawing showing the Hare and Hatter stuffing the mouse into the pot. It never crosses a child's mind that if there is any tea in the pot it could scald the mouse or drown it. In Chapter VIII of Alice a croquet game is played, using hedgehogs as balls and flamingos as mallets. There would be considerable pain to both animals if this game were attempted in actuality.

The love of cruelty and morbidity also appears in the work of minor writers of the Victorian era. There is a grim passage in the anonymous "Ephraim Shadwell's Certificate" which was printed in Mark Twain's Nightmare (1878?). A man tells a story about an ox-driver whose feet are frozen:

The poor fellow, in this case, having become conscious, as he clumped about the desert in the snow hunting his cattle, that his feet were freezing, tried to draw his boots, then to rip them off; then, as the twilight settled into the steely cold starlight, he set himself down and tried to whittle them off, like the bark from a tree; and when found, he had whittled the skin, and the flesh, and the nerves, and the tendons, till the chips of leather, with the white blood-less flesh adhering to their concave sides, lay about him on the snow, like unskillfully shaven chips from some young white-wooded tree. . . .
 (pp. 56-57).

A woodcut showing a man whittling his leg accompanies this narrative.

These are but a few examples of morbidity and cruelty found in nineteenth-

century humor.⁶² Yet whenever the humor of the period is considered, these substrata of cruelty and morbidity are seldom remembered. Gathered together, from many sources, they make a repelling chamber of horrors. But it must never be forgotten that they appear among thousands of lines and hundreds of drawings of quite innocent merriment.

It is evident from any detailed study of Fun that the examples about to be discussed are a minor form of humor in the magazine, widely scattered through its pages. The significant fact is that the substrata of cruelty and morbidity do break through, as they did in the work of many nineteenth-century humorists.

Cruelty and morbidity appear in both graphic and literary form in Fun. The cruel, rather than the morbid, predominates. A drawing for "To Capitalists" (May 16, 1865) shows one man shoving a spear through another man's abdomen. In an illustration for "Town Talk" (April 14, 1866) William Brunton draws a peasant spearing a fish with the handle of his scythe and in the same motion decapitating himself. An illustration by Fred Barnard for "Town Talk" (September 16, 1865) shows two cats tied by their tails, slung over a clothes line, fighting. The artist Alfred Elwes produced an ornamental initial for "Our Stall" (April 6, 1867) which had a cat hanging by its neck to form a T. The cat is obviously dead.

The artist identified only as Reynolds drew King Harold with his eye pierced by an arrow for H. Saville Clarke's poem "The Battle of Hastings" (March 28, 1868). A large drawing by E. Hull for Hood's poem "Poetical Summary" (July 4, 1868) showed a man pulling a fish-hook through his own nose. The caption below this piscatory adventure read "On His Own Hook." Tom Hood seems to have enjoyed the morbid. His quotation of the process of making fertilizer out of dogs (see pp. 243-244) probably was motivated as much by his fondness for the

⁶² Aaron Watson, The Savage Club, London, 1907, pp. 121-124, relates how Artemus Ward and Henry J. Byron spooed each other when they first met. Ward claimed he had eaten Byron's brother; Byron claimed he had killed Ward's father. This was considered great fun by these two humorists and Tom Robertson, who was also present.

horrible as by his desire to reform.

Henry S. Leigh wrote a short piece entitled "A Life on an Omnibus" (January 20, 1872) in which a man loses an arm, an eye, and breaks his leg. There is Ambrose Bierce's joke on the starvation of a baby by "cream-ation" (see p. 120), which if taken literally is grim rather than funny. George Augustus Sala's piece on oyster eating (see p. 199), is redolent of cannibalism, and George R. Sims' story "The Cannibal Kid" (January 23, 1875) deals with the same subject. Henry Sampson, in "My Boatman's Story" (August 23, 1873), intimates that corpses of drowned sailors are used to make pork pies--and if the supply is short, murder can be committed now and then.

Some rather cruel and morbid subjects occur in the work of Jassef Sullivan. In a drawing for his poem "The Rhymer's Retreat" (March 27, 1875) he shows two dead cats standing on their heads. In "Some Cases of Exceptional Politeness" (July 17, 1875) Sullivan draws a man sitting by a railroad, his legs severed by a passing train. Sullivan's full-page cartoon "'Chemist v. Doctor'" (January 2, 1878) is devoted to a man who swallows nitric acid. In the sequel "Doctor or Chemist" (January 16, 1878) the last panel shows a man carrying his own severed leg tucked under his arm.

Phil Ebbutt's illustration for H. Chance Newton's political verse "Juicy" (December 16, 1885) showed the heads of various Members of Parliament being cooked in a large pan. J. Clayton Clarke's illustrations for his own parody novels were sometimes cruel or morbid. His drawing for "Deadwood the Detective" (October 30, 1889) depicts a man calmly smoking a cigar while a tough behind his chair shoves a spear through him, and the drawing for "The Whirlwind Novellette" (November 27, 1889) shows a doctor holding a patient's heart in his hand, pointing to several nails embedded in the organ.

Some critics have made much of the cruelty to be found in the work of W. S. Gilbert, and perhaps this has been overemphasized.⁶³ Gilbert's cartoon

⁶³ Arthur Quiller-Couch, "W. S. Gilbert," Studies in Literature: Third

"Unfortunate for Bodger" (May 3, 1862) showed a man being blown to pieces by lightning. A drawing for "The Comic Mythologist" (November 5, 1864) showed an infant being roasted. (Lear and Sala had drawn similar subjects at earlier dates.) An unsigned drawing, possibly by Gilbert (October 1, 1864), showed a man stabbing himself.

Several of the "'Bab' Ballads" appearing in Fun contained cruelty, and perhaps a slight taint of morbidity. "The Yarn of the Nancy Bell" (March 3, 1866) had been rejected by Punch because of its cannibalism. "King Borria Bungalee Boo" (July 7, 1866) dealt with cannibalism too. In "Sir Guy the Crusader" (June 8, 1867) a father lashes his daughter, and in "Ben Allah Achmet" (September 23, 1867) a Turk drives his sword through a doctor--an appropriate illustration accompanies the description of this murder. A Scotch lover cuts off his rival's head in "Ellen McJones Aberdeen" (March 21, 1868). A man is beaten, branded, and tortured on the wheel in Gilbert's "The Story of Prince Agib" (May 16, 1868). A mother chops her daughter's lover into little pieces in "Gentle Alice Brown" (May 23, 1868), and in "The Sailor Boy to His Lass" (June 27, 1868) a lover confesses that he has shot the girl's father, pushed his captain into the sea--with a picture showing the captain with knife in stomach--and poisoned the soup fed to the crew. Then there is "Brave Alum Bey" (September 19, 1868) who allows his brave men to drown. Gilbert's drawing shows men skewered on the points of the anchor as they are pulled up from the sea bottom. Yet Gilbert is not usually cruel or morbid. Such strains are only minor in his work.

Though the examples of cruelty and morbidity taken from Fun and listed here may seem numerous when drawn together, such subjects were not predominant in the magazine. These examples are morbid or cruel only if they are taken literally. If a person who reads much humor takes it seriously, he is a lost soul and will

Series, Cambridge, 1929, pp. 228-231; Hesketh Pearson, Gilbert and Sullivan, New York, 1935, pp. 30-31, 162-163. Guy Boas, "The Gilbertian World and the World of To-Day," English, VII (Spring, 1938), 7, considers it "absurd" to say Gilbert was cruel.

soon be ready for the psychoanalyst. For the reader of humor must have an almost child-like approach in his appreciation of a subject that is tenuous and fragile. What child ever takes Edward Lear or Lewis Carroll seriously? Or, for that matter, what child ever takes the horror and cruelty of many nursery tales and fairy stories literally? The reader of humor must have the same acceptance of the horrible in comic literature and comic art. The examples drawn from Fun of cruelty and morbidity are hardly noticeable in the great bulk of material found in the magazine.

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Fun was the only successfully sustained competition of Punch.⁶⁴ The rivalry between the two magazines is underscored by the remarks found in the unpublished diary of Henry Silver (pp. 2-3 above). Perhaps the Punch circle had a right to dislike Fun, for the younger magazine did make a deliberate attempt to ape Punch in cover design, format, and full-page cartoon, as well as in literary content. In addition the editorial office of Fun, when the magazine was first issued, was at 80 Fleet Street, only a few doors away from the Punch office at 85 Fleet Street. No doubt this was too close for comfort to the "gentlemen" of Punch. The relationship between the two magazines was never cordial, and though it has been suggested that Tom Hood was occasionally entertained by the Punch circle, no definite evidence has been discovered that Hood ever did associate with his rivals.⁶⁵

⁶⁴ See M. H. Spielmann, "The Rivals of Punch," National Review, XXV (July, 1895), 654-666, listing, with brief commentary, other nineteenth-century humor magazines.

⁶⁵ M. H. Spielmann, The History of "Punch", New York, 1895, p. 86. At one time (the exact date is unspecified by Clement Scott, quoted by Spielmann, History, p. 232) the Fun gang were so angry at Punch that they planned to produce an elaborate parody that would "annihilate" it. The reason for the anger of the Bohemians has been lost in the cross currents of literary quarrels, and the parody was never printed because none of the Fun gang had enough money to pay for its publication. Scott's memory of the details about this skirmish is faulty. He says it took place in the "Tom Taylor days," i.e. between 1874-1880 when Taylor was editor of Punch. He includes himself, Sala, Prowse, Brunton, Gray, Gilbert,

Almost ironically, certain members of the Fun gang did eventually contribute to Punch, and one of them, Francis C. Burnand, even became editor of the "gentleman's" humor magazine. Both journals had the same problem of filling their pages with comic writing and comic drawing and of sustaining the quality of their humor week after week. Since the humor in the two magazines was of the same order, it is not surprising to find that some authors did have connections with both. These writers, however, seldom contributed to both publications simultaneously; they at least made a showing of standing in one camp or the other, and several years usually elapsed between their work for Fun and their work for Punch.

Burnand deserted the Bohemians in 1863 to join the Punch staff. The pay was better, undoubtedly Burnand was flattered to be accepted by the "gentlemen," and probably he had been overshadowed by Tom Hood as the most prominent member of the early Fun gang. When he became editor of Punch in 1880, he accepted work by several former Fun contributors. George A. Sala had been particularly disliked by the Punch group because of his youthful drawings for Alfred Bunn's A Word With Punch, and for many years Sala was barred completely from Punch. Later, under Burnand, he became a contributor.⁶⁶ Henry W. Lucy, who made his start in Fun under Hood, also joined the Punch staff after Burnand was editor, becoming one of the most important contributors. Another member of the Fun gang, Clement Scott, appeared in Punch during Burnand's editorship,⁶⁷ and Jassef Sullivan, one of the mainstays of Fun, contributed briefly during 1893 and 1894, but Sullivan seemingly did not like Burnand and left.

Henry J. Byron and Arthur Sketchley had brief connections with Punch, though and Robertson in the quarrel. But Gray and Prowse died before 1874, Robertson and Brunton left Fun before 1874, and Gilbert left Fun before Sala began contributing. Scott's own work for Fun ended in 1869.

⁶⁶ Spielmann, History, pp. 387-388; Ralph Straus, Sala, London, 1942, pp. 57-61.

⁶⁷ Spielmann, History, pp. 388-389.

apparently neither man contributed notable work.⁶⁸ Sketchley's one story in Punch was not equal to his Mrs. Brown series and proved to be a disappointment. Other minor contributors to Fun and Punch were J. Ashby-Sterry, H. Saville Clarke, and Godfrey Turner. Ashby-Sterry had joined Punch as a draftsman in 1856 and produced fifteen drawings for the magazine between 1856 and 1861. He then contributed a few literary pieces to Fun but returned to Punch, as a writer, in 1880. H. Saville Clarke published his first work in Punch, in 1867, went to Fun for a short time, then became a steady contributor to Punch after 1880.⁶⁹ It is obvious that Francis Burnand did much to encourage men who had once worked for Fun. He may have done this from motives of friendship; he also undoubtedly recognized the part Fun played in developing the talent of some of these men and was willing to use them to strengthen the contents of his own magazine. Of course, by 1880 such men as Henry W. Lucy, Clement Scott, and George Sala had all made reputations for themselves in their chosen branches of journalism.

Fun served as a literary cradle for writers who had as yet not reached a prominent place in the world of letters. In this respect it took the place Punch had once held before it wrapped itself in an atmosphere of gentlemanly gentility. Though nearly forgotten today, such men as Francis C. Burnand, Henry J. Byron, Henry Sampson, George Sims, Arthur Sketchley, and Tom Hood were able to see their early work in print in Fun. The magazine also provided bread and butter while these writers attempted to prove themselves in the world of letters. Without the nurture of Fun, Tom Robertson's Society might not have been written. More important was the apprentice work of Gilbert and Bierce. Though much of their writing was poor and hackneyed, it occasionally gave promise of better things to come. If practice makes perfect, certainly both Gilbert and Bierce had ample opportunity to perfect their talents in the pages of Fun. Even during its last

⁶⁸ Ibid., p. 407. Spielmann does not indicate the dates of these contributions.

⁶⁹ Ibid., pp. 361, 371, 386, 407, 499.

year of publication Fun, though much changed from an impious mimic of Punch, published the early poems of P. G. Wodehouse.

Fun is valuable as a record of Victorian humor. Its pages are a permanent testimonial to the vogues for puns and parodies in the comic literature of the Victorian era. And underneath this humor lies a thin substratum of cruelty and morbidity. Fun, too, is a record of popular minor humorists of the day. It is no accident that much of the comedy produced on the Victorian stage was on a level with the humor found in Fun. Henry Byron, Francis Burnand, and others wrote for both media and used the same type of humor--even the same jokes in some instances--for both the magazine and the theater. The genius of Tom Robertson and W. S. Gilbert is attested by the fact that though both developed from the same environment as Burnand and Byron, they (especially Gilbert) were able to transmute their Fun material into a type of dramatic humor that surpassed anything found in Fun.

In Fun there is also an indication of the limits to humor that had developed since the scurrilous and vituperative writing of Greene and Nash in the sixteenth century and the equally slanderous material that appeared in an eighteenth-century periodical like the Grub-Street Journal. After the Irving lawsuit the proprietors of Fun watched the contents of the magazine with eagle eyes for the libelous and distasteful. British humor and satire was becoming highly civilized by the time Queen Victoria ruled, and wits and humorists could not be free-handed with their abuse. Though the substratum of unconscious cruelty did exist, readers with tender stomachs were given special consideration, and obvious and flagrant examples of the distasteful were censored, especially as the century drew to a close.

Though Fun was primarily a humor magazine, it reflects the contemporary scene. The advertisements found on its covers give a delightfully detailed picture of the people who read the magazine, and the drawings and cartoons

reflect contemporary dress. Personal hygiene, home appliances, the well-dressed man and woman--all are portrayed in Fun. Social, historical, and scientific events are also recorded in the cartoons, jokes, and editorials. And the Victorian penchant for the sentimental is often juxtaposed with the hilarious, for the Victorians liked to weep a little and laugh a little, and the change of pace from pleasant to pathetic, or even ugly, is common in the magazine. The cultural scene is reflected to a lesser degree, for Fun's reviews of books and art exhibitions were never lengthy; something of the Victorian theater is better preserved, especially during the Eighteen Seventies when several members of the Fun gang were intimately connected with play writing and Fun's parody dramas reflected the worst dramatic abuses of the period.

In the humor and in the record of the men who produced it, in the reflection of Victorian England, Fun presents a multi-faceted scene that is filled with life and vigor. As a humor magazine it was a worthy rival of Punch, and though Fun's place in literary history can never be quite so great as that of Punch, it deserves part of the credit for shaping and producing much of the laughter that is still heard echoing and re-echoing into our own century from the reign of Queen Victoria.

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Vita

Edward S. Lauterbach was born May 16, 1927, at Galesburg, Illinois. After moving to California, he attended high school at Pasadena Junior College, receiving a high school diploma June, 1945. From July, 1945, until January, 1947, he served in the United States Armed Forces and was stationed at the 262nd General Hospital, Panama Canal Zone, as Unit Supply Sergeant. After an honorable discharge from the Army he continued his education at Pasadena Junior College, transferring to the University of California at Los Angeles in September, 1948. Here he received the Bachelor of Arts degree in June, 1951, and the Master of Arts degree in June, 1953. From September, 1953, until June, 1956, he attended the University of Illinois, completing the requirements for the degree of Doctor of Philosophy in February, 1961. While at the University of Illinois he served as a teaching assistant in the English Department during 1955-1956. In September, 1958, he became an Instructor in the Department of English, Purdue University, and was appointed Assistant Professor at that university in September, 1960. At present he is teaching at Purdue. Since 1958 he has served as Advisory Editor to Modern Fiction Studies, and he became Associate Editor of English Fiction in Transition in September, 1960. Publications include "Victorian Manuscripts at the Huntington Library," VNL, No. 4 (November, 1953), 3-6; "A Note on 'A Uniquely Illustrated Cranford,'" NCF, VIII (December, 1953), 232-234; with Charles E. Lauterbach, "The Nineteenth Century Three-Volume Novel," PBSA, LI (December, 1957), 263-302; with Helmut E. Gerber, "Rudyard Kipling: An Annotated Bibliography of Writings About Him," EFT, III (Winter, 1960), 1-74.